Motion Picture News

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NOVEMBER 6, 1920

Motion Picture News

Reg. U. S. Patent Office

446¼

¶ It's a melody of figures this cover copy is playing these weeks.

¶ This week the words say: "Four hundred and forty-six and a quarter more pages of advertising than its nearest competitor since January 1st."

¶ And the chorus—"Paid subscriptions—from those actively in the field—and the confidence of the industry's advertisers are the acid test of a trade publication."

The News Alone Covers the Field

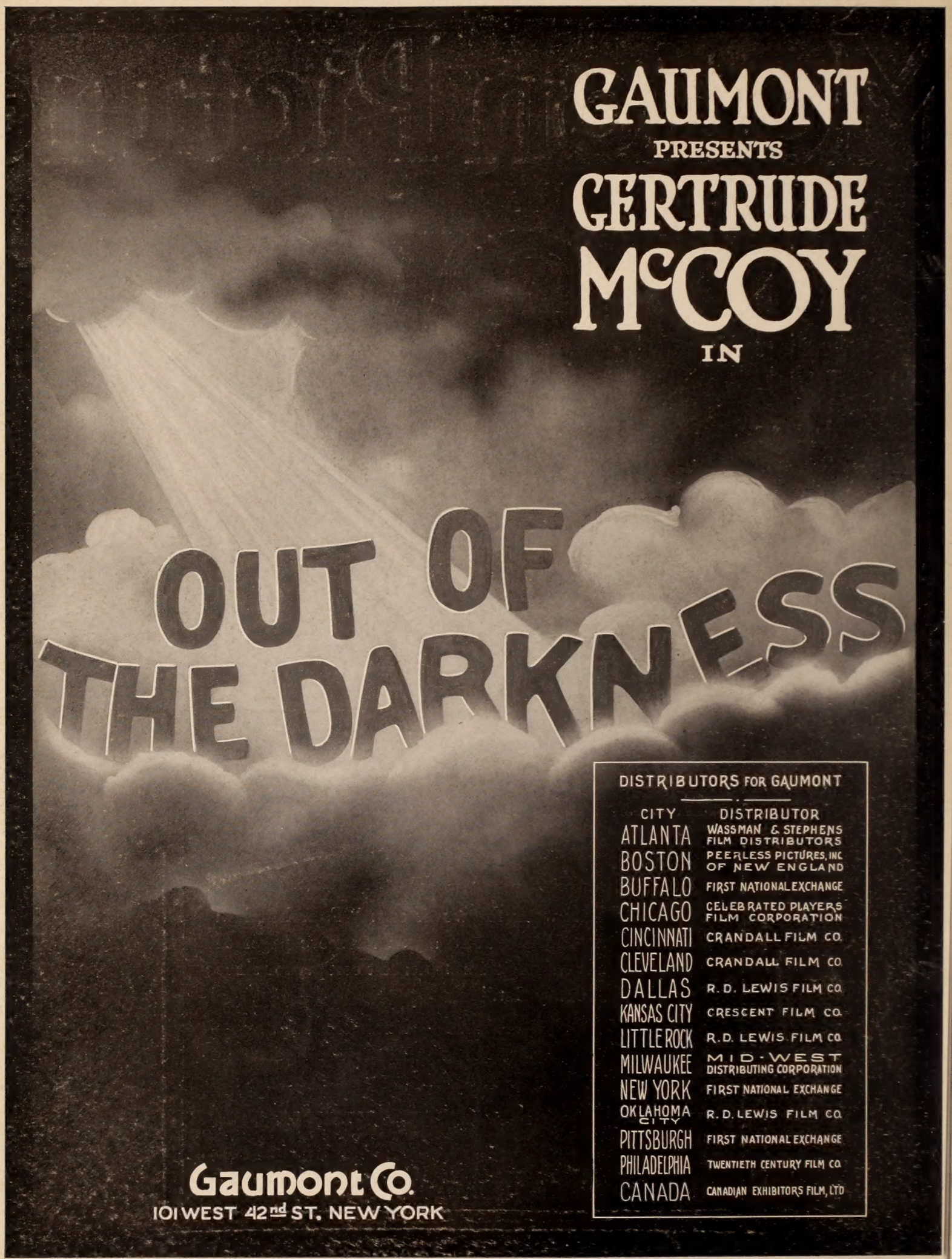
VOL. XXII No. 20

Entered as Second Class Matter, October 18, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago


GAUMONT
PRESENTS
GERTRUDE
McCOY
IN
OUT OF
THE DARKNESS
DISTRIBUTORS FOR GAUMONT
CITY
DISTRIBUTOR
ATLANTA
WASSMAN & STEPHENS FILM DISTRIBUTORS
BOSTON
PEERLESS PICTURES, INC OF NEW ENGLAND
BUFFALO
FIRST NATIONAL EXCHANGE
CHICAGO
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CLEVELAND
CRANDALL FILM CO.
DALLAS
R. D. LEWIS FILM CO.
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CRESCENT FILM CO.
LITTLE ROCK
R. D. LEWIS FILM CO.
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MID-WEST DISTRIBUTING CORPORATION
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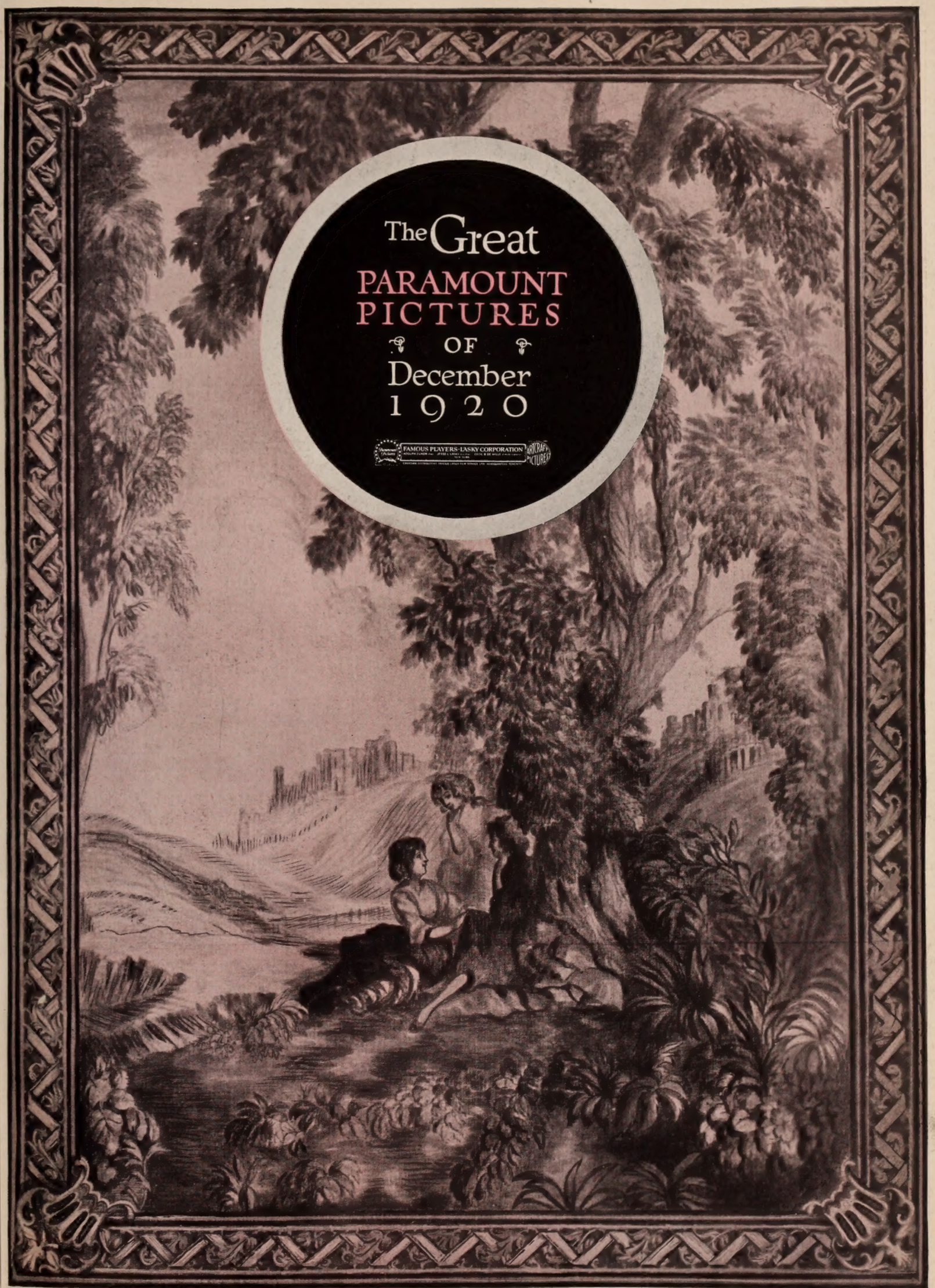
CANADIAN EXHIBITORS FILM, LTD
Gaumont Co.
101 WEST 42nd ST. NEW YORK


The Great
PARAMOUNT
PICTURES
OF
December
1920
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

Jesse L. Lasky
presents
Thomas
MEIGHAN
in
William
DEMILLE'S
PRODUCTION
"Conrad in Quest of His Youth"
Based on the novel by
LEONARD MERRICK
Scenario by
OLGA PRINTZLAU
"Journeys End in Lovers' Meeting"
SO ended Conrad's quest for youth—for he found that the secret of eternal youth was in love.
The Good Luck Star in his most delightful role, in the most talked about story of the year.
A Paramount Picture
FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY . . . . PRESENTS

ROSCOE (FATTY) ARBUCKLE

(BY ARRANGEMENT WITH JOSEPH M. SCHENCK)

in

"The Life of The Party"

From the story by IRVIN S. COBB
Directed by JOSEPH HENABERY
Scenario by WALTER WOODS

A Paramount Picture

Said Fatty A. to Fatty Cobb:
"This story's sure a classy job!"
Said Fatty Cobb to Fatty A.:
"The picture beats them all, I'll say!"

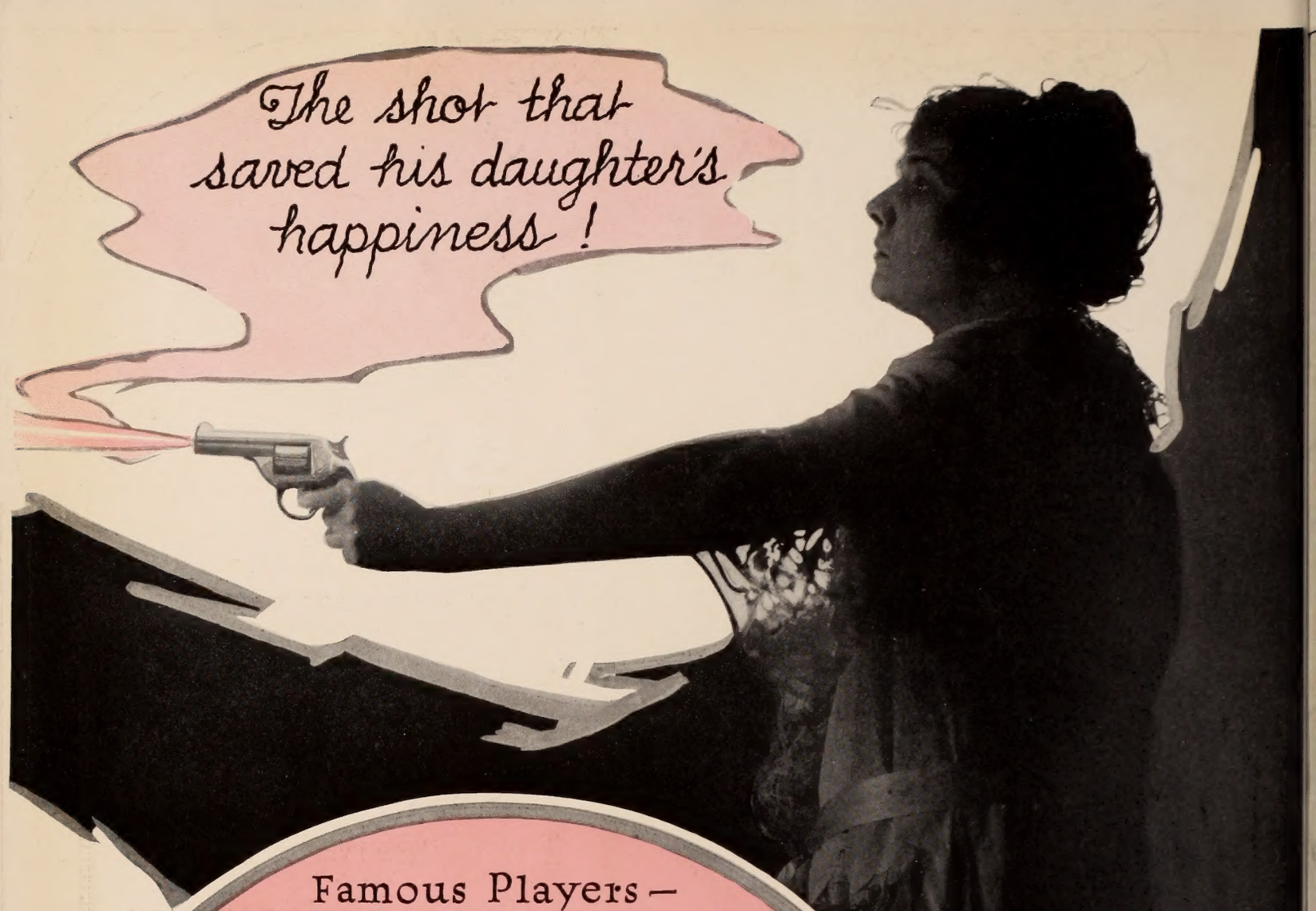
WHEN the two funniest men in the world get together and make up their minds to beat anything they have ever done you can be sure of the result.

That's what happened in "The Life of the Party." Irvin S. Cobb wrote the story—put into it enough laughs for a good half dozen comedies.

And Arbuckle made the picture and put in more laughs.

So the result is to date the funniest five-reel comedy ever made. No matter how big you play it up, your patrons won't be disappointed.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK



Famous Players—
Lasky Corporation,
presents

"Heliotrope"

From Richard Washburn Child's story
Directed by George D. Baker.

COSMOPOLITAN PRODUCTIONS
A PARAMOUNT PICTURE

"I swear I won't touch her," he promised the warden. So they let him go—a lifer—to save his daughter from the clutches of a blackmailing woman.

How did he do it—save his child and drive the woman to suicide?

By a whiff of heliotrope!

A heart picture with positively the most unusual plot ever conceived!

FAMOUS PLAYERS-LASKY CORPORATION

"To Please One Woman"
A Paramount Picture
ALL the catastrophes of history were brought about because a man tried to please one woman. Adam ate the apple, the Trojan war was fought, and Antony lost an empire—for a woman.
And so in a tremendous modern story Lois Weber has crystallized the destructive force of the ages—has presented with mighty dramatic intensity the havoc wrought by a selfish woman.
A story of real life in a real town—of real people who love and suffer and at last find happiness. A story that reflects every aspect of American life.
A sure-fire money getter if there ever was one!
A Lois Weber PRODUCTION
Distributed by
FAMOUS PLAYERS-LASKY CORPORATION
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES
C. E. MILLARD

HERE'S a Hart picture that has something more than the best of them.

It goes straight to the heart, with an appeal to the deepest and tenderest emotions.

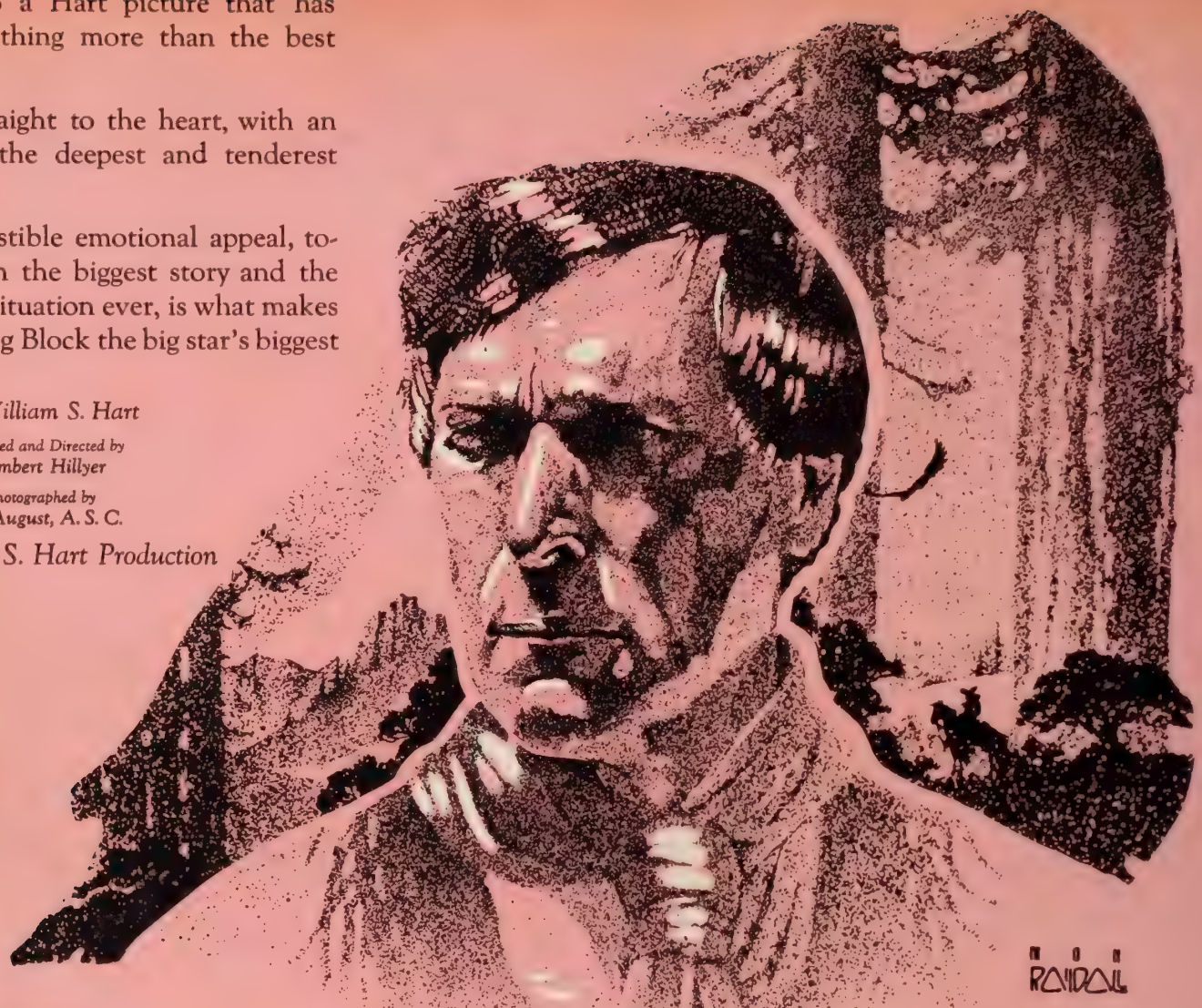
This irresistible emotional appeal, together with the biggest story and the strongest situation ever, is what makes The Testing Block the big star's biggest picture.

By William S. Hart

Adapted and Directed by
Lambert Hillyer

Photographed by
Joe August, A. S. C.

A William S. Hart Production



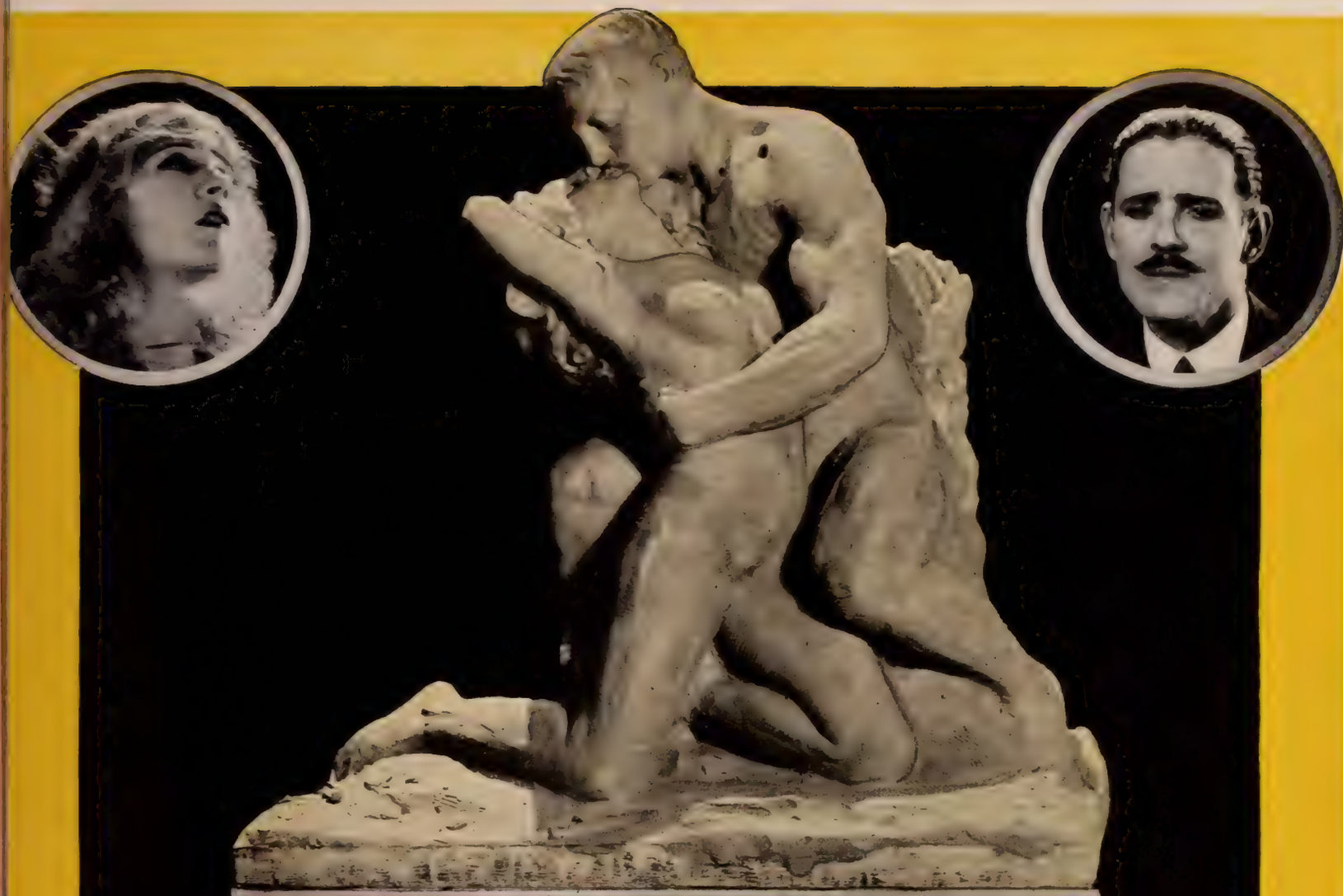
WILLIAM S. HART

in

"The Testing Block"

A Paramount Picture

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES
CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO



ADOLPH ZUKOR *presents* A

George Fitzmaurice

PRODUCTION

"Idols of Clay"

WITH

MAE MURRAY *and* DAVID POWELL

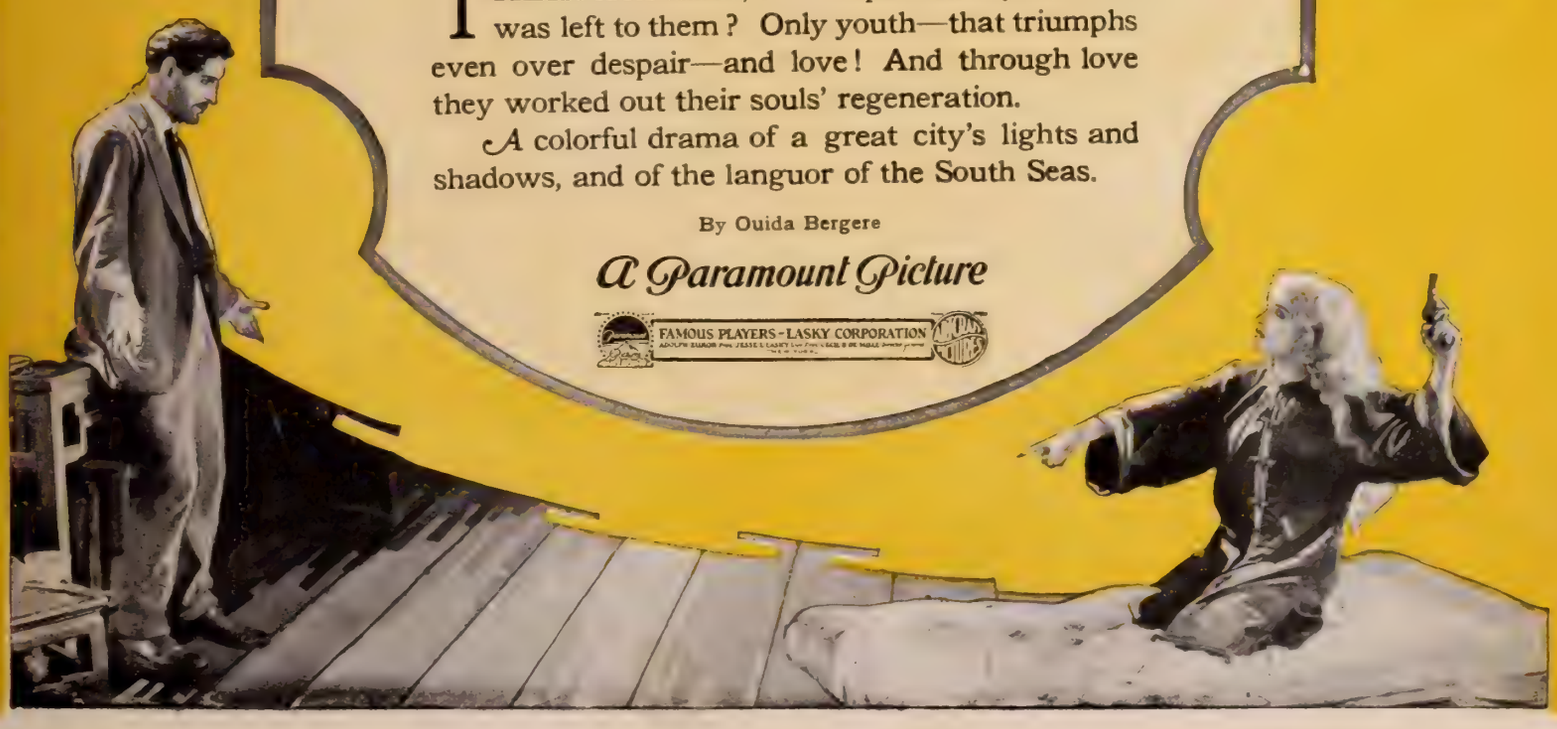
THEIR idols fallen, their hopes destroyed, what was left to them? Only youth—that triumphs even over despair—and love! And through love they worked out their souls' regeneration.

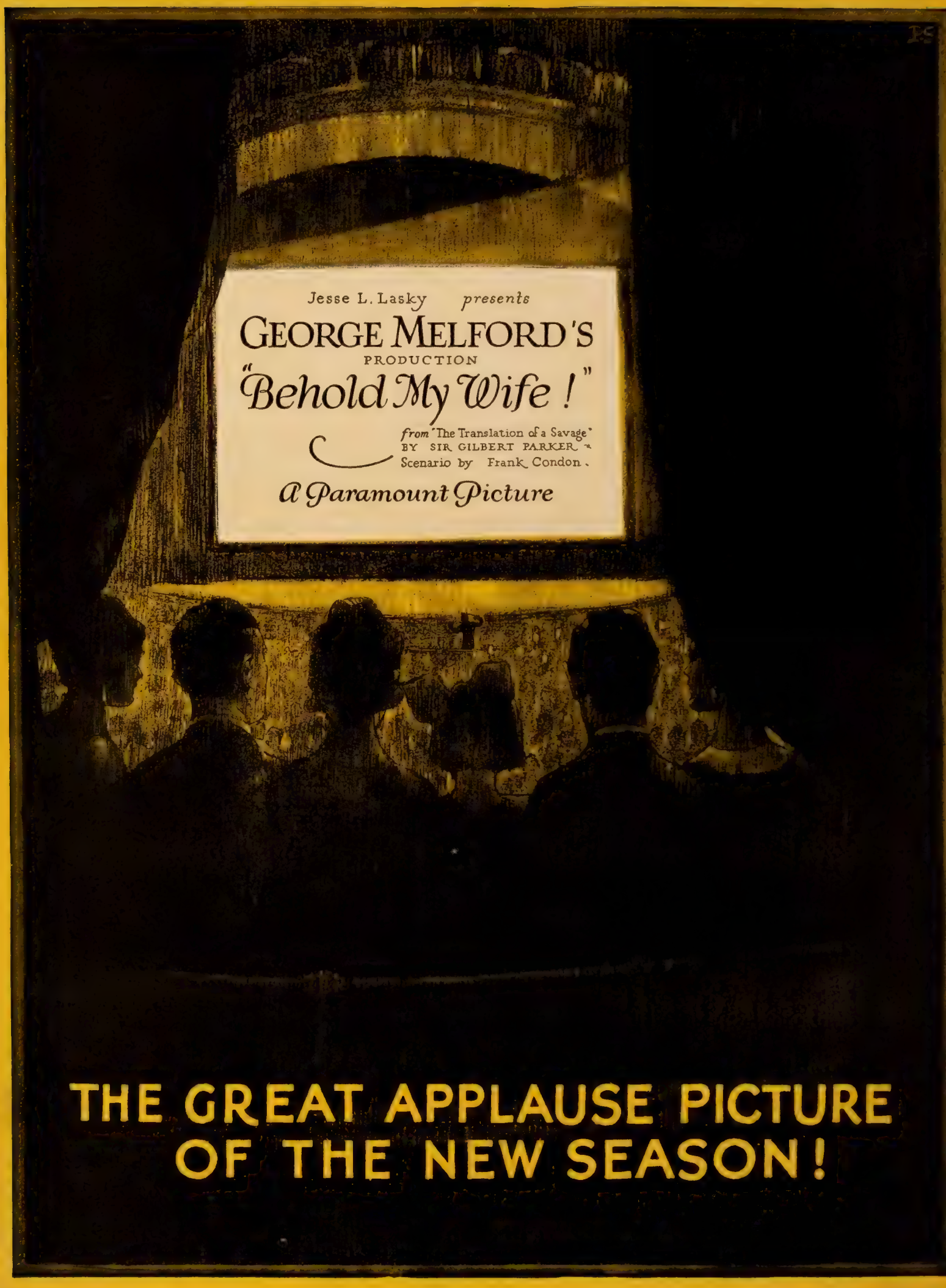
A colorful drama of a great city's lights and shadows, and of the languor of the South Seas.

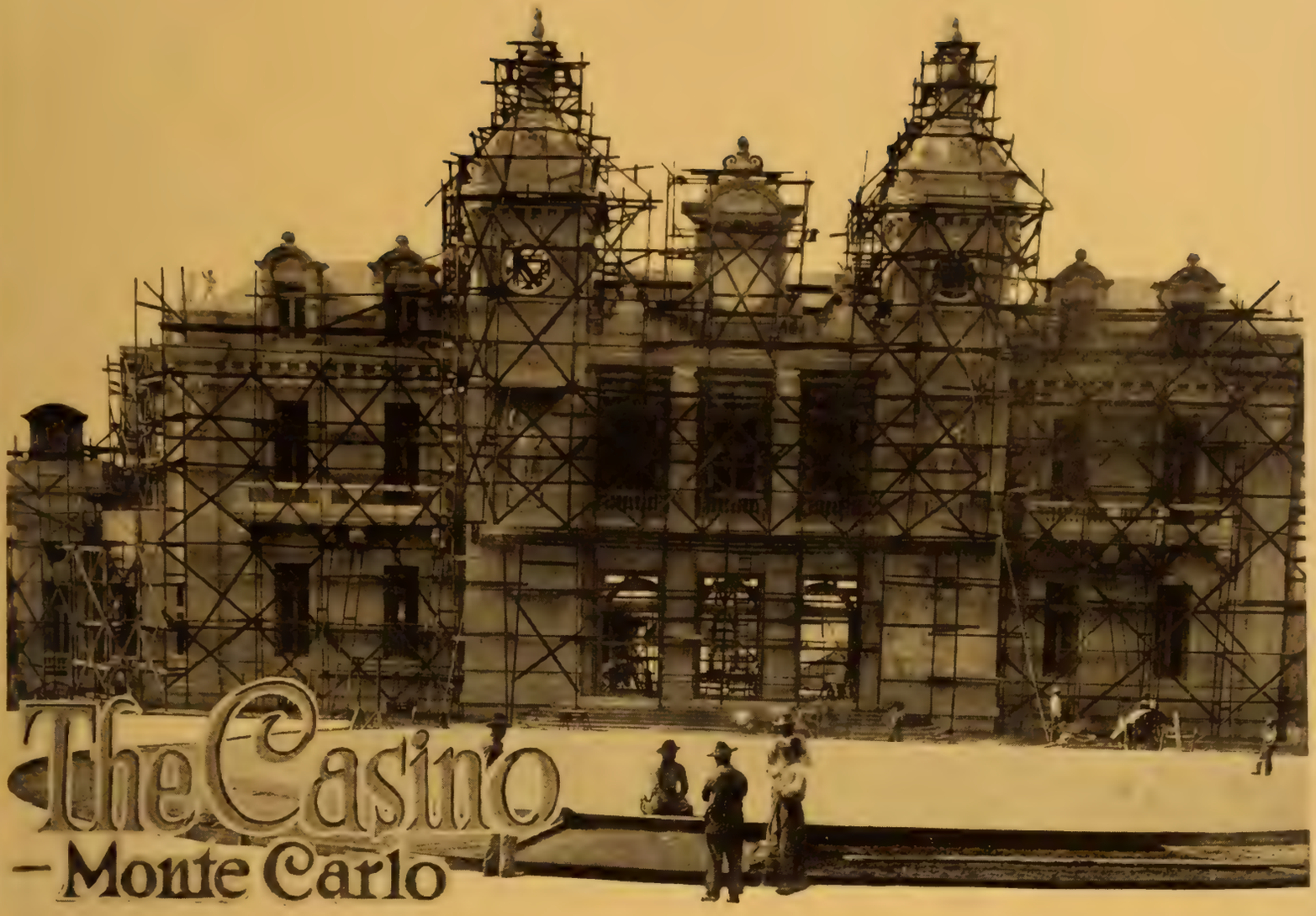
By Ouida Bergere

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION




Jesse L. Lasky presents
GEORGE MELFORD'S
PRODUCTION
"Behold My Wife!"
from "The Translation of a Savage"
BY SIR GILBERT PARKER
Scenario by Frank Condon
A Paramount Picture
THE GREAT APPLAUSE PICTURE
OF THE NEW SEASON!



HERE is a "progress-picture" of the left side of the Plaza at Monte Carlo, reproduced in every minutest detail by Von Stroheim for "FOOLISH WIVES," the other two sides being formed by the Hôtel de Paris and the Café de Paris. This building—the world-famous Casino—is 174 feet long, its towers rising 74 feet above the little park with its specially grown lawn. At Point Lobus, near Monterey, the *back* of this same building has been erected in a setting which is a city block-and-a-half long, rising magnificently from a 100-foot cliff on the sea and having in front a promenade 305 feet long and 60 feet wide.

Of such marvelous settings—of such amazing fidelity in detail, is this newest Universal-Jewel Master-play constructed. Dramatically, "FOOLISH WIVES" will be found just as fascinating in revelations of certain phases of European social life which none but Von Stroheim might ever dare to screen.

"FOOLISH WIVES"
Universal Jewel

VON STROHEIM AGAIN!

Two and one-half times as much

TOD BROWNING

says :

"If you liked Priscilla Dean in *the* Virgin of Stamboul you can get ready for something even better in

"OUTSIDE THE LAW"

UNIVERSAL-JEWEL PRODUCTION DE LUXE

Margaret Mann

-the Mother Mine of "The Heart of Humanity"

supporting

UNIVERSAL Jewel

Dorothy Phillips

America's foremost emotional actress

YOU know it—the whole trade knows it—it was *Mother Love* that made "The Heart of Humanity"—the love of a mother—the love for a mother. And here is that same Mother—*Margaret Mann*—sacrificing all, yet winning all through her unending love, in a picture of modern life that you'll never forget.

FROM small town to big city and back again goes the action of "Once to Every Woman," and thru it all, from humble poverty to selfish power and back to her mother's arms, Dorothy Phillips holds you fascinated, as can no other actress of our generation. Book this picture for 1920's *surest* attraction.

ALLEN HOLUBAR'S GREAT MOTHER-LOVE PICTURE

"ONCE TO EVERY WOMAN"

Bigger on the Seventh Day than on the First !

THE only mistake you can make in booking this picture is to book it for *too short a run.* "The Devil's Passkey" is a *double-runner* if there ever was one. Says the Allen Theatre of Akron, Ohio:

> *"Our seventh day run was bigger than our first. I made a mistake by not booking it for two weeks. Would hold it over if I had not advertised next week's bill. It is the production of the year."*

Don't make this man's mistake on *your own* run. Double up *now* and get *all* that's coming to you.

See her
in
the Second of
her Eight Big
Heart Pictures
in
Universal's
New Star Series
"The
GILDED
DREAM"
Carl Laemmle
presents
Carmel Myers

The editor of your foremost newspaper and you are in exactly the same boat so far as news is concerned. He prides himself on the amount of exclusive news he can print and you pride yourself on the exclusive news you show. You read his paper (because you can't afford to be behind the times) and he comes to see your news reel. That is—he comes to see it if it's International—because, as a good newspaper man, he can't spend time on anything but a Service of Scoops. If you'll look 'round you'll find that most of the people in your town feel about the same way as to your News Reel.

International News Service
Released thru Universal

60% SOLD

SHERMAN PRODUCTIONS
CORPORATION

Announces that Territorial Franchises covering *Sixty Per Cent* of the United States and Canada have to date been allotted.

The Sherman Plan offering, as it does, a definite number of *high class attractions* on a strictly *cost* basis, NO ADVANCES, with a POSITIVE GUARANTEE of satisfaction or "*your money back*" is unquestionably, the best and fairest proposition ever presented to the Independent Exchanges of America.

A Sherman Franchise means *money* for YOU, if your territory is still open. Don't let your opposition beat you to it.

Wire today – *tomorrow may be too late* – to

SHERMAN PRODUCTIONS
CORPORATION
LONGACRE BUILDING · 1476 BROADWAY
NEW YORK ·

Get busy –
Don't let the other fellow say –

"Sherman is right"

TWELVE ATTRACTIONS A YEAR.

HERE ARE NINE PICTURES OF UNUSUAL MERIT

A Theatre Thought:
The public is beginning to understand something of the differences in rental prices for various grades of pictures; the day is at hand, therefore, when audiences will reject what they know is cheap.

DOUGLAS FAIRBANKS
in
"His Majesty The American"

D. W. GRIFFITH'S
"Broken Blossoms"

DOUGLAS FAIRBANKS
in
"When The Clouds Roll By"

MARY PICKFORD
in
"Pollyanna"

MACK SENNETT'S
Five Reel Special Comedy Sensation
"Down On The Farm"

DORIS KEANE
in
"Romance"

DOUGLAS FAIRBANKS
in
"The Mollycoddle"

MARY PICKFORD
in
"Suds"

D. W. GRIFFITH'S
New Picture
"The Love Flower"

Prints in the best of condition, intelligent, thoughtful service, and efficient exploitation help are offered on these releases at all of United Artists Corporation's

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Cresson E. Smith, Sales Manager.

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Denver, Colo. — 617 Ninteenth Street
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Herbert W. Traver, Sales Manager.

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17th & Main Streets
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UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

Did You Ever Notice?

How certain big film exchanges will howl their heads off, in press matters, on special publicity, on folders, etc., when they have an exceptionally good picture.

While their ordinary program pictures, just sneak upon you in modest quietness.

Did You Ever Put Hundreds of Dollars Behind a Picture?

On an extra added advertising campaign to get a crowd for your show, when you only head a punk, third rate production? *Of course you didn't! Nobody will!*

It takes money to advertise, and people don't throw away money. That is why

You Can Always Judge the Merit of a Picture by the Exploitation Campaign Put Behind the Production

Did You Hear or Know?

That HUNDREDS OF SUNDAY NEWSPAPERS AND DOZENS OF FICTION MAGAZINES ARE now advertising the first great **TITLE CONTEST** in the history of motion pictures, conducted on the new series of 26

TWO-REEL "TOP NOTCH" COMEDIES

One every second week

$7800.00 given away in cash prizes. Three on each picture. $100.00 a piece.

20,000 Three Colored, Attractive Posters are also Distributed Free of Charge to Exhibitors and Exchanges by the

PLYMOUTH PRODUCING & DISTRIBUTING SYNDICATE
of CLEVELAND, OHIO

To Make Their Title-Contest a Popular Success and to Make the Exploitation Campaign—**WORTHY OF THE BRAND.**

ALLAN DWAN
presents

THE FORBIDDEN THING

By Mary Mears

With an all-star cast including
James Kirkwood
Helen Jerome Eddy
Marcia Manon

Personally directed by
Mr. Dwan

What Do YOU Consider

"Thou shalt not"—what?

This powerful story when published last spring in the Metropolitan magazine was one of the short story sensations of the season. It is a story of a quick-flaming passion, of a strong but simple man swept off his feet, torn from the girl he loves, by a dance-hall beauty, a swarthy half breed siren who lived and died in sin.

Was *this* the Forbidden Thing?

Life's Forbidden Thing ?

In any large city where newspapers contain a women's page or daily magazine page your press representative or advertising agent can focus tremendous interest upon this picture in your theatre by contests or discussions of "What is the Forbidden Thing" in this town? Award pairs of free tickets for the best or cleverest answers.

Who forbids the Forbidden Thing?

Is *this* the Forbidden Thing?

This Woman - This Man?

Allan Dwan's first Associated Producers Special Production is as it should be—a strong native American drama. A drama of scenes and people familiar to you. A story superior in power, in humanness, in sex interest and love, to such previous Allan Dwan successes as "Soldiers of Fortune," "In the Heart of a Fool," "The Sin of Martha Queed," "Fifty-Fifty" and "The Social Secretary." Nationally released Nov. 7th, with an all-star cast.

ALLAN DWAN

GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR.
THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN

ASSOCIATED PRODUCERS INC.

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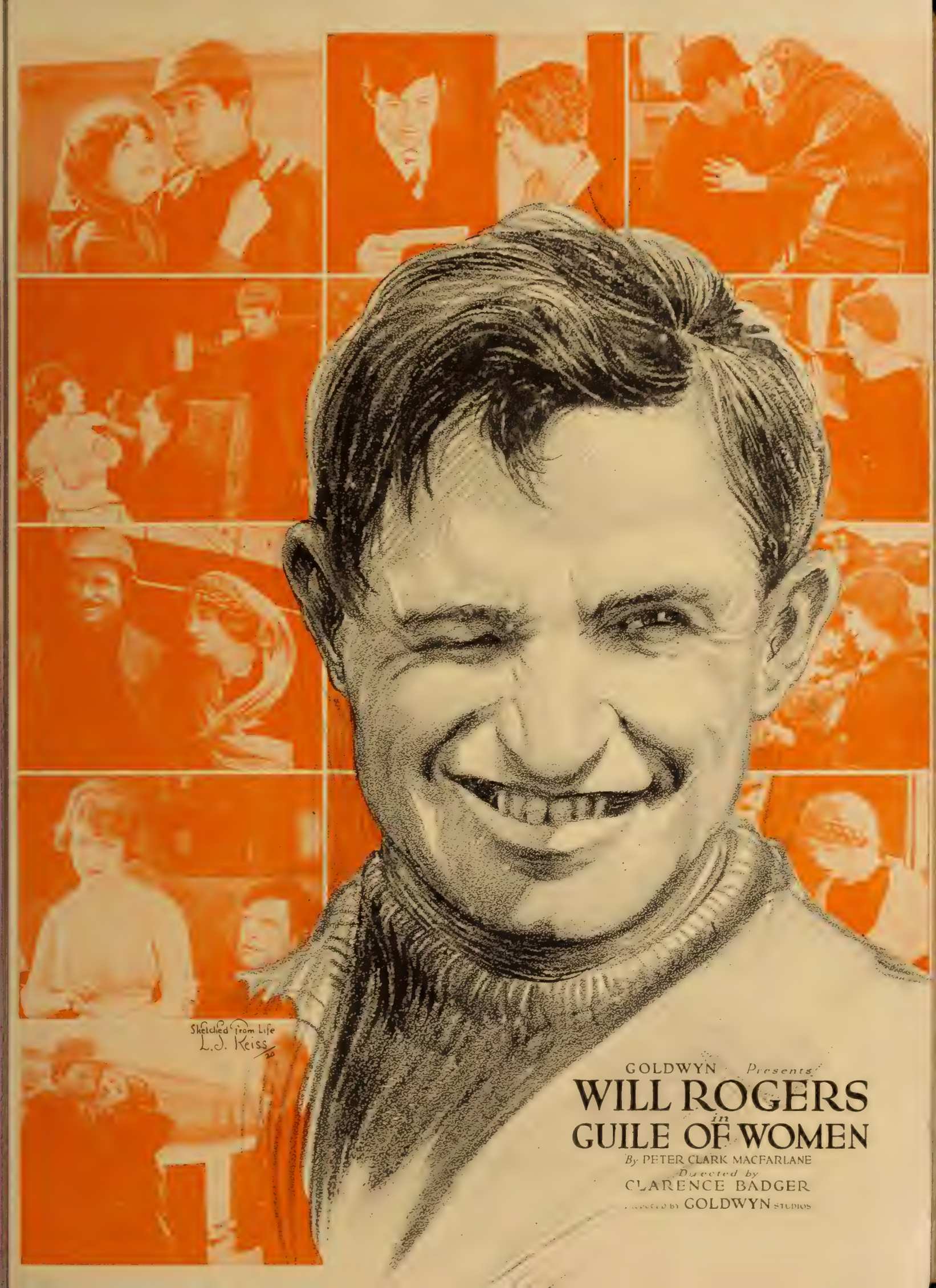
ARCO PRESS, NEW YORK



GOLDWYN *Presents*

WILL ROGERS
in
GUILE OF WOMEN

By PETER CLARK MACFARLANE

Directed by
CLARENCE BADGER

A GOLDWYN STUDIOS

"Was this silk-stocking heiress the simple servant girl Yal had loved back in Helsingfors? Oh woman, woman!

"Will Rogers, as the big-hearted Swede sailor, registers another of his remarkable characterizations in a picture that has wit, pathos action and the sort of comedy that will keep your audiences in an ecstasy.

"Ay ban surprised! Can this be my Hulda?"

GOLDWYN *Presents*

WILL ROGERS *in* GUILE OF WOMEN

By PETER CLARK MACFARLANE

Directed by

CLARENCE BADGER

PRODUCED BY GOLDWYN STUDIOS

"Ay come back to you soon"

Linked at last!

Hulda explains everything

WILLIAM A. BRADY

Announces the completion
of his new production

Life

Written by THOMPSON BUCHANAN and
WILLIAM A. BRADY

Directed by TRAVERS VALE

Adapted from the celebrated stage success of that name, which ran a year at the Manhattan Opera House.

It's about New York.

A stirring story of Love, Romance, Crime and Adventure

and

Not founded on the infernal, eternal triangle.

For particulars
apply
WILLIAM A. BRADY
The Playhouse
New York City

JAMES OLIVER CURWOOD'S TRIUMPH - AN ALLURING

GEORGE H. DAVIS
PRESENTS
JAMES OLIVER CURWOOD'S
"ISOBEL"
ADAPTED FROM HIS GREATEST NOVEL — FEATURING
HOUSE PETERS
AND A NOTABLE CAST, INCLUDING
JANE NOVAK
DIRECTED BY EDWIN CAREWE
THE GREATEST PICTURE EVER OFFERED IN THE INDEPENDENT FIELD. STATE FRANCHISES NOW READY — CHOICE TERRITORY OPEN — RESERVATIONS MADE IN ORDER RECEIVED —
GEORGE H. DAVIS
ROOM 200, 1600 BWAY.
NEW YORK CITY
LOVE STORY OF THE GREAT NORTH-WEST

ALLIED ARTISTS PRODUCTION

HARRY RAVER *offers*

THE VIRGIN of PARIS

From the Famous Novel "SOPHIA"

by

ANTHONY HOPE

Author of

PRISONER of ZENDA

Directed by

GERARD FONTAINE

A frank expose of the inner secrets of a Royal Court wherein the intrigues complots and treachery of a Kingdom are laid bare

SIGNALIZING
THE AMERICAN APPEARANCE
of DIANA KARENI
FAMOUS POLISH STAR
DIRECT FROM
THE IMPERIAL THEATRE
WARSAW
SUPPORTED BY A
CAST OF 5000
INCLUDING

Walter Gordon
Philip Ashley
Marjorie Strickland
Marie Paton
Clara Denvil
Lewis J. Mortimer
J. R. Phelps
Florence Temple
William Creswick

FOR PARTICULARS ADDRESS

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1400 Broadway N.Y.C.

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IN~
THE GREAT
SERIAL~
THUNDERBOLT JACK

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W. E. SHALLENBERGER ~ PRES.

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BOOKING AT

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PRODUCED BY~ BERWILLA FILM CORP.
SUPERVISION~ BEN WILSON & JOE BRANDT

EXHIBITORS

YOU CAN GET

FRITZI RIDGEWAY

"The Girl with a Thousand Personalities"

In the first of her Twenty-four Two-Reel

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At the

Following Exchanges—NOW

SAM GRAND
Federated Film Exchange,
Boston, Mass.

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Unity Photoplay Co.,
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Unity Photoplay Co.,
Indianapolis, Ind.

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LOUIS PELLERIM
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RALPH WETTSTEIN
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220 South State St.

CHICAGO, ILLINOIS

DOUBLEDAY PRODUCTION COMPANY
TUSUN PRODUCTION
R C R

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

CLASSICS IN SHORT FEATURES

CHARLES URBAN'S MOVIE CHATS

Only one reel. But their value is in quality, not length.

Of limitless appeal. Because they reach into all of nature's pictorial storehouse.

Science, art, travel—the humor and the serious—everything from every nation.

Really everything!

They *top* a program—they make a program in themselves.

Exhibitors who are building *now* for the *future* are booking

Charles Urban's Movie Chats

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

First National Booking Association

Better Presentation Better Business

Booking Motion Picture Theatres Exclusively

Singers
Vaudeville Acts
Head-Line Features

Direct from the Largest Circuits in the World
We Furnish Jazz Bands and Orchestras

Remember Mr. Exhibitor, that

We Can Change Your Acts Weekly
No Theatre Too Small
No Theatre Too Large

Write, Wire or Phone and One of Our Road Men Will Call and Explain Our Proposition Thoroughly

First National Booking Association

Suite A, 13th Floor, Masonic Temple
CHICAGO, ILL.

Phone State 5893

Motion Picture News

MOVING PICTURE World

"THE Anniversary of the Hodkinson Corporation, in the form of a Hodkinson Month, calls attention to an organization that has added a solid plank to this industry.

W. W. Hodkinson founded his present business three years ago upon an economic principle. It is a principle that underlies other industries. It had been the basis of Mr. Hodkinson's previous operations in this field. It is the principle of the complete independence of the distributor.

Briefly, Mr. Hodkinson believes that the distributor must operate independently of the producer and exhibitor. He must be utterly free to pick from one for the other. Only in this way can there exist that freely selective force which at one end of the line encourages better production and, at the other end, assures a marketable product.

None of us will argue against the sound economy of this principle. Its application to so peculiar a business as this might be questioned if it were an untried theory. But Mr. Hodkinson has made it a fact. He started with a theory and today, after three years of application, he has a successful and expanding business.

We have a firm belief in the economics of this art-industry. We believe that its development will be gradually moulded by economics, and we furthermore believe that not only will its industrial structure be shaped by established business laws, but also that its art will be fostered by these same sturdy influences.

And for that reason it is a pleasure to recognize a success like Mr. Hodkinson's because it is a constructive effort in the best, ultimate interests of the entire industry."

"TRAIL blazers, peacemakers and pioneers usually fail of recognition until after the floral tributes have been delivered and the echoes of solemn music have died away. In moving pictures which move with seven league strides fame overtakes a leader before too many years have fled. Therefore today W. W. Hodkinson, the most conspicuously modest man in our industry, is receiving the recognition that is his due. and these words are recording that fact. A man of ideas, of vision and constructive ability, much that has marked the progress of moving pictures first crystallized in his fine brain.

Recently Mr. Hodkinson's organization decided to set apart the month of November to a celebration to be known as "Hodkinson Month." This fitting and practical thing will be observed throughout the land to the advantage of the celebrants and to the further prestige of Hodkinson and all that he represents.

When all the history of moving pictures is written, the name of W. W. Hodkinson will be carved high in the list of those who have served, of those who have builded, of those who have set up standards which have been followed to the vast betterment and uplift of the great business which is close to all of our hearts.

A real pilgrim in the early days, he adventured into leadership, and today the things he forecast are accomplished facts.

It is well for the industry to pay him a practical tribute by observing Hodkinson Month, and though it be good business, it is by good business that we all survive."

Hodkinson Anniversary Month Release

The Exotic Allure of Tina Modotti,—The Beauty of Myrtle Stedman, — The Rare Artistry of Lawson Butt, — lifts this picture far above the average run.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City.
Distributing through PATHÉ *Exchange, Incorporated*

Hodkinson Anniversary Month Release

Benj. B. Hampton

Kathlyn Williams

Robt. McKim & Joseph Dowling

Roy Stewart & Marguerite De La Motte

Zane Grey

A Benj. B. Hampton Production

ZANE GREY'S GREATEST NOVEL "THE U.P. TRAIL"

A Massive Picture of the Great West, with a Powerful Cast Including

ROY STEWART, JOSEPH J. DOWLING, KATHLYN WILLIAMS
ROBERT McKIM AND MARGUERITE DE LA MOTTE
DIRECTED BY JACK CONWAY- ZANE GREY PICTURES INC
TWO THINGS ALONE ASSURE THE BOX-OFFICE "PULL" OF THE PICTURE. ZANE GREY WROTE THE STORY AND BENJ. B. HAMPTON IS THE PRODUCER. AN ALL-STAR CAST ENACTS IT.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

Hodkinson Anniversary Month Release

J. PARKER READ JR. Presents

HOBART BOSWORTH in "The BRUTE MASTER"

FROM THE STORY BY MRS. JACK LONDON

HOBART BOSWORTH IS SEEN IN A ROLE WHICH COMPARES MORE THAN FAVORABLY WITH EVEN HIS SPLENDID PERFORMANCE IN "BEHIND THE DOOR", HIS GREATEST SUCCESS TO DATE.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHE Exchanges, Incorporated

R-C PICTURES

ROBERTSON-COLE presents

MAE MARSH

in

The Little 'Fraid Lady

ROBERTSON-COLE presents

MAE MARSH

Directed by JOHN G. ADOLFI

Never has there been a more incessant demand, by public and exhibitor alike, for a star's return, than that which has greeted Mae Marsh during her absence from the screen.

She comes back now in "The Little 'Fraid Lady," with her quaint, adorable way, to hold the hearts she has won by the charm of her ever human work.

And—to the host of her admirers, she will add untold numbers, captivating by the wistful smile that shines through a tear-dimmed eye, like a ray of sunshine in a clouded summer sky.

in

THE LITTLE 'FRAID LADY

from the novel
"THE GIRL WHO LIVED IN THE WOODS"
by MARJORIE BENTON COOKE

R-C PICTURES

IT'S EVERYTHING A PICTURE SHOULD BE

PIGS. CAN'T ALWAYS BE PIGS, SOMETIMES THEY MUST BE CLEAN

SNOOKY, THE HUMANZEE

IDA MAY McKENZIE AND A WONDERFUL CAST OF KIDDIES, ANIMALS AND ADULTS IN

"THE ONE BEST PET"

A CHESTER COMEDY

ONE A MONTH IN TWO REELS

C.L. CHESTER PRODUCTIONS, INC.

TENSENESS, heart appeal, thrills that bring you to the edge of your seat, laughs that come quick and clear as a thunderbolt from a blue sky are yours in "The One Best Pet."

It embraces more novelties than any two reel picture you have ever shown; it is different from every Chester Comedy that has gone before, yet it embraces all the strong points that have amazed exhibitors everywhere with the audience-pulling power of these pictures.

It is more than a worthy suceessor to "Four Times Foiled," "An Overall Hero," "The Big Show" and "A Tray Full of Trouble."

(And by-the-way, have you shown ALL of these?)

Chester Comedies are pictures without an apology—they are necessities for every theatre that claims to offer the best.

DIRECTED BY WM. S. CAMPBELL

PALS! THEIR ADVENTURES GET A NEW GRIP ON YOUR HEART - - -

Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave New York

"A CROWNING ACHIEVMENT"–M.P.NEWS

EVERY CRITIC HAILS THE MOTION PICTURE RECORD OF

MAN O'WAR'S VICTORY

AS THE WORLD'S 2 REEL FILM TRIUMPH

THIS week our advertisement of the picture that we promised you as the one exclusive motion picture record of Man o' War's victory over Sir Barton at Windsor, Ont., and promised you that would be the greatest offering of its kind in the history of films is written for us by others.

Every word of the criticism of the Motion Picture News is well worth reading by the man who closely watches his box office.

"ONE OF THE GREATEST FEATURES EVER SCREENED–WONDERFULLY PRODUCED."

"IT HAS MORE TENSE MOMENTS THAN ANY THRILLER — GREATEST RACE SCENE EVER."

ON the opposite page you will find the opinion of two of the leading sporting writers of New York City. They saw the picture at a private showing given in honor of Louis Feustel, trainer of the super horse. It is voluntary testimony to the worth of the picture.

It is publicity in addition to the thousands of columns of news that has been printed about Man o' War—that makes this the most eagerly sought for film in history.

"The Race of the Age"

(Featuring Man O' War—Educational—Two Reels)

THE most wonderful racing horse in the world "Man O'War," who has received more publicity within the last year than any animal or human living and whose intense popularity has made every man, woman and child with the least bit of sporting blood in their veins tingle with excitement, is shown in this picture

Any way you want to take it this two-reeler is one of the greatest features ever screened. It is wonderfully produced, has more tense moments than any thriller, has the most popular horse in the world and has the greatest racing scenes ever witnessed, barring none.

The latter scenes show the horses from the time they leave the post until the finish of the race. Most of them are side views and follow the horses along the course as they struggle for supremacy.

The pictures are clear and lifelike and one can easily imagine the intense excitement of an audience as they see these two thoroughbreds stretch out upon the track with Sir Barton at the rail.

Then little by little, "Man O' War" is shown creeping up on his rival until he gains a full length which he holds for a quarter. The plucky Sir Barton with bull dog courage, sticks to the bigger horse and recovers some of the lost ground.

It is a hopeless task, however, for when Clarence Kummer, the jockey, loosens up on "Man O' War," we see this super-horse with his wonderful stride, pull away from his rival and finish eight lengths ahead.

These latter scenes are full of intense excitement and are a crowning achievement in camera work. How they ever did it is a mystery.

The reels also show "Man O' War" entering his private car with his pal "The Major," another horse for his trip to Canada; the entrance to the race track and the thousands of spectators who gathered for the big event; scenes about the paddock, the owners, trainers, jockeys and attendants of the two horses, etc., etc.

This picture has wonderful exploitation possibilities. Run as many stories as you can about this super-horse. Tell your patrons that he is guarded like a crown jewel, pampered as a prima donna, has cooked food and pure water as a diet, that the doctor and dentist are among his regular attendants—and that he shakes a wicked hoof.—*FRANK LEONARD.*

30,000 SAW THE SUPER HORSE COME HOME A VICTOR

Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave. New York

"PERFECTION OF PICTURES"—N.Y.MAI

E.W.HAMMONS ANNOUNCES PREMIER SHOWING OF

"THE RACE OF THE AGE"

FOR THE WEEK OF OCT. 31 AT BOTH.

STRAND, NEW YORK, and STRAND, BROOKLYN

"MORE MONEY THAN FOR A MARY PICKFORD FILM," SAYS N.Y. EVENING WORLD.

In connection with the dinner, the first view of the moving pictures of Man O' War's match with Sir Barton were thrown on the screen at the Police Club. They are the most remarkable, perhaps, ever taken, showing every step of the thrilling contest, and will be shown publicly at the Strand Theatre next week. It is said that more money was paid for the film by the Strand producers than they expended for a Mary Pickford picture.

PHOTOGRAPHED BY 14 CAMERAS INCLUDING SLOW MOTION

NEVER in the history of the camera has there been a race pictured with the dramatic power of "The Race of the Age." Every critic, every sportsman, every man, woman and child with blue blood in their veins have used adjectives that we dared not employ in attempting to describe it.

At the Strand, New York, and the Strand, Brooklyn, it is being given an exploitation that few feature pictures have ever won. A full week before the showing a greater portion of the lobby has been devoted to it. Advance inquiries indicate that it will break all attendance records.—THE REASON IS THAT IT IS THE WONDER PICTURE OF THE YEAR

Foreign Rights Controlled by GUY CROSWELL SMITH, Ltd., 1476 Broadway, New York City.

"NEVER WAS A RACE PICTURED WITH SUCH ACCURACY AND COMPLETENESS"—THE N.Y.MAIL

By way of a surprise the first exhibition of the historic Man o' War-Sir Barton race was flashed upon him in lifelike exposure in the big dining room of the Police Club, the scroll being loaned by the Educational Film Company to Marshall McCarthy for the occasion. There have been many pictures of horse races, but never was there one which depicted with such accuracy and completeness the memorable event which took place at Kenilworth Park on October 12.

Spectators are practically within a few feet of the contest from the moment Starter Harry Morrissey gave them the signal until the finish. It is the first photographic example taken by a panoramic machine and depicts every move made by horse and rider during the entire trip of a mile and a quarter race. So realistic is the photography that spectators will be brought to the pitch of enthusiasm and root with as much energy as the 30,000 witnesses rooted on the day of the race. Moving picture experts declare it the perfection of production in that line.

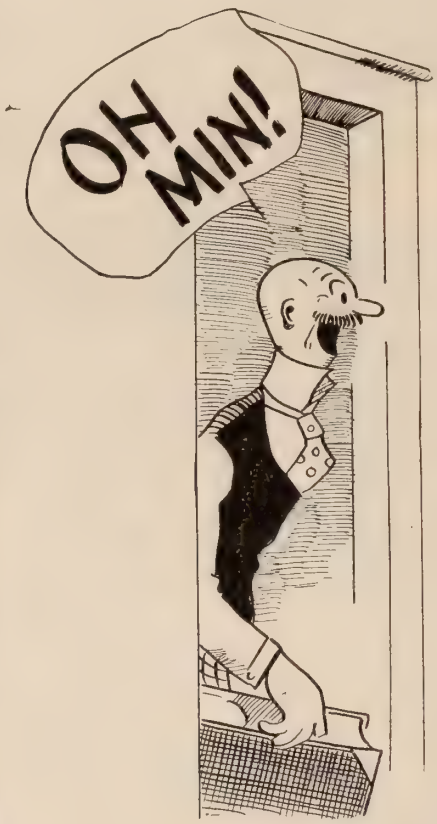
30,000,000 WANT TO SEE THIS PICTURE

Released by
EDUCATIONAL FILM
EXCHANGES, INC.
729 Seventh Ave. New York

"OH MIN!"

IS JUST AS WELL KNOWN TO THE MILLIONS OF— PICTURE FANS AS

"Uneeda Biscuit"
"His Master's Voice"
"Keen Kutter"
"Dutch Kleanser"
"Gold Dust Twins"
"Heinz's 57 Varieties"
"Quaker Oats"
"Ford Cars"
"Kodak"
"It Floats," etc.



JUST AS PEOPLE BUY THESE ADVERTISED PRODUCTS SO WILL THEY BUY TICKETS TO SEE

The GUMPS
"ANDY AND MIN"

NEW ENGLAND STATES
First Nat. Exhibitors' Circuit,
Boston, Mass.

NEW YORK STATE & NORTHERN NEW JERSEY
Merit Film Corporation,
New York City.

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON, and OREGON
Supreme Photoplays Corp.,
Denver, Colorado.

CALIFORNIA, NEVADA and ARIZONA
Consolidated Film Corp.,
Los Angeles.
Consolidated Film Corp.,
San Francisco.

NORTH and SOUTH CAROLINA, GEORGIA, ALABAMA, TENNESSEE and FLORIDA
Savini Films, Inc.
Atlanta, Ga.

EASTERN MISSOURI and SOUTHERN ILLINOIS
United Films Service,
St. Louis, Mo.

WESTERN PENNSYLVANIA & WEST VIRGINIA
Apex Pictures, Inc.,
Pittsburgh, Pa.

ILLINOIS and INDIANA
Celebrated Players Film Corp.
Chicago, Ill.

LOUISIANA and MISSISSIPPI
Pearce Films,
New Orleans, La.

OHIO and KENTUCKY
Warner Film Attractions,
Cleveland, Ohio.

EASTERN PENN. and SOUTHERN NEW JERSEY
Royal Pictures, Inc.,
Philadelphia, Pa.

NORTHERN WISCONSIN, NO. and SO. DAKOTA
Merit Film Co.,
Minneapolis, Minn.

TEXAS, ARKANSAS and OKLAHOMA
R. D. Lewis Film Co.,
Oklahoma City, Okla.
SOUTHERN WISCONSIN
Ludwig Film Exchange,
Milwaukee, Wis.
STATE OF MICHIGAN
Strand Features, Inc.,
Detroit, Mich.
IOWA and NEBRASKA
Greater Productions Co.,
Des Moines, Iowa.
WESTERN MISSOURI and KANSAS
Crescent Film Corp.,
Kansas City.
DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA
Federal Film Service,
Washington, D. C.

For Foreign Rights Apply Celebrated Players Film Corporation, Chicago

P P

To DIRECTORS and PRODUCERS

Those NEW COLOR EFFECTS in ART TITLES, CLOSE-UPS and other atmosphere shots in recent productions which are creating so much comment are made by the

NEW PRIZMA PROCESS

Our Commercial Department is now open to YOU

YOU can now add the " beauty touches " you have always longed for.

Other " big boys " are grasping this opportunity. Let's get together.

Note: On Broadway this week at the

Capitol—Main title of *" Madam Peacock,"* Capitol Dome trade mark, The Flower Ballet and *" The Forest Fire "* is Prizma color.

Rialto—*" The Melody of Flowers "* is Prizma color.

Hotel Astor—The main title of *" Kismet "* is Prizma color.

Broadway—The art titles all through *" The Stealers "* are Prizma color.

PRIZMA

MASTER PICTURES IN COLOR

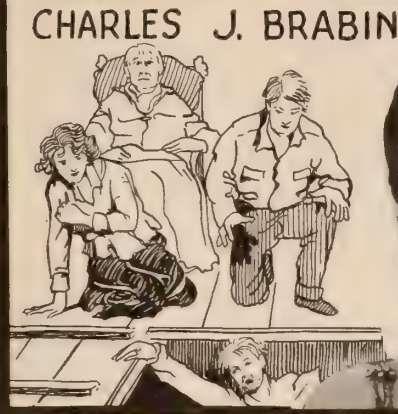
New York Office - - 71 W. 23rd Street, N. Y

Laboratories, 3193 Boulevard, Jersey City, N. J.

WHILE NEW

Cinemelodrama great

DIRECTED BY
CHARLES J. BRABIN



RECORDS CREATED BY THIS SCREEN SENSATION

Two months in New York on Broadway at regular theatrical prices. Simultaneous runs at Lyric and Astor Theatres necessary to accommodate crowds.

One month to capacity audiences at Boston Opera House.

Three record-smashing weeks in Los Angeles.

One week at Providence Opera House—crowds turned away at every performance.

WHAT SET ALL NEW YORK TALKING

The fact that to accommodate the vast throngs unable to gain admission to the Lyric Theatre, another the Astor—had to be secured.

Tingling with thrills, surprise and sensation, taken from the daily drama of the world's metropolis and shown as they have never before been seen.

A PULSING PANORAMIC PORTRAYAL

Of night life in the world's greatest city—

A living page from life.

In all the annals of the spoken drama or silent screen—the greatest pictorial production yet made.

YORK SLEEPS

of life in the Metropolis

Fox Entertainments

THE NIGHT HAS A THOUSAND EYES

And the Day but one.

Behind the scenes of a great city. Drawn curtains on night life, where globes glow and shadows hide those who lurk, while New York sleeps.

See those who are awake.

CONTAINS MORE NOVELTIES AND CLIMAXES

Than ever before contemplated.

Would you like to see an entire scene of the most widely advertised and most ravishingly beautiful stage spectacle known —THE ZIEGFELD MIDNIGHT FROLIC? Well, that is embodied among many other features in the production.

RECORDS CREATED BY THIS SCREEN SENSATION

Two weeks in Detroit with not enough seats to go round.

Two weeks in Seattle—same result.

Contracts entered into for fifteen simultaneous weeks in fifteen big city theatres at record-breaking figures.

Now playing to capacity audiences at Shubert Theatre, Kansas City, Mo.

Opens for run at Murat Theatre, Indianapolis, Ind., Oct. 31st.

Off on our second annual lap!
FULL SPEED AHEAD!

Fox News

the youngster among news reels has outstripped its greybeard competitors in its first year of life. It is headed for the future with the stage all set to better, if possible, its own remarkable record.

Constructive plans for the coming year will maintain this

MIGHTIEST OF ALL

news service in the premier position during

1921~1922

GET ABOARD AND SPEED TO VICTORY

Trained cameramen in every part of the globe.

Prints of the highest quality from the world's greatest laboratory.

Twice a week

Hello!

HERE I AM

"Texas Guinan"

PRESENTED BY
VICTOR KREMER

Texas Guinan

Texas Guinan, queen of the Wild West Stars Her acting all through is of the right caliber to lovers of Western stories.
Edward Weitzel, *Motion Picture World*

Miss Guinan IS Bill Hart disguised in feminine clothes. She creates a character that is truly unique. Texas Guinan has sufficient courage to exploit new fields. Play her up big, you can't go too far on this Star.
Lawrence Reid, *Motion Picture News*

Texas Guinan: A REAL SHE WOMAN OF THE WEST—A Regular Annie Oakley.
John Morrell, *New York Review.*

Texas Guinan is well known to theatre goers, both from appearance on the speaking stage and in films. It will pay any exhibitor to feature her name heavily.
H. Rockwell, *Exhibitor's Trades Review.*

Texas Guinan in pictures has a real opportunity to make good. She puts a wallop over whenever necessary. Texas Guinan plays her part to perfection and you can boost her to the limit. —*Wid's.*

There has yet to appear a more formidable gun-women than is Texas Guinan.
Leon J. Bourstein, *Exhibitor's Herald.*

To State Right Buyers and Exhibitors Everywhere:

The great reception given to the excellency of the work of Texas Guinan in the past; the experience you had with her as a Box Office Attraction will be greatly surpassed by the Top-Notch presentations of TEXAS GUINAN in the Product of the Company bearing my name.

Eight 5 reel features *One every sixth week*

EXCELLENCY OF PRODUCT **EQUITY IN DEALING**

Shall at all times be Identified with

VICTOR KREMER FILM FEATURES, Inc.

130 WEST 46th STREET, NEW YORK CITY

Victor Kremer Film Features, Inc.

EXHIBITORS FILM EXCHANGE
ABE DRESNER, Mgr.
Mathers Bldg. Washington, D. C.

ILLINOIS & INDIANA FILM EXCHANGE
ARTHUR LOWY, Mgr.
63 East Adams St. Chicago, Ill.

At The End of the Rainbow—
HAPPINESS!
Happiness for the Thousands Who Crave Laughter and Entertainment in the Astounding Mixups of
THE DAMFOOL TWINS
— in —
PINNACLE COMEDIES
Featuring
LEO WHITE
The Perfect Fool
and the wondrous beauty bevy of angel girls—chic, daring, delightfully dam-foolish.
HAPPINESS for the theatre man who finds 'em coming again and again when the LEO WHITE sign is displayed.
HAPPINESS for the exchange man who has to use four prints where one comedy print used to do.
Two Reels Every Two Weeks
— Beginning December 1 —
EXHIBITORS FILM EXCHANGE
ABE DRESNER, Mgr.
Mathers Bldg. Washington, D. C.
ILLINOIS & INDIANA FILM EXCHANGE
ARTHUR LOWY, Mgr.
63 East Adams St. Chicago, Ill.

INDEPENDENT FILMS ASSOCIATION NEWS

VOLUME 1, NO. 11. CHICAGO, U. S. A.

RECORD CROWD AT NEAL HART FIRST RUN KANSAS CITY

Gayoso Stands 'Em Out On "Hell's Oasis" Against Big Competition

Kansas City, Mo. (Special to The News)—"Hell's Oasis" opened at the Gayoso Theatre, first run in Kansas City, Saturday, to one of the biggest crowds that ever attended that theatre on the opening day of any picture.

They stood them out all day Saturday and duplicated the same thing on Sunday.

For competition the Gayoso had a group of big special productions opening at the Twelfth street theatre, the Regent, the Victory and the Idle Hour, all within a block's distance.

SLOCUM OF LITTLE ROCK SIGNS 21 BIG HOUSES ON HART

E. R. Slocum, manager of the Little Rock, Ark., branch of the R. D. Lewis Film Company, reports a list of twenty-one first run theatres in his territory which have closed contracts for the entire series of eight Neal Hart productions.

"The pictures are going over big in this territory," writes Mr. Slocum, "and exhibitors are very anxious to contract for them."

"DAMFOOL TWINS" ARE SELLING FAST

Among the additional territories closed for franchise rights on the Pinnacle "Damfool Twin" Comedies last week were Saniel and Steinberg of the S. & S. Film and Supply Co., Pittsburgh, Pa., Dresner of the Exhibitors Film Exchange, Washington, D. C., and Dave Warner of Warner Film Attractions, Cleveland, O.

At this time practically all sections of the country are covered by contract or option on these comedies. Releasing will begin November 15.

PRINTS OF "SKYFIRE" READY FOR SHIPMENT

Prints of "Skyfire," the second Neal Hart release, are now being made at the laboratories in Chicago, and shipments will be ready to go forward to the exchanges by the time this issue of The News is published.

The principal players included in the "Skyfire" cast are as follows:

Barr Conroy .....NEAL HART
Joe Beaupre .....William Quinn
Marette .....Rita Pickering
Father Malloy .....Hugh Saxon
Pierre Piquet .....Al Garcia
Little Wolf .....Artie Ortego
Pete Lamoose .....Les Bates

Published in the interest of INDEPENDENCE By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr. Consumers Bldg. Chicago
Richard Robertson, Editor

"HERE'S YOUR MAN!"

A bit of tense action from "Skyfire," the second Neal Hart release in the series of eight Pinnacle Productions. "Skyfire" is brim ful of action—a big spectacular drama of the Canadian Northwest. It will be released November 15.

Peering Ahead

This colyum is compiled with the aid of our best wee-ja board, by which we are able to forecast the events of the future.

Marcus Loew, eastern distribution manager for the Independent Films Association, telegraphed the Chicago office this week that he closed for the New York Hippodrome for Independent's colossal all-star show, which will be made up of one former star from each of the disorganized program organizations, Addie Zukor, Bill Fox, Samuel Goldwyn and other ex-film magnates will quit Wall street to sit in a box at the unprecedented performance and all New York is on its toes for the date announcement.

Neal Hart was a Chicago caller two weeks and was given a rousing reception by the genial Independent gang. Neal had to make a speech, in which he recalled Independent's first picture, "Hell's Oasis," in which he starred and which, incidentally, was the beginning of real film independence.

STUDIO EDITION OF NEWS NEXT WEEK

Beginning with the next issue, The News will have a studio edition each week, packed to the margins with production news on the Neal Hart features and the Pinnacle Comedies starring Leo White.

Big stories of interest to exchanges and exhibitors handling the Harts and the comedies are developing every week at the West Coast studios. These will be fully covered.

Squidgelums

One of our foremost exchange men—talking to us over the long distance telephone a few days ago about some extra prints—got balled up for a moment and wanted to know "where's them 'Hell's Fire' prints I ordered?" We thought he was cussin' us out, but he explained that he was thinking of two pictures at once, "Hell's Oasis" and "Skyfire." He got the prints and we got his apology.

NEALUPBASESFULL

AN INDEPENDENT YEAR—WITH I. F. A. BLAZING THE WAY

"This is surely the year of the independent's big chance; as it is also the opportunity for the exhibitor to put the independent to the test."

The above was part of an editorial published last summer in the Motion Picture News.

And it proved prophetic—for the exhibitor has put the independent to the test and it is now an admitted fact in the industry that THIS IN AN INDEPENDENT YEAR.

It is an independent year because the independent exchanges have placed themselves in a position to supply what exhibitors want, namely series productions, built around the personality of an established star—such as the Neal Hart series of eight Pinnacle Productions and the series of twelve two-reel Pinnacle Comedies starring Leo White, and exploitation and advertising of the sort that the Independent Films Association has become famous for in the independent field.

Advertised pictures of high merit—that is what the theatres have demanded of the independent exchanges.

The Independent Films Association, through its member exchanges, has not only led the way from the standpoint of being first in the field with advertised series pictures of high merit, but will continue to blaze the trail from the standpoint of increased number of releasing units and increased volume and variety of advertising.

Roy Springer, magNUT a la movie, of Forth Worth, Texas, who, incidentally, operates the Orpheum Theater in that southwestern metropolis, piped this: "Oh you Southern Championship baseball games—but please let me see Hell's Oasis FIRST."

DAMGOODSERVICETOO

They are telling a rich little yarn about L. J. Selznick around the tall buildings in New Yawk. It seems that L. J. got Pinnacle Productions mixed up with the national pastime along Broadway. He is quoted as having remarked: "Say, how they get that Pinochle stuff? I saw 'Hell's Oasis' three times, and I'm dimmed if I saw a single deck of cards."

WE'LLTAKEACHANCE

MEMBERS OF INDEPENDENT FILMS ASS'N

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
*Atlanta	Pearce Films	146 Marietta	Gene Pearce
†Birmingham	Queen Feature Service	Potter Bldg.	W. S. Bell
*Boston	Major Film Corp.	54 Broadway	E. J. Farrell
*Buffalo	Dooley Exchange	338 Pearl St.	Thos. Dooley
†Buffalo	Gardiner Pictures Co.	257 Franklin St.	T. R. Gardiner
*†Chicago	Ill. & Ind. Film Ex.	63 E. Adams	A. Lowy
*Cincinnati	Fine Arts Film Ex.	310 Film Bldg.	L. W. Foster
*†Cleveland	Warner Attractions	Erie Annex	Dave Warner
*†Dallas	Lewis Film Co.	1913 Commerce	L. T. Pellerin
*†Davenport	Magnet Film Co.	418 Harrison	C. C. Bridwell
*Denver	Arrow Photoplays	1735 Welton	E. J. Drucker
*†Detroit	Ind. Master Films	105 John R.	W. B. Seifert
*Kansas City	Federated Film Ex.	Film Bldg.	Al. Kahn
*Little Rock	Lewis Film Co.	1114 Markham	L. T. Pellerin
†Los Angeles	Consolidated Film Corp.	718 S. Olive	M. H. Kohn
*Louisville	First Nat'l. Ex. Ct.	Nat. Theatre Bdg.	Fred Levy
*Milwaukee	First Nat'l Ex. Ct.	Toy Bldg.	H. J. Fitzgerald
*Minneapolis	First Nat'l Ex. Ct.	Loeb Arcade	J. F. Cubberly
*New Orleans	Pearce Films	608 Canal	Gene Pearce
*New York	Commonwealth Film Co.	1600 Broadway	Sam Zierler
*Oklahoma City	Lewis Film Co.	114 Hudson	L. T. Pellerin
*†Omaha	Magnet Film Co.	1312 Farnum	C. C. Bridwell
*†Philadelphia	20th Century Film Co.	256 No. 13th	Gene Marcus
*†Pittsburgh	S. & S. Film Co.	414 Penn Ave.	Abe Steinberg
*San Francisco	Co-Operative Film Ex.	90 Gold. Gt. Av.	Floyd St. John
†San Francisco	Consolidated Film Corp.	107 Gold. Gt. Av.	M. H. Kohn
†St. Louis	St. Louis Film Ex.	3628 Olive St.	Roy Dickson
*†Syracuse	Dooley Exchange	445 S. Warren	Thos. Dooley
*†Washington	Exhibitors' Film Ex.	Mathers Bldg.	Abe Dresner

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Something New!

An Entirely New Service—

No more trouble cueing pictures according to the various conflicting "cue sheets." No more sheet music to purchase—but a

Complete Music Scenario To Be Delivered to You With Every Feature

especially arranged by filmdom's foremost musical directors in book form—ready to play—especially adapted to each and every scene—for all instruments—whether it be a piano or organ only—or a ten piece orchestra—perfectly synchronized to all speeds of projection.

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Fill out the attached coupon and mail it to us for full particulars of this new service.

SYNCHRONIZED SCENARIO MUSIC CO.

LYON & HEALY BLDG. CHICAGO, ILL.

SYNCHRONIZED SCENARIO MUSIC CO.,
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Please send full particulars about your new service to.....

Theatre ..... Street ..... City ..... State .....

Now Using ..... Piano, ... Organ, ... Piece Orchestra consisting of .....

Booking ..... changes per week. Seating capacity .....

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Music for Every Feature

OUR synchronized scores insure the exhibitor against such blunders as the playing of march music for a love ene or jazz as an accompaniment to footage registering ief or sorrow.

No more waste or needless overhead expense for perish- le sheet music which in many cases can be used only once.

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BUT—

The best music possible to choose for every foot of any ature film. Remember, the best picture cannot succeed d give the fullest measure of entertainment to your patrons ithout a properly synchronized musical accompaniment.

Better music insures larger audiences and brings the same eople back to see the same picture and hear the same music gain.

SYNCHRONIZED SCENARIO MUSIC SERVICE rings right into your theatre and places at your personal rvice the talents and genius of such nationally known usical celebrities and scenario score writers as

CARL EDOUARDE

Nine years famous band and orchestra leader, director of usic, STRAND THEATRE, New York City, and still ere.

JAMES C. BRADFORD

For seven years director of Music, BROADWAY HEATRE, New York City. Formerly writer of musical nopses for FAMOUS PLAYERS and now doing similar ork for the FIRST NATIONAL Exhibitors Circuit.

C. J. BREIL

Composer of the music score of "THE BIRTH OF A NATION"

hese men are Directors on our Professional Staff and will ersonally supervise all music issued by SYNCHRON- ZED SCENARIO MUSIC SERVICE.

et the details. Use the Coupon on the Opposite Page

STATE RIGHTS

To those interested in State Rights, we are prepared to offer a very attractive proposition. Write for complete details.

Why Realart can depend on Sam Wood to produce Pictures that Entertain.

BECAUSE—

FIRST:

His almost uncanny instinct in picking real stars led him to select the one whose pictures he is now directing—WANDA HAWLEY.

SECOND:

The years of training under Cecil B. de Mille and then his own successful direction of "Excuse My Dust," "What's Your Hurry?" and "Sick Abed" for Wallace Reid, and "The City Sparrow" for Ethel Clayton, have given him the training and equipment which the production of Realart Pictures demands.

THIRD:

In "HER BELOVED VILLAIN" which he adapted for WANDA HAWLEY from the famous French farce "La Veglione," he did not lose one iota of the irrepressible entertainment of the play.

FOURTH:

He has followed "HER BELOVED VILLAIN" with a breezy, summery yachting comedy, "HER FIRST ELOPEMENT," another WANDA HAWLEY picture, quite as entertaining as it is artistic and clever.

FIFTH:

SAM WOOD rose through his understudy period alongside his star, and is therefore peculiarly well fitted to produce her pictures.

BRILLIANT DIRECTION IS ONLY ONE OF THE QUALITIES WHICH DISTINGUISH REALART STAR FRANCHISE PRODUCTIONS

REALART PICTURES

TRADE MARK REG. U. S. PAT. OFF.

REALART PICTURES CORPORATION

469 Fifth Avenue New York City

Even A Breach-of-Promise Marriage May Have A Happy Ending!

ANTHONY: "So you are here, both of you! My wife and my best friend! And I have caught you, haven't I?"

KEENE: "You are suggesting that you have caught me robbing you of your wife?"

ANTHONY: "Then why are you here together in this house?"

KEENE: "The storm. The car broke down near here. My dear fellow, be reasonable!"

ANTHONY: "Is it reasonable to ask what is your excuse for driving about the country at this time of night with my wife? I also know of Folly's visit to your rooms and the check you gave her — and you have not explained about tonight."

KEENE: "I am damned if I *will* explain! You can believe entirely what you like!"

WILLIAM D. TAYLOR'S production of "THE FURNACE" is a picture which every man and woman, married or unmarried, will go miles to see.

(Adapted by Julia Crawford Ivers from the Novel by "Pan")

MR. STATE RIGHTS' BUYER.—I have repeatedly stated you should be more particular in the selection of pictures, in the entire range from Features to Short Stuff, for your present profit and future growth and success.

I don't claim to have the only good pictures that are available for State Rights' Buyers, but I do claim that I know what a good picture is, because I have marketed a great many money-makers, and I am now offering Two Big Features that are 100% Box Office attractions.

"THE VICTIM" is a six-reel super-feature in which Robert T. Haines is featured, with a wonderful cast, including Joyce Fair and Harry Benham—when you see this picture you will agree with me that it is replete with suspense, excitement, soul-stirring action and, in addition, the settings and photography are beautiful. Its story presents a maze of baffling situations that nearly send an innocent man to his death.

I have just learned Robert T. Haines plays an important part in "The Foreigner," a forthcoming First National release.

"The Victim" also has a special exploitation tie-up that is unusually valuable for the Box Office.

"A GOOD BAD MAN" is a six-reel Super-Western Production. It is a stirring Drama of the Great West, and the romance of it unfolds an interesting tale of what the love of a woman can accomplish. The story, the production, the action is of the highest standard and there can't be any doubt about the Cast having bigger money pulling powers than any recent production offered to you.

Just think of it—in the cast are—

Pete Morrison, a very popular Universal Western Star. Carol Holloway, a popular Vitagraph Serial Star.

Jack Richardson with the Pathe Serial following. Ruth King, featured in the "Devil's Passkey."

Harry Von Meter, one of the best known Heavies of the Screen; Spottiswoode Aitken, one of our cleverest character actors with a reputation dating back to "The Birth of a Nation." William Lyons West and others are included.

If you want these Two Big Features, and some excellent Short Stuff, particularly two-reel Western Thrillers, wire or write to me.

Joe Brandt

President

C. B. C. Film Sales Corporation

1600 Broadway, New York

The Hall Room Boys COMEDIES

FUNNIER AND FASTER THAN EVER

THE NEW SERIES

OF

PERCY-FERDIE LAUGH GETTERS

NOW READY

WITH GREAT ADDITIONS TO THE CAST

Including **POLLY MORAN, MAX ASHER & LILLIAN HACKETT**

We Have Spent More Money Than Ever Before
For Cast, Stories, Direction and Production

THIS MEANS MORE MONEY AT THE BOX OFFICE

GET SET FOR THIS 1921 SERIES OF HALLROOM BOYS COMEDIES
AT ONCE IF YOU HAVEN'T DONE SO ALREADY

C. B. C. FILM SALES CORP., 1600 BROADWAY, NEW YORK

Thomas Berta, Oracle Theatre, Rock Springs, Wyo.
"Your pictures all go big with us and we are really surprised at the drawing power of all the First National Franchise pictures." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Now Thrilling Broadway Throngs

Thousands at the New York Strand are peering fascinated into the Devil's Garden—into its pool reflecting life's images—Beautiful women singing the soulless Siren song that lures men to destruction—Dissolute men reaching out with glittering enticements to drag down beauty and innocence into its mire—A kaleidoscopic view, vivid, lurid, of life in the raw—portrayed with the consummate artistry of the master of emotional acting—Gripping, intense, human.

Whitman Bennett presents
His personally supervised production

L I O N E L
BARRYMORE

in

The Devil's Garden

An adaptation of W. B. Maxwell's novel
Directed by Kenneth Webb
A FIRST NATIONAL ATTRACTION
Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

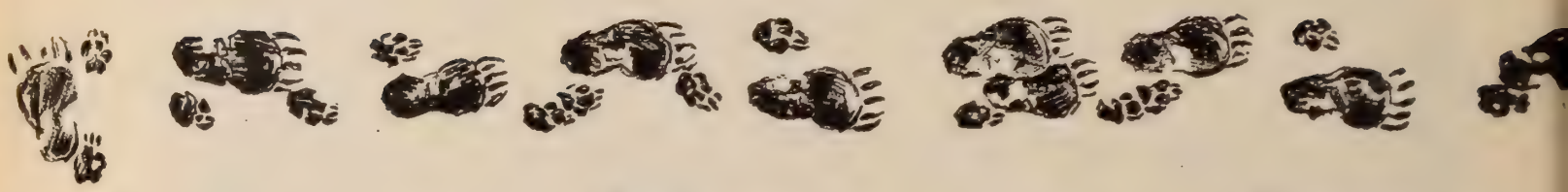
John T. Gelgar, Gaiety Theatre Co., Bluffton, Ind.
"We are highly pleased with our local franchise. The standard and quality of productions has been high, and best of all pleasing to our patronage." THAT'S THE REASON WHY

There'll be a Franchise everywhere

W. G. Shaefer, Vaudette Theatre, West Point, Ga.

"I wish to express my enthusiasm over my franchise. Every picture delivers the goods, and I am anxious to get in as many as possible. I am certainly proud of my franchise and I AM SURE"

There'll be a Franchise everywhere



Jams Theatres from

New York	Brooklyn	Chicago
St. Louis	Detroit	Seattle
Des Moines	Denver	Newark

And first run houses in scores of other big and smaller cities crowded to the doors and breaking Box Office Records with James Oliver Curwood's presentation of

Nomads of The North

From the novel by

James Oliver Curwood

Author of "Back to God's Country"

His Own Story—His Own Continuity—His Own Production

Directed by David M. Hartford

Ernest Shipman, Sales and Exploitation Manager

A FIRST NATIONAL ATTRACTION

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729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

FIRST NATIONAL PICTURES

Rothacker Prints

O. J. Sybert, C. & M. Amusement Co., Marietta, O.

"This is the one proposition that is in accordance with the wishes of the exhibitors. It has always been my chief ambition to be a straight-out 100% First National Exhibitor and my recent visit to your office made me more so, and I booked for both Cambridge and Marietta, including up-to-date some 36 features." THAT'S THE REASON WHY

There'll be a Franchise everywhere

New York to Seattle

Here's Why It Packs Them In!

It's distinctly different
It's a breath of the Great North Woods
Cutest bear cub and puppy on record
Scores of savage beasts, with unique parts
A terrific forest fire
Man and beast fleeing before its awful flames
Burning of a desperado, trapped in a cabin
Lake swarming with men and animals seeking to escape fire
Bear's savage battle with man to save its mistress
Plunge over falls in a canoe
Swim down raging mountain stream
Lover's battle with rival
Slaying of a whiskey runner
Man hunt by Northwest Mounted Police
Imprisonment in a dungeon
Girl holds up officers with gun
Shooting of an officer
Girl's rescue of lover chained in cellar
Chase for a murderer
Prisoner's rescue of captor
Man lost in forest for years
His return to find sweetheart at altar
Kidnapping of a bride
Flight in terrific storm
Romance of a Royal Mounted Officer
Scores of other thrills and plenty of comedy touches

Look Over the Splendid Cast

Betty Blythe — Lon Chaney — Louis S. Stone
Francis McDonald — Melbourne MacDowell — Spottiswoode Aitken

And an unexcelled cast of wild animals.

Showmen and Salesmen

To sell a person something without first showing it to him requires mighty excellent salesmanship. Practically every article of trade is seen before the sale is made. The business of the motion picture exhibitor furnishes almost the one exception, for the only thing he sells is the privilege of *seeing* his wares. The exhibitor isn't a seller of merchandise, he's a showman thereof!

The number of people, therefore, who will wish to see a show will depend upon the quality of the posters. Because of the difficulty of selling anything without showing it the task of the poster becomes manifestly difficult. The fact that the best is none too good is beyond all question, but equally beyond all question the RITCHEY poster is the best!

We do not claim that the RITCHEY poster adds one jot to the artistic value of a photo-play. What it does do is to give to the photo-play it accompanies a tremendously increased box-office value. An unusually artistic film will of course please the exhibitor's patrons, but the point not to be overlooked is this:

It is through RITCHEY posters that the maximum number of them will be provided!

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. **Phone Chelsea 8388**

Motion Picture News

VOL. XXII NOVEMBER 6, 1920 No. XX

The Sales Manager's Opportunity

THE Theatre tax returns, recently made public by the Revenue Department, together with the amount collected from distributors on the five per cent film tax basis, brings up again the highly important subject of film rentals.

$780,000,000 is, approximately, the gross box-office receipts for the year ending June 30, 1920; and the distributors, if we can judge by the film tax, took in about $86,000,000.

Film rentals, then, amount to a little over 11% of the Exhibitors' receipts.

This agrees very nicely with the estimates we made some time ago, when we figured that the distributor was getting, in film rentals, only between 10% and 15% of the theatres gross receipts.

The figures received a storm of protest at the time. A number of small houses wrote in that they paid out for film rentals upwards of 35% of their box-office intake. Some sales managers—who evidently run their offices without any figures or without any respect for figures—wrote in ridiculing our estimates.

But there the figures stand—cold figures. They say that the average theatre spends only 11% of its receipts for its pictures.

And yet we know that the great majority of theatres—comprising the small houses—spend around 35%.

What's wrong?

Here's a splendid opportunity for any sales manager to explain just why this remarkable discrepancy exists.

Perhaps it should exist. Perhaps the little house should pay four or five times what the big theatre expends for pictures.

But if so, why? Why the burden—and we know it is a very heavy burden—on the small theatre?

Or is it that the present system of rentals is basically wrong and unfair; and being unfair, that it is uneconomic; and being uneconomic that it is designed to be dangerous and maybe disastrous to the industry.

Certainly it will prove disastrous if its scheme tends to crowd the small house to the wall or out of business entirely.

Perhaps the big theatre will explain why its rental should be only one quarter of the small theatres.

But the main issue, we should say, is up to the sales manager.

We will cheerfully give all the space anyone wants for his explanation. The matter is of supreme importance.

Then there's the subject of "specials" and the small theatre.

The small theatre can't afford "specials" under present rental prices. One exhibitor puts the whole thing in a nutshell when he says, in a letter; "I lose on them, no matter which way I jump."

He's dead right. And every other small house in the country is in exactly the same boat.

So what is the situation here?

Hadn't we best stop beating around the bush and come straight out into the open?

Is the "special" picture excluded from the small house? Is the distributor's plan on "specials" geared up only to the big theatre? Is this simply or largely a "first run" business?

A "special," remember, is simply a better picture—better than the kind that have been made and like the kind that are being made in larger numbers, the new kind, which soon will be an average or simply good picture.

Are we to exclude good pictures from the small houses? Is it necessary? If so, it would seem to be good business to say so, to admit it, and to go about making cheap pictures only for the little house. This considerably disturbs our idea of the motion picture—that it is a community entertainment business; and we know perfectly well that most every small house and its patrons want good pictures just as much as any big theatre.

We were informed the other day that a certain inexpensively made brand of comedies had a distribution of nine thousand theatres, whereas average feature distribution is less than thirty-four hundred theatres.

But the point is: if the small house can't play the high rental good picture why force them? Why drive them into bankruptcy? Why break what we call the backbone of the business—the eighty per center?

Of course, we know that distribution is wrong. Rentals are wrongly graded. We know that.

But the matter is so very important that certainly its solution can't be very long delayed.

Its a big subject and a tough one. And it will require big men to tackle it. If any sales manager does reorder rentals successfully we have an idea he can invite the President of his concern out of his chair.

Distribution is the biggest problem facing the business today.

WM. A. JOHNSTON

Snapshots

Around the Clock with W. A. Johnston

Ever see an editorial note-book? Page after page of random jottings of names. Each name a reminder. Well—here are the names and the thoughts they bring to mind, just as the pages of this week's note-book are turned:

Charles Chaplin. J. D. Williams and writer walking up Fifth avenue. Meet Charles Spencer Chaplin and Edward Knoblock—*both* playwrights. Mr. Knoblock an Anglicized American (in speech). Mr. Chaplin, an Americanized Englishman (in appearance). Both in film business? Yes, at least Mr. Knoblock now is.

Handshaking all around. Mr. Knoblock introduced subject of weather. "Frightfully warm day," etc. Messrs. Williams and Chaplin concentrated on subject. All four finally and solemnly agreed it was a "frightfully warm day," etc. "So, Long!" etc., etc.

Cited as only instance of film men meeting and not talking film.

Query: Does First National get "The Kid"? Weather signs would indicate it.

Allan Dwan. One of the few instances of a director who is also business man. One of still fewer instances of a director who has a sincere respect for the selling end of pictures. Says he regrets that the director must work 3,000 miles away from sales headquarters—and also from the public pulse. "Lonesomeness" of director, he calls it. Wants cooperation in the making of pictures and seems to mean it; and means to get it. Likeable fellow: keen, hardheaded, progressive, on the job. Saving grace: An Irishman's sense of humor.

Jesse D. Hampton. In town. Only fair to Mr. Hampton to state that, on a recent visit, he inspired our editorials on "Bunk." Will be in New York a month. Important plans brewing. By the way, watch for his Pathe Special, "Half a Chance." It *is* a Special. Mighty fine picture.

Kismet. First showing Monday evening, at Astor. Otis Skinner to be present. Fine reports about Kismet. Hope to see them realized.

Gudger of Goldwyn. F. A. are his initials and V. P. his title—Vice-President of Goldwyn Pictures Corporation. Lawyer and North Carolinian. One of the new type of business executives, in the field. And H. W. Alexander, assistant to Messmore Kendall, President of Goldwyn. Met them both at luncheon—and glad of it. At the Republican Club where George Kleine, Wm. N. Selig and George K. Spoor used to week end from Chicago.

Fine types—these newcomers. Clean-cut and alert. Work from charts which show a picture's progress—at a glance—from its cost right through to its distribution. Wonderfully interesting work from figures, too. Lots of tables. Trying to take the word "gamble" out of the business. They'll do it, too. Open-minded, liberal too,—and keen. Liked their grim spirit of fair play. If these men typify their business principles among Goldwyn salesmen the exhibitors will get a new and hopeful idea of film salesmen. More power to them!

Samuel Goldwyn. Didn't expect to use the name right here, nor this week either. But here he is—and the odds at this writing are that he's coming back—to Goldwyn. Hardest man in the business to get along with but we need his force. Tries to open a door without turning the knob; bumps his head into window panes when you tell him to look out the window. Threatens often to take a rest but never does. Recently tried to get into Muldoon's but neither one would tolerate the other. Fierce energy. Inexhaustible vitality. Indomitable. And nervy! Tackles anything. Never quiet. Shoots wildly but—or so—he often rings a big bell. Say what you will we need such men on the production end. He's done a lot—and will do more—for motion pictures. *Later:* He's back.

Sam Katz. In town. Exhibitor extraordinary. Putting five millions into new theatres. Making Chicago the picture theatre de luxe city. Balaban and Katz were unheard of a few years ago: now when we speak of big exhibitors their name comes nearly first. Fine type. Young, sleek, well dressed. Radiates success. Quiet, serious, observant, works all the time. Watches every theatre worth watching. Keeps ahead of the times.

Motley H. Flint. Vice President, Los Angeles Trust and Savings Bank—and prominent in other Los Angeles banks. Young man past fifty. Shrewd, concise, vigorous. Eyes that are used to saying "no" to borrowers before his lips do. Knows the film business—the one banker we know of who does—and keeps on knowing it. Asks lots of questions—pat ones too. Then puts them all in one pot and boils them down—way down. Knows studio operations—theatres too. Reads Motion Picture News every week. Missed a copy while in Washington at the bankers' conference, so had one sent to his New York hotel. Asked me if the industry appreciated Motion Picture News. Says it ought to.

Adolph Zukor. Saw him at lunch. Just mentioned his name because he rarely is mentioned. One of the many things we respect about him, is that he doesn't care whether he gets into the trade papers or not. He prefers not to. In the same restaurant—but not all at the same table—saw Samuel Goldwyn, J. D. Williams, Paul Brunet, E. R. Pearson, E. J. Ludvigh, J. S. Hampton, Morris Kohn, J. S. Woody. Guess. What restaurant?

Charley Whittaker. Of London, Los Angeles and New York. Writer—and a good one. Scripts for Tourneur, Rex Beach and other good judges. Oxford man. Genial Cosmopolite. Everlasting proof of the libel that Englishmen have no sense of humor.

Kismet. (*later*) A success! Otis Skinner. One of the finest pieces of acing the screen has ever seen. Subtle, highly expressive, delightfully interesting. Director has skillfully and wisely kept dramatic interest above spectacular—though sets are massive, colorful and artistic. Might be cut more; but a splendidly done picture. Highly gratifying.

Personalities

Off-Hand Introductions by Robert E. Welsh

This week we allow Mr. Happy Golucky, a press agent, to fill this page. As he writes at greater length than we can ever hope to—and he needs every inch of space he can get if the boss is to be kept happy—we will let him go on with his own sad story:

I AM the greatest press agent in the world. I admit it. That makes it practically unanimous. The case is clinched by the fact that I have been asked to write this page for one week. That's a recognition of superlative and scintillating genius.

It's just like when the boss says: "You big bum! You got nine special interviews with me and forty-four columns of space last week, and this week you only got half as much. What's the matter with you? Laying down on the job?"

That's recognizing ability, too. It's the best a boss can do.

If the word "Can't" isn't in the lexicon of Youth, then I'm here to say that the Funk & Wagnalls of a press agent's boss never heard about "Good stuff!"

* * *

BUT I'd better lay off that one sheet copy about my own axes and get to the twenty-four. You know I had to promise not to mention myself or my own picture in order to get this page. Any time you see anything about "Why Change Your Nightie?" it's just a slip. I intend to be good. Besides, a super-special marvellous production with a DeMille title don't need no insinuating advertising in the state rights field these days. It could gross three hundred thousand through the accessory jobbers.

Why I sold Florida to a man living in Seattle even before the picture had been re-cut the sixth time. I sold him with a new line about advertising the picture in the trade papers after the territory was closed. "That's when it will do some good with the exhibitor." Nobody ever pulled that line before. *Nobody.* Nobody ever went through with it, either, but that's something else again.

As I said before, I'm not going to say a word about myself or my picture on this page. The managing editor has given me his notebook and I'm to write a lot of "Personality" jazz concerning folks in the business. I can say anything I want about them so long as I don't tell the truth. It's a cinch. I'm a press agent.

* * *

THE first note he hands me is a letter from Watterson R. Rothacker forwarding a clipping from the Chicago Tribune. Herewith, to wit and as follows, is said same quotation:

"Both the dead man and his wife were closely questioned by the attorney, and each told the same story."—Casper, Wyo., Herald.
What d'ye mean "tell no tales."

Rothacker says this story might interest the Vitagraph Company. I should say so. It's always "interesting" when you get publicity you didn't expect. And "*The Trib!*"

Which reminds me about an editorial William A. Johnston ran on one of my boss's pictures some few months ago. Do you know I had the hardest time convincing the boss that I wrote that editorial and slipped it over on Johnston? I had to tell him every argument I used on W. A. J. and how many lunches I bought, 'n everything. But I finally proved it to him. And got my raise.

Now I'm sorry I did. The boss wants me to get a Johnston editorial on every two reeler he releases. It's a tough assignment. 'Cause I can't get anybody to introduce me to Mr. Johnston.

* * *

I HATE to bring myself into this conversation again, but I must say I'd like to work for that guy Rothacker. The editor tells me he's one of the few advertisers who says, "I only want my publicity department to send out *news* about my company; if it isn't news don't run it," and really means it.

That line is going to be engraved on the tombstone of a lot of guys in this game I'm going to get. Some day.

But the editor says Rothacker lives up to it. Since I don't never suspect no editor of having press agent traits, I'll have to believe him.

THE next line in the notebook says, "'Doc' Shallenberger." And it don't say nothing else. What I'm supposed to write about "Doc" I don't know. What I could write would be a bookfull. But it might make the competition too strong for my own mastodonic masterpiece, "Why Change Your Nightie?"

I can't afford to tout that guy too strong. People will begin to think there's nothing else in the state rights field.

I guess I know why "Doc's" name was on the editor's book, though. It seems to be an unwritten law now that every trade paper must say something unusual about the independent game each week. Isn't it funny how some trade paper discovers the state rights field about every six months?

All the old tricks are pulled out of the bag and paraded. Then the other trade papers have to scurry around and turn the old handsprings in new clothes for fear they will be called imitators.

"For the last shall be first in the publishing game." If you get what I mean.

HERE'S a note in the book says, "Eltinge Warner." Warner is one of the big guys in the Zane Grey pictures and also publishes "Smart Set," "The Black Mask," "Field and Stream," etc.

Don't know why I have to mention Warner on this page. I didn't never get nothing over in "Smart Set" except when George Jean Nathan panned me and Jesse Lasky and some smaller guys for corrupting the stage. And I never did play those chorus broads much.

But the managing editor says I got to mention him, 'cause Warner is a regular, all-wool, honest-to-glory, clear-white, hundred-proof good fellow.

Guess that's reason enough. There's only a few of us left.

Yes, I'm a press agent.

* * *

ANOTHER note says, "Jerry Beatty and Jack Meador ate in the Claridge Wednesday." Shucks! Must I mention other press agents? That's unfair!

Besides, those boys ain't in my class.

Not if they eat in the Claridge.

The blue-pencil guy says I have to mention this, because the NEWS hasn't yet told that Jerry Beatty is back from his cross-country trip. Played the one-night stand route and looks huskier than ever.

A lot of us guys would improve in appearance if they'd let us get away from the home office.

* * *

ONE half hour at this desk has convinced me that a managing editor needs a sponge for a backbone. All day long he has to listen to all the old lines and shoot his face and voice full of eager surprise hop each time.

A state rights fellow just blew in with this: "I started sumthin' new. Set the price on my picture for each territory and stuck to it. No gyping, no jockeying. Buyers so surprised they all embrace me. Square, above-board deal I'm givin', and they never heard of it before."

That's a new line. Ask Joe Lee.

A magnate just phoned! "We plan to start our big advertising campaign in three or four weeks. Meanwhile we need a few little advance announcements. Little ones, just two or three column heads."

The editor says he's not supposed to know that the magnate needs the publicity to get the money with which to advertise if he really intends to advertise.

Or, as Oscar Price might say, "This will be a great business when it is, won't it?"

Another press agent came in to growl because the editor used four pages of his company's publicity, but every line of it happened to have been written by other members of the publicity staff. That's team work. Eddie MacManus would call it "Coagulation of the circulation department."

Somehow or other, I don't think I'd like this job. There's something about the rewards of wielding a blue pencil which remind me of the continuity of "Why Change Your Nightie?"

It ain't.

$2,000,000 Incorporation in New York State

Including one concern with a two million dollar capitalization and another of one million dollars, thirteen companies have incorporated in New York State during the last few days for the purpose of entering or continuing the motion picture business on more expensive lines.

These concerns include, together with the amount of capitalization and the directors, the following: Gladiator Photodramas, New York, $1,000,000; F. W. Packer, New York; H. E. Mills and B. J. Lynam, Long Island City. Ascher Features, New York; $1,000; J. A. Jacobs, S. Ascher, George A. Enright, New York. Willonia Amusement Co., New York, $100,000; L. Frisch, R. Schodsky, I. Levine, New York. Cinema Program Company, New York, $5,000. J. Rothstein, D. J. and S. J. Flamm, Brooklyn. Prosfective Engagement Co., New York, $10,000; P. and N. Greenblatt, I. Brafman, New York. B and B Photoplay Corporation, New York, $15,000; M. and L. I. Grossfield, S. W. Kroll, New York. R and L Film Corporation, New York, $30,000; A. Stern and B. Abraham, New York; M. J. Lydon, Dorchester, Mass.

Kayborn Film Corporation, New York, $10,000; Edward A. Hahn, Thomas Bornstein, Philip Kaplan, New York. Interstate Theatrical Interests, New York; $100,000; Benjamin Wisselman, Henry J. Friedman, Samuel M. Hirsch, New York. Monument Theatre Corporation, Buffalo, $,000,000. Emil and Ethel Rubenstein, S. J. Hollender, Buffalo. Nickum's Gem theatre, Olean, $40,000; Donald M. Dusenbery, Charles and C. Kenneth Nickum, Olean. Argonaut Distributing Corporation, New York, $100,000; Berton L. Maxfield, Grace A. Barron, Brooklyn; Mary Sapper, Jersey City, N. J. Nice People Corporation, New York, $15,000; James H. Kirkpatrick, Blevins C. Dunkin, New York; Parke L. Woodward, Great Kills, S. I.

E. E. Shauer Will Return from Europe Nov. 1

E. E. Shauer, in charge of the foreign department of the Famous Players-Lasky Corporation, is expected to return about November 1 on the *Aquitania,* after a two-months visit to Europe. He is accompanied by Mrs. Shauer. During his trip abroad Mr. Shauer spent considerable time in London, France and Copenhagen, investigating distributing arrangements for Paramount Pictures in various European countries.

Bayard Veiller to Remain with Metro, Says Loew

Before taking his departure from Los Angeles, this week, Marcus Loew issued a statement in which he declared that Bayard Veiller had signed a new contract which insures Mr. Veiller's continuance with Metro for another year.

MOTION PICTURE NEWS

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant

Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205, Baker-Detwiller Building, 412 West Sixth St.; 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $8. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Omaha Musicians Return to Theatres

Omaha musicians resumed playing in motion-picture theatres on October 23, following a lock-out of union musicians since September 1.

Omaha musicians were locked out of downtown theatres when their demands for a flat increase of 60 per cent over the former wage scale was refused them. They also refused an offer of a compromise for a 43 per cent increase.

Through the efforts of Harry Watts, manager of the Strand, John Loveridge, and August Herman, manager and assistant manager, respectively, of the Rialto, the Central Labor Union took a hand in the contention between the Omaha musicians and the theatre managers.

The arbitration agreement signed by representatives of both sides in the controversy, cites a salary of $50 a week for orchestra men, $55 for first organist and $45 for second organist pending a settlement of the strike.

The agreement states that an arbitration board consisting of seven persons, three chosen by each side in the controversy and the seventh member to be chosen from among newspaper men of Omaha.

Hearing of the dispute will be held the first week in November.

Stoll Film Manager Will Tour Pathe Exchanges

Ralph Proctor, general manager of the Stoll Film Corporation of America, left New York October 25, for a tour of Pathe exchanges throughout the country. Mr. Proctor plans to get in touch with the company's sales force, a unit of which will be represented in every Pathe exchange. He will be accompanied as far as Chicago by George King, president of Stoll. Mr. Proctor expects to be away from New York a month.

No Closed Shop in Choosing Extras, States Lasky

Denial was made yesterday by Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, that the choice of extras in the new Famous Players studio in Long Island City would be closed hereafter to all actors except members of the Actors Equity Association.

"While I sympathize with all players who by the slump in theatrical business have been forced out of work," said Mr. Lasky, "the assertion that we maintain a closed shop in our studios is erroneous. We are not affiliated in any way with any actors' organization, and insofar as the choice of people for 'extras' goes it would be impossible for us to make such an alliance. 'Extras' in the motion picture profession means more than 'supers'; the term means that persons chosen as extras must be types.

"Thus if we have a scene in one of our pictures calling for a group of Chinese, the casting director goes to Chinatown and gets real Chinese. Should we wish to show a group of Italian laborers, we should engage real Italian laborers."

Robinson Opens 2,000 Seat House in Peoria, Ill.

Another theatre has been added to those served by the Chicago film exchanges—the new Madison theatre at Peoria, Illinois, Dee Robinson's latest achievement. At the opening last Saturday, a number of Chicago film men were present.

The Madison has 2,000 seats and is what Dee Robinson calls a "happy theatre"—being all in cheerful colorings, with many mirrors and a wonderful lighting system. A twenty-piece orchestra, special scenic effects, etc., make the Madison a theatre any city could be proud of.

Peoria turned out 10,000 strong for the opening. "Humoresque" was the first picture.

Universal Treasurer and L-Ko Head Return

Abe Stern, treasurer of the Universal Film Manufacturing Company, and Mrs. Stern, his brother, Julius Stern, of the L-Ko Company, and others of their family, returned to this country from Europe last Saturday aboard the liner Mauretania. The Stern brothers went abroad with Carl Laemmle, president of Universal, four months ago. Mr. Laemmle is still in Europe.

Stars to Attend Southern Movie Exposition

At the Southeastern Motion Picture Exposition, which will be held at Atlanta, Ga., beginning December 6, Muriel Ostriche, two Select stars, Helen Gardner, and possibly Lillian Gish, will attend, according to an announcement issued by the chairman of the exposition. Elaborate spectacles are planned by the committee.

Activities of Organized Exhibitors

Here they are, the Kansas exhibitors who attended the recent convention held at Kansas City

Missouri Executive Board Holds Important Meeting

A meeting of the executive board of the Motion Picture Theatre Owners of Missouri was held at the Central Hotel, Jefferson City, Mo., recently, and among other things, the board selected St. Louis as the next meeting place for the semi-annual convention of the State of Missouri to be held in January.

It was definitely decided to contract with the Motion Picture Theatre Owners' Film, Inc., for their industrial-educational films as the means of financing the organization for the coming year. The discussion of censorship was one of the most important features of the meetings. It was left in the hands of the legislative committee to counteract any action that might be taken detrimental to the interests of all.

A resolution endorsing the Motion Picture Theatre Owners of America was unanimously adopted.

Illinois Exhibitors Will Have One Day Session

President Joseph Hopp has sent out the formal call for the one-day convention of the Illinois Exhibitors' Alliance, which is to be held at the Hotel Jefferson, Peoria, on November 18. Mr. Hopp states that the first session will start promptly at 10 a. m. on that day and that the large amount of business to come before the meeting will be rushed through so that adjournment positively will be made after the evening gathering.

Prospects for a large attendance are excellent, as the alliance is growing rapidly in enthusiasm and membership, and already has passed the three hundred mark and many of the exhibitors who were unable to be present at the recent successful Springfield meeting, have signified their intention of being at Peoria.

Among the most important matters to be discussed are the proposed censorship and Sunday closing bills which may be introduced in the next Illinois legislature. The legislative committee of the alliance already is making plans to combat these measures which would strike a serious blow at the industry and exhibitors who attend the coming convention will be asked to cooperate in carrying out a campaign to uphold the rights of the picture house owners.

M.P.T.O. Urges Exhibitors to Forward Claims

The Motion Picture Theatre Owners of America urgently request all persons having claims against the United Picture Theatres Corporation or Hallmark Pictures' Corporation, to communicate at once with the National Headquarters of the Motion Picture Theatre Owners of America, 1842 Broadway, New York City.

Exhibitors whose claims arise either through deposits or advance payments or purchase of stock in the United Pictures Theatres Corporation, or who have any claims against the Hallmark Pictures Corporation, will find it to their advantage to forward their claims to the above address with detailed substantiation of same.

The organization announces it is making a thorough investigation of the business affairs of these companies.

Pageant and Ball Delayed Until Mid-December

The National Motion Picture Pageant and Ball, under the auspices of the Motion Picture Theatre Owners of America, which was to have been held the first week of November, has been postponed until the middle of December.

The officers of the organization, owing to the presidential election, deemed it wise to change the date so as to afford an opportunity to the exhibitors of the country to cast their vote on Election Day. Many friends of the industry, as well as exhibitors, are candidates for office at the coming elections. Many state organizations are also supporting various candidates who have been friendly to the industry. It was with this in mind and because of the numerous letters and telegraphic communications from all parts of the United States requesting the postponement, that the officers decided to hold the ball at a later date.

It is the intention of the president of the organization to summon all of the officers and the executive committee for an executive session in New York several days prior to the pageant and ball. At this conference, it is the purpose of the executive committee and the officers to meet with the members of the National Association of the Motion Picture Industry for the purpose of working out a constructive solution of the many problems which the industry will have to face in the very near future. It is also hoped at this executive session to have a more perfect understanding between the manufacturer, distributor and exhibitor as to the business policies which will prevail in the future.

Sunday Question Settled After Close Fight

In one of the hottest elections ever held in Herkimer, N. Y., the voters in that village have decided to allow Sunday evening motion pictures after 8 P. M. The question has been one that has aroused the greatest interest in the village. A total of 2,617 votes were cast, of which 1,143 were favorable to Sunday shows and 1,057 opposed, there being 417 blanks. The total vote exceeds even that of the last village election, giving some idea of the amount of interest that was shown.

Automobiles placarded with a "Vote Yes" or a "Vote No," according to the sentiment of the owners, flitted about during the election, carrying voters to the polls. Both sides were represented by workers on the streets.

Receivership Asked for Big Butte Theatre

Appointment of a receiver for the Rialto theatre of Butte, Montana, the largest moving picture house in the state, and a court order for the disposal of the property at public auction are asked in a complaint filed by James H. Rowe and Louis Dreibelbis against the Silver Bow Amusement Company. C. S. Jensen and J. G. Von Herberg, moving picture magnates, who own a string of theatres on the Coast, together with Rowe and Dreibelbis, compose the company.

The suit is a result of labor troubles in which the Jensen and Von Herberg theatres in Seattle and Tacoma were involved and which reached Butte. It is alleged that Jensen is the manager of the Rialto and has absolute control in running the business. It is stated that on June 20 last the musicians' union and the moving picture operators instituted a boycott against the theatre and that the boycott is still on. The house, it is said, has been running at a heavy loss.

Rowe and Dreibelbis are Butte business men. They state that Jensen and Von Herberg have refused to either buy the interest of the Butte men or sell their own.

Dwan Speaks to Trade at New York Luncheon

Allan Dwan, who has been visiting in New York, was the featured speaker at the last weekly luncheon of the Associated Motion Picture Advertisers. Mr. Dwan made a special appeal for closer cooperation between publicity men and producer.

At a second luncheon, given by Bert Adler, general representative for Mr. Dwan, which was held at Delmonico's, many prominent men in the industry were in attendance. Among the speakers were J. D. Williams, William A. Johnston, Arthur James, J. W. Dannenberg, and Lesley Mason. Arthur Butler Graham introduced Mr. Dwan with a humorous speech on the trials and tribulations of a motion picture director.

Mr. Dwan in his speech pleaded for a system of advance criticism of movie plots that would keep the producer from the stories that the public did not want. The producer may not know the unpopular themes because he is too busy with the details of production, stated Mr. Dwan.

Lloyd Ingraham to Direct "Girl in the Taxi"

A wire from the Coast announces that Lloyd Ingraham will direct the Carter de Havens in their new picture version of "The Girl in the Taxi." The cast is reported to include King Baggott, Grace Cunard, Leo White, Tom McGuire, Lincoln Plummer, Otis Harlan, John Gough, Zella Ingraham, Margaret Campbell and Freya Sterling. Ross Fisher is the cameraman and Bob McGowan the scenarist.

Off for the Coast

Arthur S. Kane

ACCOMPANIED by Mrs. Kane, Arthur S. Kane, president of the picture corporation that bears his name, left New York last Wednesday on an important business trip that will take him to the Pacific Coast and back. He expects to arrive in New York again December 4th.

This is Mr. Kane's first journey to the Far West in nearly eleven months. According to Mr. Kane's own statement his primary mission is to confer with Charles Ray with respect to winter and spring productions. Conferences at least twice yearly are now contemplated, in the belief that these will give rise to results yet more satisfactory, alike to the picture-loving public and the exhibitors of the country.

Besides his meetings with Mr. Ray, who is now producing independently for First National release, Mr. Kane will confer with his business associates on the Coast, notably Richard Willis and Albert A. Kidder, Jr., respectively general manager and assistant general manager of Charles Ray Productions, Inc., and Gus Inglis, of the firm of Willis & Inglis.

In behalf of the Arthur S. Kane Pictures Corporation, Mr. Kane will take advantage of the opportunity to talk also with Mr. and Mrs. Carter De Haven, Bessie Love, Tom Santschi, the officials of Andrew J. Callaghan Productions, Inc., Cyrus J. Williams and yet other stars, producers and directors.

Mr. and Mrs. Kane will make frequent stops both en route to the Coast and on the homeward journey, to meet prominent exhibitors.

One of the most enlightening discussions of the Prologue, what it is, what it can do, what it intends to do—and how to do it is told in the current issue of Motion Picture News by Charles D. Isaacson.

See page 3543.

Chicago Theatre to Run Election Returns

An exploitation stunt of wide scope and one which it is believed will have direct box office results for Chicago moving picture theatres, especially the neighborhood houses, has just been arranged by Oscar A. Doob, exploitation man of Paramount's Chicago office.

The stunt will bring to every moving picture house in Chicago which has a phone, fifteen-minute bulletins on the presidential and state election on the night of Tuesday, November 2nd. The returns will be telephoned directly from the editorial department of the Chicago *Evening American*.

To make this feature a money-getter for the theatres the Chicago *Evening American*, through Frederick McQuigg, motion picture editor, is going to give it tremendous publicity. First the theatres are supplied *free* with one-sheets to place in front of their houses announcing that the returns will be shown. Two thousand of these one-sheets, in two colors, are now ready. Another one-sheet will be used as a bulletin sheet, upon which can be written the returns and set on the stage under a spot light. This will not interfere with the picture on the screen. In addition, free slides are being given out.

The *American* will announce the stunt from fifty twenty-four-sheet billboards, from one hundred and forty-four two-sheet boards on their seventy-two wagons and trucks. Big newspaper space is to be used giving direct and free publicity to the theatres co-operating.

Paramount is offering all the free material and the bulletin service to all theatres, including the legitimate houses, regardless of whether Paramount Pictures are used.

M.P. Theatrical Ass'n to Meet Next Monday

J. A. Quinn, president of the Motion Picture Theatrical Association of the World, has just returned from a four-months' tour of the country, including the Pacific Coast, in the interests of the M. P. T. Organization Work.

A special meeting of the Motion Picture Theatrical Association of the World will be at the M. P. T. Headquarters, 32 West 47th Street, next Monday afternoon at 4 P. M. to discuss a definite program for the stabilization of general conditions in the motion picture industry and to receive the report of J. A. Quinn, president of the organization, covering his recent four months' tour.

"Peck's Bad Boy" Series Started in West

The Irvin Lesser Productions is engaged in the filming of the "Peck's Bad Boy" series of features. Space has been leased at the Selig studio for the purpose of making these productions. The first of the series is being directed by Nate Watt. Bernard McConville is writing the continuity.

Hart to Fight Re-Issues Under New Titles

Western Star Starts One Suit and Threatens Others Unless Practise is Stopped

STARTING a campaign to put a stop to the exhibition of his old films disguised under new and false titles, William S. Hart has filed suit in the Superior Court of Los Angeles County against a distributing corporation, asking for an injunction, an accounting and damages in the amount of $250,000. A second action has been brought against a theatre proprietor, to restrain him from showing old pictures under false titles, an accounting and $25,000 damages. These suits are but the forerunners of others. The star's attorneys, Wetherhorn, Hoyt & Jones, are said to have in preparation five more suits which will be filed in the next few days against other offenders.

William S. Hart has been among the first in efforts to put an end to this practice. For the protection of the motion picture theatregoing public, he instituted a proceeding before the Federal Trade Commission. The Commission held that the practice of putting old pictures on under new titles is illegal and has a tendency to mislead and defraud the public, and issued a restraining injunction.

This decision seemed to have a salutary effect for a time, but it was only temporary. Recently other distributors and exhibitors have resorted to the same practice and Mr. Hart has again found it necessary to institute suits to protect the motion picture theatregoing public and honest exhibitors.

The star has also addressed an open letter to the motion picture public in which he urges co-operation in his efforts to stamp out the deception:

"Since 1914," writes Mr. Hart, "I have been starring in motion pictures. In those early days two-reel pictures were most popular, the five-reel production being somewhat of a gamble. In the ensuing years, as the motion picture industry naturally progressed amazingly in all lines, the big five-reel production became the standard. Now, my old two-reel pictures having changed ownership a few times, they were naturally re-issued as my popularity with the American public increased. To re-issue these old films under their original titles is of course absolutely legitimate,—fair and square. Any theatregoer who wants to pay to see William S. Hart in a picture made years ago, —that is your own business. But—when you are lured into a theatre to see me starring in a picture under a 'new' title and find out that you have been stung, then both you and I have been done a gross wrong.

"Alone and unaided, at great expense to myself, I started a legal fight in 1918 to put a stop to this practice of deceit. I made this effort to protect the theatregoing public and the honest exhibitor, as well as myself.

"The first picture I ever made was 'The Bargain,' produced six years ago. It is in five reels and today it is being billed as 'The Two-Gun Man in the Bargain.' Another, 'On the Night Stage,' has been re-titled 'The Bandit and the Preacher,' while the other offending five-reeler, 'The Darkening Trail,' is now called 'The Hell Hound of Alaska.'

"Now comes the worst deception of all. There is a five-reel picture being circulated about the country today which is billed 'William S. Hart in "Staking His Life."'

"Mr. and Mrs. Public, I never made such a picture.

"I did make a two-reel picture nearly six years ago called 'The Conversion of Frosty Blake.' With the addition of three reels of discarded film called 'cuttings,' which even in those days I did not consider good enough to use in a two-reel production, there has been evolved this five-reel deception.

"I have just brought action through my attorneys, Wetherhorn, Hoyt and Jones, to prevent one company from distributing my old pictures under false titles. And I am starting six more suits within a few days against other distributing companies and exhibitors for the same offence.

"I am giving exhibitors fair warning, for if they persist in showing my old pictures under false titles, suit will be brought against each and every one."

Censorship Activities Again Claim Interest

WHILE proponents of state censorship are reported to be busy in Colorado preparing a bill for submission to the state legislature early in January, municipal officials of various cities throughout New England have convened in New York City and adopted formal resolutions against governmental official censorship of motion pictures.

Several persons prominently identified with social welfare work in Denver have, it is authoritatively stated, called upon Attorney General Keyes for advice in preparing a bill providing for censorship of all motion picture films before they may be shown in the state of Colorado, which measure they propose to have introduced at the next general assembly, scheduled to meet early in January.

According to one of the proponents of the measure, the bill will provide for the creation of a state commission modeled along the lines of the state industrial and the public utilities commissions. The right to censor all film showed in the state will be given to the board so created.

Revenue to defray the expenses of the commission is to be provided through a tax levied on every foot of film to be shown.

One section of the proposed bill provides for the regulation of all motion picture theatres as to fire escapes, sanitary conditions and ventilation.

Violation of any of the rulings of the commission carries the penalty of a fine or closing the offending theatre until such orders are complied with. Authority would also be given the commission to also exercise a certain supervision of all film exchanges within the state.

The proposed law, as it is now drawn, is declared to be the most drastic censorship measure ever advocated. Containing all the "teeth" of censorship laws in other states, several other features have been added, it is stated, that are alike harmful to the interests of producers and exhibitors. Under the proposed law the commission created by its passage would be given practically the same powers as are those vested in the state public utilities corporation.

Every effort will be made by the organized bodies of the picture industry in the state to defeat the measure if introduced. The Rocky Mountain Screen Club is already on record in its opposition to censorship and for the repeal of an existing blue law providing for Sunday closing. Several public officials are likewise on record as promising hearty co-operation with the Screen Club in its stand against censorship. Judge Ben B. Lindsey recently appeared before the Screen Club and pledged himself to go into every pulpit he is allowed to enter, if necessary, to fight the evil. Paraphrasing a familiar and oft-repeated declaration during the Allies' struggle against Germany, the watchword of the industry in Denver is, "*It shall not pass!*"

In the East, mayors and other municipal officials of New England states, responding to a call from Mayor Andrew J. Peters of Boston, convened in New York City on October 21 and 22. The meeting of the officials was called for the purpose of conferring with representatives of the National Board of Review on the question of motion-picture censorship and the regulation of picture advertising.

The conference went on record as opposed to censorship by state officials and as in favor of a method of supervision similar to that now exercised by the National Board of Review

Famous Players-Lasky sales school in session. In the centre is Fred C. Creswell, field sales supervisor and instructor of the school

St. Louis Film Board of Trade Is Active

The first of a series of weekly dinners given under the auspices of the St. Louis Film Board of Trade was held at the Elks' Club recently in honor of C. P. Seip, of the Consolidated Film Co., Memphis, Tenn., who is also a member of the St. Louis Board, and to Joe Fox, the newly appointed manager of the Select in this territory. Among those present were Messrs. Lewis, Gantz, Fox, McKeen, Hill, Hanken, Fagin, Borsky, Weil, Baker, Des Berger, Seip, Strickland, Stinson, Henley, Leff, Leonard and Collins.

The St. Louis Film Board of Trade is now 100 per cent. in membership and every distributing organization and exchange in the territory is represented. The president of the St. Louis Film Board of Trade is Sidney Baker, of the First National; Barney Fagin of the Standard Film Corporation is vice-president, and Tom Leonard of the Pioneer is secretary-treasurer.

Exhibitor Closes on Sunday Voluntarily

In Watertown, N. Y., a city of 30,000 inhabitants, where Sunday shows are permitted by the authorities, the management of the Avon theatre, the newest and largest house in the city, has just announced that Sunday shows will be discontinued. The management has decided that Sunday shows are undesirable, and furthermore that the thirty or more employees of the house are entitled to a day of rest. The house has been drawing exceptionally good crowds and has been featuring some splendid pictures. There are four or five other motion picture theatres in the city, and they will continue to show pictures on Sundays.

Messmore Kendall, one of the directors of Goldwyn Pictures Corporation, who has been in charge for the purpose of reorganizing its affairs, announces that financial plans have been completed and under the new plan of operation, Frank J. Godsol will be chairman of the Board of Directors and the Executive head of the Corporation.

Samuel Goldwyn will be President.

British Trade Publisher Coming to New York

Ernest W. Fredman, director of Pictures and Pleasures, Ltd., a London concern publishing *The Film Renter and Moving Picture News,* will arrive in New York from England on or about November 1st.

He is visiting this country on an important mission and expects to meet the leading men of the industry in New York. He will make his headquarters at the Hotel Astor, New York.

Scottish Film Man Ends Visit

P. Winacour of Glasgow, Scotland, who has been in New York since September 6th, will return on the *Aquitania,* November 2nd. Mr. Winacour, while here, looked at one hundred and twenty pictures. He has purchased ten features and a number of comedies for his territory in Scotland.

Nazimova Plans a Picture Version of "Aphrodite"

A wire from the West Coast informs of plans now under way to star Nazimova in a film version of "Aphrodite," for release by Metro Pictures. The continuity for the picture is now being written. Ray Smallwood will direct.

New York F.I.L.M. Club Reports Activities

The fifth annual contract with the Hoy Reporting Service was signed by all the members of the New York F. I. L. M. at a recent meeting. The club also announces that the initiation fee for new members has been raised from $100 to $200.

Mr. Eckman, chairman of the entertainment committee, announced that the dinner and dance scheduled for election night at the Claridge Hotel, has been postponed until November 20.

Jacksonville Looms Forth as Production Center

Through the motion picture committee of the Jacksonville Chamber of Commerce preparations are being made to offer motion picture producers 100 per cent. cooperation when they send companies there this winter for work on location. Plans are being made by the committee for cooperating with producers in every way and companies coming to Jacksonville and Florida to work on location during the winter months will receive a welcome designed to impress upon them the fact that their presence is much desired here.

This committee is preparing a plan for meeting producers more than half-way and an effort is being made to induce several of the largest film concerns to locate permanently. The object of the committee is to make Jacksonville the third great producing center for pictures. The fact that this city and its surrounding territory offers practically every range of scenery needed for pictures of every character is to be capitalized on, according to W. R. Carter, chairman of the committee. The further fact that Jacksonville is only 30 hours distant from New York is another fact the committee hopes to impress upon producers, since it holds untold advantages for bringing Broadway players to the Southland's sunshine at moderate expense and with little lost time.

Columbus, Ga., Will Have Two New Theatres

R. E. Martin of Columbus, Ga., who already owns and operates two movie houses in Columbus, announces that two more will be ready for opening about Christmas. One of these houses will be the Bijou, North Highlands, Columbus, while the other will be the Phoenix Opera House, at Phoenix, Ala., across the river from Columbus.

Both houses will seat 1,170. They will be two stories, having a balcony, and orchestra, and will have ample facilities to house road-shows, or even a stock company, should Mr. Martin decide that Columbus would welcome a stock company. The theatres are the stucco bungalow type, being constructed chiefly of concrete and stucco.

What the Exhibitors Are Thinking

Keystone—Popular Prices

Writing under the date of October 2nd, W. H. Brenner, manager of the Cozy theatre, Winchester, Ind., addresses the NEWS as follows:

"Your open letter to exhibitors was received today, and will say it pleases me to note the optimistic view you have on picture productions for the year. The part that pleases me most is the statement of better pictures, for we certainly have been fed up on the wild sayings of producers of bigger and better pictures, but as a matter of fact most all of last year's productions would come under the just average class.

"I have done some experimenting this summer, having shown some very big pictures, paying big prices to the distributor, and in turn passing the 'buck' to the patrons who hand their money through the ticket window. I must confess that the advance prices charged have been a failure, my gross not coming up to the gross of the old days of straight ten and twenty cents. Therefore, I have decided to maintain a price of ten cents for children and twenty cents for adults.

"Our greatest trouble in this business is that the men who are promoting production and distributing are not looking to the future, but are going on the old theory of 'get the money today and make the get-a-way,' and business founded on such principles cannot withstand a crisis. Therefore, if we do not get on something more firm than present methods what else may we expect but to suffer sooner or later.

"Generally speaking, it is my opinion that motion pictures are a popular-priced amusement, and when we try to get the thing along further than that we are treading on dangerous grounds. Therefore, pictures must be made and sold to the exhibitor at a price consistent with this idea. Pictures are being marketed today at 100 per cent more in a great many cases than they are worth."

Cheaper Pictures Needed

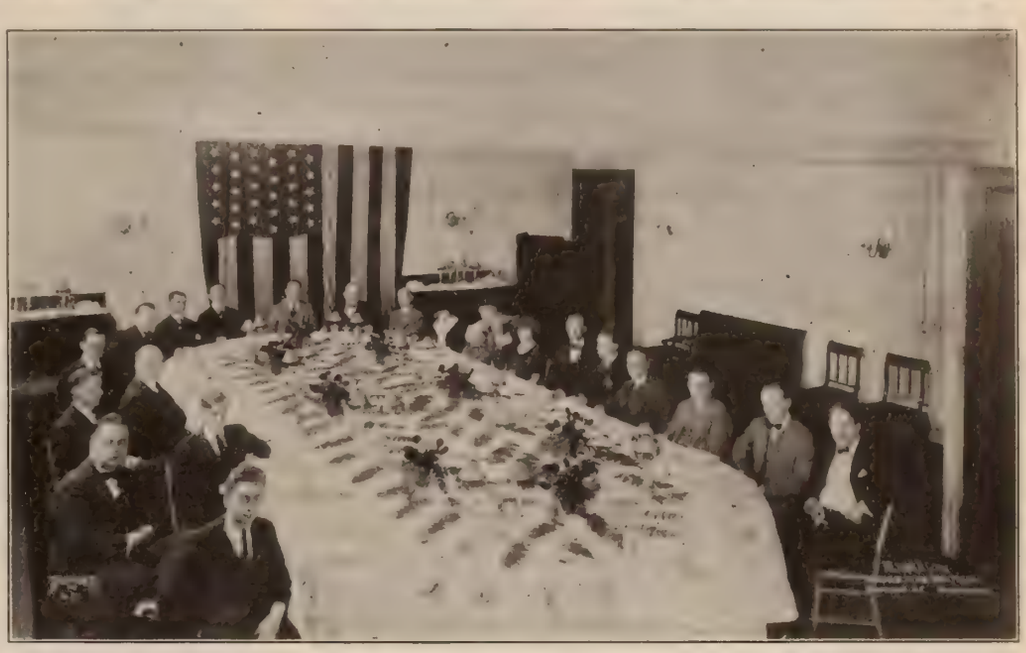
H. A. Dannenbrink, Jr., manager of the Mt. Shasta theatre, Etna Mills, Cal., also asserts that "great pictures cannot pay the small country exhibitor." He writes the NEWS as follows:

"Your letter of the twenty-ninth of last month received, and am taking my typewriter in hand to answer a few of the questions and subjects discussed by you.

"In the first place you state that next year will witness a greater number of great features, super-specials, and assure me of an open market with a number of good pictures. In my opinion, what the theatres need—that is the small ones—is cheaper pictures as well as better ones. A great picture as 'The Miracle Man,' and others of like rank, while no doubt great pictures, cannot pay the small country exhibitor. No doubt these pictures draw a great attendance in the cities, but cannot pay in the country.

"Take my case, for example—I exhibit in a small farming community and necessarily have a limited attendance. My audiences comprise the same people practically every week—people who will not spend more than a limited amount each month for amusements. There is no floating attendance. Now if I show a big picture I cannot hope to draw a bigger house—the people aren't here to draw from, and if I boost the prices my attendance drops. Whichever way I jump I lose. I find in my experiences that if I put on an average picture with a small admission price I make more in the long run than if I show a 'Miracle Man' type of picture.

"However, while writing, I wish to command you on your stand for the exhibitor, for your honest, square reviews and your support of the exhibitor in all ways. Keep up your work, you are the squarest paper I know of and that is the reason I take the MOTION PICTURE NEWS exclusively."



Members of the trade press assembled at a luncheon given by Allen Dwan

Names News, "Our Bible"

The following letter has been received from Robert L. Wilson of the Ark theatre, Orlando, Fla.:

"Received yours of September 29th. Just say in reply that we are only a small, one-horse, colored affair, BUT, THE MOTION PICTURE NEWS IS OUR BIBLE. And that if this theatre is large enough to use the word 'efficiency' in connection with it, we have increased our efficiency just 100 per cent through digging into the columns of the MOTION PICTURE NEWS, and would not be without it. If it came to the question of a new pair of pants or the NEWS, I am very much afraid that our nether extremities would suffer."

Rentals Bar Big Films

A Louisiana exhibitor, who asks that his name and the location of his theatre be withheld for obvious reasons, adds his quota of personal experiences to the problem of the small-town exhibitor. He writes:

"With reference to 'The Future of the Small Town Exhibitor'—I have been operating a show in a town with a population between 900 and 1,000, for the past six years. The original cost of the show was $1,500, and the building which we occupy was rented at a very low figure, however, a nice building built for the purpose. An electric piano was purchased, to be paid for at $15 per month.

"After struggling with the show for six years, the last payment on the piano has just this month been paid. Nothing has been paid on the original investment; nor have we received anything for our time, and trouble in running the show.

"I do the operating and my wife sells tickets. We run the show three nights per week. Of course, I make my living by holding down another job.

"The majority of the people in a small town are working and making just enough for a living and do not have the money to spend for pleasure, and it is a problem to get them in at the high admission prices which we are forced to charge.

"On account of the high rental we cannot play Mary Pickford, Douglas Fairbanks and William S. Hart. Three years ago we could get them at $5. The price now is $20 and $25. We have already raised the admission as much as the public will stand, and any further advance would decrease the attendance.

"The show in the next town near us has closed up and quit, and unless there is some change soon we will doubtless be compelled to give it up."

"At Sea" Without News

The following expression of appreciation has been received from W. H. Durham, proprietor of the Grand theatre, Camas, Wash.:

"I would be all at sea and without a compass if I did not get the MOTION PICTURE NEWS regularly every week.

"I was pleased to note the stand you took in the matter of reviews and think had you done otherwise your NEWS would have lost the most valuable asset for us exhibitors.

"Keep up the good work and please notify me when my subscription is about to expire so I will be able to renew and not miss a number."

Christie Film Celebrates Ninth Anniversary

On Wednesday of this week, October 27, the Christie Film Company celebrated the ninth anniversary of the first arrival of a film company in Hollywood.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Ralph Thomas Kettering, general publicity representative for the Jones, Linick & Schaefer interest and well known playwright has fully recovered from a major operation at the American Hospital and will resume his theatrical activities in a few weeks. Matt E. Nieson, assistant to Mr. Kettering, is handling all advertising during Mr. Kettering's absence.

M. Rubens of Joliet, Illinois, was in Chicago this week arranging for his campaign to put over "The Restless Sex." He reports a big engagement of "Humoresque"—in spite of the fact that his town, he says is an Irish town.

Mr. and Mrs. Adolph Linick have left for New York to be gone for about two weeks and will be joined there by Mr. and Mrs. Aaron Jones and Mr. and Mrs. Schaefer. Mr. and Mrs. Aaron Jones will sail from New York on the Aquitania for a six weeks' trip to England and France.

W. D. Burford, of Aurora, was in Chicago this week attending a meeting of the executives of the Illinois Exhibitors' Alliance at which plans were completed for the convention to be held at Peoria on November 18.

Manager Lucas of Robertson-Cole's Chicago exchange, centuried to New York this week to attend the pre-view of "Kismet" at the Hotel Astor. Mr. Lucas on his return will arrange for a Chicago exhibitors' showing of this feature, which is claimed, by the Robertson-Cole officials, to be a masterpiece and one of the greatest productions ever filmed.

This is Cecilia Jacques playing the lead in "The Little Home Nurse," a forthcoming feature being produced by Frederick J. Ireland

"Deliverance," George Kleine's remarkable production starring Helen Keller, telling the story of the life of this blind and deaf girl who is famous the world over for her achievements, had its first Chicago showing at Orchestra Hall, Monday evening, where, through the courtesy of Mr. Kleine, it was screened as a benefit entertainment for the Vocational Society for Shut-Ins. It was regarded as a particularly appropriate choice of subject for the purpose of the society as it shows what can be accomplished in the face of apparently insurmountable difficulties and the big Auditorium was well filled with spectators who gladly paid $2.50 admission fee to see the wonderful picture and at the same time aid the Shut-Ins.

"Trumpet Island," the spectacular Vitagraph feature, is having a most successful run at the Ziegfeld theatre, according to Manager McKenzie, who states it did more business in the first five days of its engagement at the Ziegfeld than any other picture booked at that house did in seven days.

Robert E. Boland has joined the sales staff of Robertson-Cole and will cover Illinois territory. Mr. Boland formerly was connected with Realart's Chicago exchange and has a very wide acquaintance among exhibitors of the state.

Lynn S. Card, general manager of Frank Gersten, Inc., was in Chicago this week in the interest of "The Unfortunate Sex."

O. F. Spahr, manager of the Enterprise Optical Manufacturing Company, has just returned from a trip through the northwest and spent several days with the northwest distributor of Motiographs, Sidney Alexander Lewis. He reports that Mr. Louis is selling a large number of Motiographs and that business prospects for the balance of this year are fine. Ira Jackson, Motiograph traveler, is back at the factory after an extensive trip through Texas, Oklahoma and other southern states and is shortly to start on a trip east.

Allan Dwan, of Associated Producers, spent a day in Chicago last week en route from Los Angeles to New York and was given a warm welcome by his many friends in the Windy City, where, by the way, he began his successful screen career at the Essanay studios in the pioneer days of picture-making. Among the pleasant features of his brief sojourn was a dinner at the Blackstone in his honor, at which were present representatives of the daily and trade press. He expects, while in the east, to complete a story for his next production and will return to California before the end of November.

Richard Robertson, advertising manager for Independent Films Association, is back at his desk after being confined to his home for several days with an acute attack of tonsilitis.

Among the Chicago exhibitors who are under the weather are: C. H. Fricke, New Home Theatre, Armitage and Cicero Avenues, who is about to undergo an operation for dislocation of his shoulder blade; Basil Charukus, owner of the Southern and Oak Theatres, Oak Park, Illinois, is in the hospital with blood-poisoning infection of his right hand caused by a bruise sustained in cranking up his auto; and Eli Schwartz of the E. S. Film Company is very sick and confined to his home.

Chicago was the mecca for many out-of-town exhibitors this week and among those seen around the exchanges were: H. A. Arnold, Colonial Theatre, Colfax, Illinois; Francis Peart, owner of the Star and Lyric Theatre, Lincoln, Illinois; Hoover Opperman, owner of the Crescent Theatre, Pontiac, Illinois, and D. S. Smith, Opera House, Hoopeston, and Princess Theatre, Watseka, Illinois.

The Opera House at Gillispie, Illinois, has been taken over by Noah Bloomer, who now has a theatre in Feeburg, Illinois. Mr. Bloomer plans to remodel the Gillispie house into a first-class movie theatre and is going to book his service in conjunction with his Benld theatre.

John Frundt, owner of the Claremont Theatre, Clark and Belmont, Chicago, has sold his theatre to Jack Freeman, who also owns the California.

C. L. McDermott, Arc Theatre, Logansport, Indiana, is remodeling his theatre at a cost of $10,000 and the improvements will make it one of the finest houses in that section.

The strike on the building that Superior Screen Service is to occupy has been settled. They expect to be in new quarters the first week of November.

George Isaacs has resigned his position as west side salesman of the Greater Starts Production Company.

The Apollo theatre at Forty-seventh and Forrestville has changed hands and will be known as the H. & R. Theatre.

Wm. S. Hart in "Staking His Life" has been purchased by Superior Screen Service. It was immediately booked into the Castle for the week of October 24th, Band Box for week of October 31st and Star Theatre for week of November 7th. Superior Screen Service has also purchased Charles Ray in "The Straight Road," the release date of which will be announced later.

Lewis Daniels and Titus Iocca, exhibitors of Benld, Illinois, were Chicago visitors last week and brought the good news that in six weeks their new theatre will be opened. It will replace the house destroyed by a fire caused by a bolt of lightning last May, and they state that it will cost $45,000 when completed, and will seat 828.

Continuity for Fanark Picture Is Prepared

Director George Everett and N. Brewster Morse, the able young writer, respectively, the producer and author of "The Crimson Cross," the first feature offering of the Fanark Corporation, are now hard at work on the continuity script of a second picture to be produced by Fanark.

This story, which has been titled "The Strength of the Weak," will, it is said, present a novel theme in an unusual way and will be, like its predecessor from the pen of Mr. Morse, "The Crimson Cross," something of an innovation in the way of picture production.

Fritzi Ridgeway, who is starring in two-reel Westerns for the Capital Film Company

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

EXHIBITORS' reports on the feature pictures playing leading theatres of the country are shown on this page. Only such houses as play a picture a full week are represented. An entirely new list of comments appears each week, same being for the bills played the previous week. After publication once on this page the reports are transferred to the "Exhibitors' Box Office Reports" department appearing on the pages backing the "Plan Book" reviews.

The theatres reporting or the cities from which the reports have been secured are not given, since few managers of leading theatres will permit their opinions to be quoted.

Managers who are willing to assist in compiling this most valuable exhibitor service will be furnished blanks for returns and assurance is given that their reports will be considered strictly confidential.

FIRST NATIONAL

Curtain—

Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good. (East.)

It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment. (Middle West.)

Harriet and the Piper—

Regarded this as just a fair picture and it drew average houses. (Mid. West.)

The entertaining value of this picture is good, and drew more than usual business. (West.)

The Master Mind—

Powerful and very high grade picture which did better than average business. (Middle West.)

Forty-five Minutes From Broadway—

Charles Ray always entertaining and patrons welcomed him in a role far removed from his usual characterizations. Held up well for a seven-day run. Picture excellently produced. (East.)

Peaceful Valley—

Very good week. Ray always sure of big business. This considered much better than "45 Minutes from Broadway." (Middle West.)

FAMOUS PLAYERS

The Jailbird—

They all came—but they were disappointed. In point of business, it did very well. But I don't like to disappoint my people. They expected something as fine and peppy as "What's Your Husband Doing?" and "Mary's Ankle." MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also. (East.)

Civilian Clothes—

This is a good production as far as entertainment goes but it brought only average business. (West.)

Something to Think About—

Didn't do quite so well here the second week as it did the first. It started off big on Monday, but during the remainder of the week drew about average audiences. (East.)

Did not do as well opening week as other Paramount specials. Title keeps public away, says box office. (Middle West.)

The Round-Up—

Stereotyped Western play well produced. Did fair business. (East.)

The World and His Wife—

Poor picture, but the box office returns were about as usual. (West.)

The Restless Sex—

Good picture. Favorable comments on all sides. Average business, consistent all week. (Middle West.)

Started well but fell down last days of run. (West.)

The Village Sleuth—

One of Ray's best productions, and its box-office value was quite up to the usual Ray standards, which is saying a good deal. (Middle West.)

A City Sparrow—

Program picture. Did fair business. (East.)

GOLDWYN

Madame X—

Opened to very poor business, competition to circus and Fair as well. But has built steadily up every since. Business, total, very good. A fine picture—a classic. (East).

Stop Thief—

My house plays particularly to the young people, and they all like Tom Moore. So business was good, and they liked the picture. (East.)

Honest Hutch—

Great as an entertaining feature, and brought a well filled house at each performance. (West.)

It's a Great Life—

Only liked by those who enjoy Mary Roberts Rinehart's humor. Business far below normal. (Middle West.)

The North Wind's Malice—

Not much. Did fair business (East.)

Out of the Storm—

An average picture which brought the usual audiences. (West.)

Jes' Call Me Jim—

A picture which appealed to my audiences. The box office results were larger than usual. (West.)

The Branding Iron—

An entertaining production. Business good during run. (West.)

Officer 666—

Not up to Tom Moore's standard although it did fair business for a week. (M. W.)

FOX

The Honor System—

Did only fair business, though an entertaining picture. (East.)

Les Miserables—

Pretty good houses, audiences pleased. Old pictures. (East.)

While New York Sleeps—

Broke all the house records at advanced prices—30, 50, 75c. (Middle West.)

SELZNICK

The Wonderful Chance—

Drew well at both matinee and night performances. Regular O'Brien following of women of city saw to that. Picture is about the most entertaining O'Brien has ever made.

Everybody's Sweetheart—

Despite the fact that this is Olive Thomas' last picture it broke no records here. Audiences were about average. Drew well at matinees. (East.)

METRO

Madame Peacock—

The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. (East.)

Worst Nazimova picture ever produced and shows clearly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished. (East.)

Parlor, Bedroom and Bath—

A big risque, very speedy, but undeniably funny, and it went over very well. Even the broadest bits of horse-play did not offend, but on the other hand, was accepted by my audiences in good part. A good box-office attraction for me. (East.)

The Chorus Girl's Romance—

This picture certainly went over big. A pleasing story, well liked by my audiences. (West.)

The Price of Redemption—

Good both as to entertaining value and box office results. (West.)

REALART

You Never Can Tell—

A very pleasing little picture—star has made a place for herself, and this picture suits her to a "T." (Middle West.)

Bebe Daniels shows that she is a real actress. She had a good production, and drew well. (Middle West.)

39 East—

Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through. (Middle West.)

A Cumberland Romance—

Did well with this, thought Mary Miles Minter's popularity has dropped a bit because of her persistently saccharine roles. This is as good as her best and pleased. (East.)

VITAGRAPH

Trumpet Island—

Very fine picture. Spectacular and exciting. Did exceptional business first week of showing with indications for a big second week. Broke house records second Sunday. (Middle West.)

HODKINSON

Love Madness—

Louise Glaum well liked here and picture presented her in ideal role. Did very good business with it throughout week. (East.)

ROBERTSON-COLE

Big Happiness—

This picture contains a good story with plenty of pep. The audience was pleased and receipts were gratifying. (East.)

Love's Twist—

Another quite as hopeless as "The Woman Who Understood." Women are supposed to demand these impossibly good heroines, but this was almost too much.

PROGRAMS FOR THE WEEK OF OCT. 30RD

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—
Overture—"Les Preludes."
Scenic—As Fancy Paints.
Musical—Andante from "Symphonie Espagnol" by Willy Stahl, Violinist.
Current Events—Rivoli Pictorial.
Vocal—"The Little Grey Home in the West," sung by Mary Fabian, soprano and Georges du Franne, tenor, and quartette.
Feature—The Great Redeemer.
Special—Air de Ballet.
Comedy—One Week—Buster Keaton.
Organ Solo—Allegro in A.
Next Week—An Old Fashioned Boy—Charles Ray.

Rialto Theatre—
Same as last week at Rivoli.

Strand Theatre—
Overture—"Dance of the House," by Strand Symphony Orchestra.
Current Events—Strand Topical Review.
Musical—Violin Solo: (a) Spanish Serenade; (b) Viennese Popular song; Catherine Stang, Violinist.
Feature—The Devil's Garden—Lionel Barrymore.

Program—
PALACE
Now Screening——
Does the World Hold a Master Mind So Tremendous —So Super-Human, So Calculating— As to Read Your Innermost Thoughts —Dominating All Who Come in Contact With It?
Can Such a Mind Control Inevitable Destiny?
"Oh, I Love Him! I Love Him! You Shall Not Tear Him From Me!"
LIONEL BARRYMORE
IN
"THE MASTER MIND"
One of the Screen's Most Powerful Dramas
"Why Am I Being Persecuted?" She Begged

Here is one of Stanley Chamber's ads. for [illegible] picture played the Palace of Wichita

GRAUMANS
MILLION DOLLAR THEATRE
BROADWAY AT THIRD
FOR THE GIRL WAS AN OLD MAN'S BRIDE!!
She tried to hide behind the rock of convention, then the storm broke and—but see this mighty Paramount picture surging through spectacular under-ocean scenes and seething with emotion
"DEEP WATERS"
MAURICE TOURNEUR'S master production, adapted from the novel, "Caleb West, Master Diver."
Ocean scenes that are startling to behold. 11 other features, including Sid Grauman's atmospheric prologue with two quartettes, Robert Davis and other artists.
EVENING EXPRESS BABY FILMS
Performances 11:15 a. m. to 11:30 p. m.
GRAUMAN'S SYMPHONY ORCHESTRA—MISHA GUTERSON, CONDUCTOR
HENRY MURTAGH AT THE ORGAN

Sid Grauman's display for "Deep Waters" playing a premiere at Grauman's theatre Los Angeles last week

Vocal—"By Your Side," sung by Redferne Hollinshead, tenor.
Comedy—One Week—Buster Keaton.
Organ Solo—"Pomp and Circumstance."
Next Week—Twin Beds—Mr. and Mrs. Carter De Haven.

Capitol Theatre—
Overture—"1812" by Capitol Grand Orchestra.
Special—Russian Cathedral Choir, 21 voices: (a) The Lord's Prayer; (b) Song of the Volga; (c) Song of the Volga Boatmen.
Current Events—Capital News.
Vocal—"Israel," sung by Miss Elsie Lyon, the composer.
Novelty—Annette Kellerman in The Art of Diving.
Special—Ballet of Flowers—"Whispering Flowers," portrayed by Mlle. Gambarelli. Assisted by the Capitol ballet corps.
Prologue—Madame Peacock by Countess Floria de Martimprey.
Feature—Madame Peacock—Nazimova.
Comedy—Such is Life Behind the Scenes of a Circus—Travelaugh.
Organ Solo—Prelude C Sharp Minor.
Next Week—Officer 666.

LOS ANGELES

Kinema Theatre—
Overture—If I Were King.
Current Events—From International, Pathe.
Educational—Timberlust—Ford.
Vocal—All the Quakers are Shoulder Shakers.
Solo by Marie Weidman, aged four years.
Scenic—Tropical Nights — Bruce Educational
Ballet—Modern dance number by Newton Sisters.
Feature—The Branded Woman—Norma Talmadge.
Next Week—Nomads of the North.

Clune's Broadway Theatre—
Current Events—From Gaumont, Pathe and Selznick and Bray Pictograph added.
Vocal—Just Like a Gypsy.
Solo by Al Denderthi.
Feature—You Never Can Tell—Bebe Daniels.
Next Week—Food for Scandal.

Superba Theatre—
Second week of "Once to Every Woman."

Miller's Theatre—
Fifth week of "Earthbound."

Auditorium—
Second week of "Way Down East" with prices reduced to 25 cents and $1.00 for matinees and $.50 to $2.00 evenings.

Grauman's Rialto Theatre—
Third week of "The Restless Sex."

Tally's Broadway Theatre—
Overture—La Boheme.
Vocal—The Last Rose of Summer.
Solo by Clementine Palmese.
Current Events — International Weekly.
Novelty—Screen Snap Shots.
Feature—Black Mail—Viola Dana.

Symphony Theatre—
Overture—Orpheus.
Current Events—Fox News.
Comedy—Chase Me—Fox Sunshine.
Cartoon—High Cost of Loving—Mutt and Jeff.
Feature—A Dark Lantern—Alice Brady.
Next Week—Drag Harlan.

California Theatre—
Overture—Novelty number in which scenic pictures are interpreted.
Vocal—Marjorie Burnham sings "Macushla" in soprano and "The Game of Love" in basso with scenic and light effects.
Comedy—Edgar Camps Out—Goldwyn.
Feature—Officer 566—Tom Moore.
Next week—His Own Law.

Grauman's Theatre—
Overture—Selections from "Carmen."
Current Events—International News.
Organ—All You Have to Do Is Smile.
Solo by Henry Murtaugh.
Novelty — Dancers, singers and musicians are introduced in silhouette.
Piano—Second Hungarian Rhapsody.
Solo by Hans Hanke.
Feature—Always Audacious—Wallace Reid.

SAN FRANCISCO

Strand Theatre—
Current Events—Gaumont News.
Comedy—Shuffle the Queens—Christie.
Prologue—Elaborate Oriental dancers staged by Ellis G. Berg, Manager.
Feature—Leopard Woman.
Next Week—While New York Sleeps.

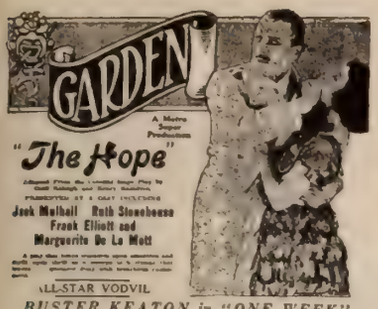
California Theatre—
Overture—"Mammy's Goodnight Lullaby," by Von Tilzer.
Current Events—Pathe Weekly, Literary Digest Topics—Pathe Review, Bray Scenics.
Musical—Orchestra Selections from "Irene" and "Springtime," Organ-Bells, also "So Long, Oolong."
Novelty—Griffin Twins in Scenic Dance.
Feature—Madame Peacock.
Next Week—The Roundup.

Imperial Theatre—
Overture—"The Gingham Gown Girlie."

SUN
MUSE
Starts Today
Today Only
THE PLAY THAT STOLE THE PUBLIC'S HEART
The Cohan and Harris notable stage success and now a comedy photoplay hit
Stop! Thief!
With an All Star Cast
A delightful story of what happened to a dignified wedding party when two crooks lifted everything in the house that wasn't nailed down or glued tight
ADDED ATTRACTION
A Sunshine Comedy
CHASE ME
With those famous Sunshine bathing girls

Music by the Sun Symphony Orchestra and "Silver-Toned" Pipe Organ

"Stop Thief" display, twelve inches by three columns, the work of the Sun theatre, Omaha



This display, three columns by six inches, for "The Hope" was used in Sunday's Baltimore papers by the Garden theatre

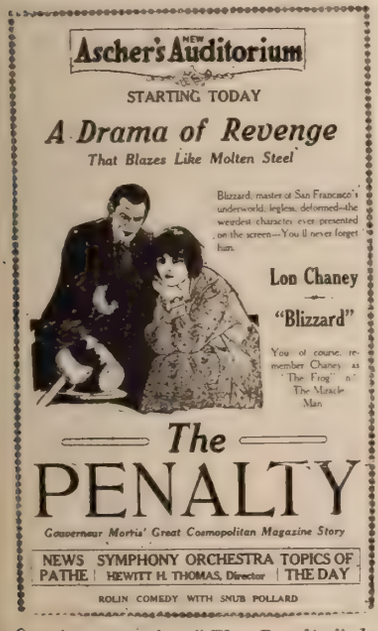
Current Events—Imperial Screen News.
Musical "Ball Room Echoes" and "That Old Irish Mother of Mine," by Imperial Orchestra.
Scenic—"Solitude."
Prologue—Atmospheric tableau.
Feature—Earthbound.
Next Week—The Same.

Tivoli Theatre—
Comedy—Torchy, the Simp.
Current Events—International News.
Musical—"Poet and Peasant" and "Baby's Parade," played by the Tivoli Orchestra.
Prologue—"Prince Lei Lani," the Legend of Aloha Dance and song by seven persons, under supervision of Frank Costello.
Novelty—Instrumental quartette and Hula Dancer.
Feature—What Women Love.
Next Week—Good References.

Rialto Theatre—
Current Events—Rialto Review.
Cartoon—The Sponge Man.
Musical—Selections from "The Madcap Duchess," by the Rialto Orchestra.
Novelty—Bits of harmony that is different staged by Manager Ed. A. Smith.
Feature—Honest Hutch.
Next Week—Officer 666.

CLEVELAND

Stillman—
Overture—"Cavalleria Rusticana."
Theme—"Humming."
Current Events—Pathe News—Will Rogers' Illiterate Digest.


NEW Ascher's Auditorium
STARTING TODAY
A Drama of Revenge
That Blazes Like Molten Steel
Blizzard, master of San Francisco's underworld, legless, deformed—the weirdest character ever presented on the screen—You'll never forget him.
Lon Chaney
"Blizzard"
You of course, remember Chaney as "The Frog" in "The Miracle Man"
The
PENALTY
Gouverneur Morris' Great Cosmopolitan Magazine Story
NEWS PATHE | SYMPHONY ORCHESTRA HEWITT H. THOMAS, Director | TOPICS OF THE DAY
ROLIN COMEDY WITH SNUB POLLARD

Quarter page for "The Penalty," by Ascher's Auditorium, Dayton, Ohio

Cartoon—Mutt & Jeff in The League of Nations.
Comedy—An Old Time Movie—showing a 1909 moving picture with Mary Pickford and Owen Moore. Also a one-reel imported comedy called The Runaway Leopards.
Feature—You Never Can Tell, with Bebe Daniels.
Next Week—Nazimova in Mme. Peacock.

Euclid—
Overture—"Hejre' Kapi" theme from "Czarda" by Jeno Hubay.
Theme—"My Sweet Dream and You" by Byron Gay, and "To Have and to Hold" from "Take It From Me."
Current Events—Kinograms.
Comedy—Buster Keaton in Convict 13.
Feature—The Restless Sex.
Next Week—Restless Sex continued.

Strand—
Overture—"Her Soldier Boy."
Theme—Love song from The Merry Widow.
Current Events—Literary Digest.
Educational—What the Deep Sea Hides—Goldwyn.
Comedy—Meeting All Trains—the first of "The Toonerville Trolley" comedies, released thro' First National.
Feature—Curtain, starring Katherine MacDonald.
Next Week—Nomads of the North—First National.

Alhambra—
Overture—Selections from "Mary".
Theme—"Love Me."
Current Events—Pathe News No. 85—Pathe Review—Illiterate Digest.
Comedy—Torchy's Millions—Torchy comedy.
Feature—39 East, with Constance Binney.
Next Week—Viola Dana in Blackmail.

Metropolitan—
Overture—Aida.
Theme—Original section by Musical Director Phil Spitalny.
Current Events—Selznick News.
Comedy—Meeting All Trains—A "Toonerville Trolley" comedy.
Feature—Curtain—Featuring Katherine MacDonald.
Next Week—Nomads of the North—First National.

Saxe Theatres
STRAND
ALHAMBRA
PRINCESS
That Little Bundle of Sparkling Personality
VIOLA DANA
SUPPORTED BY WYNDHAM STANDING IN THE PICTURIZATION OF LUCIA CHAMBERLAIN'S SATURDAY EVENING POST STORY
BLACKMAIL
A BUSTER KEATON COMEDY
"CONVICT 13"
THE STRAND ARTIST TRIO
SAXE THEATERS SPREAD HAPPINESS TO THOUSANDS
The Ever Likeable — Lovable — Laughable
CHARLES RAY
PEACEFUL VALLEY
A PLAY THROUGH WHICH YOU WILL LIVE AND BREATHE THE SPIRIT OF THE TRULY RURAL HOME FOLKS
FOR IT'S RIGHT OUT OF THE VILLAGE OPRY-HOUSE ONTO THE SCREEN
!! LISTEN !!
"SPOOK LAND"
SAXE THEATERS SPREAD HAPPINESS TO THOUSANDS
FOUR DAYS ONLY
That Star Who Is Voted For His Charm
BUCK JONES
IN A ROMANCE OF THE OPEN WEST WHERE COURAGE DEFEATS COWARDICE
A PICTURE WITH A PUNCH!
FIREBRAND TREVISON
A LIVE WIRE STORY OF A COWBOY WHO FOUGHT FOR HIS RIGHTS IN A MANNER THAT WILL MAKE YOU GASP
"HIS WIFE'S CALLER"
A SLAPSHOT COMEDY
THEATER OPEN AT 10:30 A. M.
SAXE THEATERS SPREAD HAPPINESS TO THOUSANDS

This was a half page used by the three Saxe theatres in Milwaukee in this week's Sunday papers

WASHINGTON

Crandall's Metropolitan—
Overture (Vioni, conducting), Slavische Rhapsodie.
Current News—Pathe News—Topics of the Day.
Comedy—Mamma's Boy.
Scenic—None.
Feature—The Riddle: Woman (Farrar).
Next Week—Blackmail (Viola Dana).

Loew's Columbia—
Overture (Brusilof conducting), "Il Trovatore."
Current News—Selznick News.
Feature—Something to Think About.
Next Week—Something to Think About, continued.

Loew's Palace—
Overture (Gannon conducting), "Melodies of Scotland."
Current News—Pathe News—Topics of the Day.
Comedy—The Big Show (Chester).
Scenic—The Clouds. Post nature.
Feature—The Jailbird (Maclean).
Next Week—Are All Men Alike?

Moore's Garden—
Feature—Civilian Clothes, continued.

Moore's Rialto—
Overture (Breeskin conducting), Evolution of Broadway.
Current Events—Fox News.
Comedy—The Simp (Mermaid).
Feature—Forty-five Minutes from Broadway (Charles Ray).
Next Week—The Heart of a Fool.

BALTIMORE

New Theatre—
Current Events—Pathe, Weekly and Review.
Vocal—Miss Mary Patter in Operatic Selections.
Feature—Blackmail (Viola Dana).

Wizard Theatre—
Overture—Special Medley arranged for Jazz Orchestra.
Current Events—Topics of the Day.
Feature—The Round-Up (Roscoe Arbuckle).

Parkway Theatre—
Overture—Special and appropriate numbers.
Current Events—Topics of the Day, Pathe Weekly.
Comedy—One Week (Buster Keaton).
Feature—The Round-Up (Roscoe Arbuckle).

DETROIT

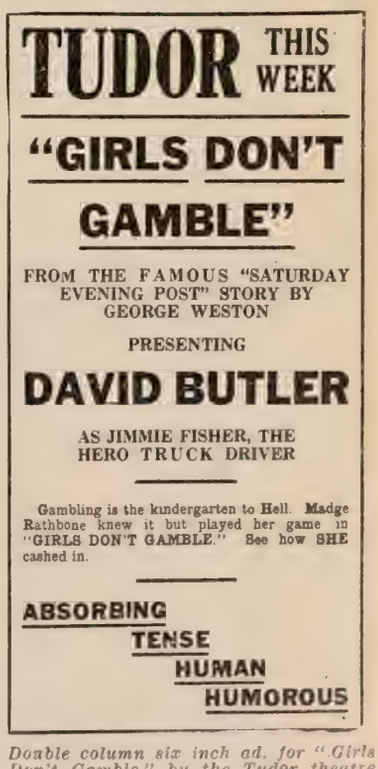
Adams—
Overture—"Carmen."
Current Events—Adams Topical Review.
Educational—Selected Scenic.

SUPERBA
The shot was fired in New York . . . but it was heard by one who was far away. . . . Before the papers printed it she knew a dreadful thing had happened.
DOROTHY PHILLIPS
in
"ONCE TO EVERY WOMAN"
Directed by Allen Holubar.
PROGRAMME
1. Overture by Orchestra and Organ
Dr. Bruce Gordon Kingsley, Organist
George Frasso Orchestra Conductor
2. World News in Pictures.
3. Low Farce in Six Feet Eight Inches of Song. Offering "That Old Irish Mother of Mine"
4. Century Comedy. "Loops Lines."
5. Atmospheric Prologue
6. Edna Mae Enos, Soprano Singing, "There's a Vacant Chair at Home Sweet Home."

"Once to Every Woman" display used by the Superba theatre of Los Angeles

Vocal—Emmons and Colvin.
Comedy—Larry Semon in "The Suitor."
Feature—The Great Redeemer, House Peters and Marjorie Daw.
Next Week—Mr. and Mrs. Carter De Haven in "Twin Beds."

Broadway Strand—
Overture—Selections from "Mlle. Modiste."
Special—Slow moving pictures of Annettee Kellerman diving.
Vocal and Dance—Hope Vernon in "Old Fashioned Melodies" and Dorothy Smith.
Comedy—Nonsense, Mermaid comedy.
Feature—Something to Think About, Cecil B. De Mille production.
Next Week—Same.


TUDOR THIS WEEK
"GIRLS DON'T GAMBLE"
FROM THE FAMOUS "SATURDAY EVENING POST" STORY BY GEORGE WESTON
PRESENTING
DAVID BUTLER
AS JIMMIE FISHER, THE HERO TRUCK DRIVER
Gambling is the kindergarten to Hell. Madge Rathbone knew it but played her game in "GIRLS DON'T GAMBLE." See how SHE cashed in.
ABSORBING
TENSE
HUMAN
HUMOROUS

Double column six inch ad. for "Girls Don't Gamble," by the Tudor theatre of Atlanta

MILLION DOLLAR PHOTOPLAY THEATER
10 A.M. to 11 P.M.
GRAND
THIS WEEK ONLY
ANITA STEWART
IN THE AMAZING STORY OF A GIRL WHO SEES THE DIM LIGHTS AS WELL AS THE BRIGHT LIGHTS - KATHLEEN NORRIS
"HARRIET AND THE PIPER"
EXTRAORDINARY SYMPHONY ORCHESTRA MUSIC
DAN MASON IN "THE TOONERVILLE TROLLEY"
GRAND NEWS WEEKLY -- "TOPICS OF THE DAY"
Week of Nov 7 - NORMA TALMADGE in "THE BRANDED WOMAN"

Three inch strip across four columns for "Harriet and the Piper" by the Grand theatre, Pittsburgh

Madison—
Overture—"Hail America."
Current Events—Madison Topical Review.
Educational—The Forest Fire, Special Scenic.
Vocal—Walter Pontius.
Comedy—Out for the Night.
Feature—Nomads of the North, by James Oliver Curwood.
Next Week—Madonnas and Men.

Majestic—
Overture—Selections from "Babes in Toyland."
Current Events—Majesticettes.
Educational—Knights of Columbus Pilgrimage in France and Italy.
Violin—"The Rosary," played by Erik Myhr.
Dance—"March of the Toys."
Comedy—Buster Keaton in "One Week."
Feature—The Restless Sex, from Robert W. Chambers' story.
Next Week—Wallace Reid in "Always Audacious."

Washington—
Overture—Selections from "Mary."
Current Events—Washington Animated Review.
Educational—Washington Travelogue "Solitude."
Musical—Marguerite Volavy on the Knabe Ampico, playing the Grieg Concerto.
Vocal—Eva Tremayne, in costume, singing "Japanese Sand Man."
Comedies—Clyde Cook in "Kiss Me Quick." Mutt and Jeff in "The League of Nations."
Feature—"The Texan," Tom Mix.
Next Week — Pearl White in "Tiger's Cub."

CHICAGO

Randolph Theatre—
Organ Selections—Comedy—Nonsense.
Feature—Behold My Wife!
Coming Feature—Wallace Reid in "Always Audacious."

Barbee's Theatre—
Universal Weekly.
Comedy—Should Tailors Trifle.
Feature—The Girl with a Jazz Heart.
Coming Feature—His Own Law.

Woodlawn Theatre—
Organ Offertory—"The Bridal Rose.
Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Comedy—Snub-Pollard.
Prologue—Gypsy Airs by David Copper.
Cello solo accompanied by orchestra—"Humoresque."
Feature—Humoresque.
Intermission—Orchestra — "Happy Days."
Coming Feature—The Restless Sex.

Central Park Theatre—
Overture—Selections from "Katinka."
Gump Comedy—
Scenic—Jerusalem.
Prologue—"A Mother's Dream," and "Eli, Eli," by Central Park Orchestra.
Feature—Humoresque.
Coming Feature—The Restless Sex.

Ziegfeld Theatre—
Screen Witicisms.
Comedy—His Jonah Day.
Feature—Trumpet Island.
Coming Feature—The Inner Voice.

CINCINNATI

Strand—
Current Events—Pathe 84.
Comedy—Don't Blame the Stork—Christie.
Feature—Civilian Clothes.
Next Week—Madame X.

Walnut—
Overture—"Mme. Modiste."
Current Events—Pathe 85.
Literary Digest 77.
Feature—The Right To Love.
Next week—Something to Think About.

Gifts—
Current Events—Fox 68.
Universal Comedy.
Feature—Stop Thief.
Next week—Blackbirds.

Palace—
Current Events—Kinograms.
Literary Digest 77.
Feature—Milestones.
Next—Deep Waters.

PHILADELPHIA

Stanley Theatre—
Overture—Excerpts from "Pagliacci"—Stanley Symphony Orchestra.
Feature—Midchannel—Equity.
Comedy—Striking Models—Christie comedy with Fay Tincher.
Scenic—Burton Holmes.
Stanley Topical Review—First Presentation of unusual and extraordinary happenings selected from all the weeklies of the world, together with local events compiled by the Stanley Camera Man.
Topics of the Day—Literary Digest.
Next week—The Notorious Miss Lisle—Katherine MacDonald.

Arcadia Theatre—
Feature — Something to Think About—(fourth week.)
Comedy—One week—Buster Keaton.
Topical—Pathe News.
Next week—The Right to Love—Indefinite run.

Palace Theatre—
Feature — Deep Waters — Maurice Tourneur.
Comedy—The Suitor—Larry Semon.
Topical—Pathe News.
Topics of the Day—Literary Digest.
Scenic—By Boat to Tahary.
Next week—A Mormon Maid—Mae Murray.

Victoria Theatre—
Overture — Hungarian Rhapsody No. 2—Liszt.
Feature—The Round-Up.
Comedy—My Goodness.
Topical — Illiterate Digest — Will Rogers.
Current Events—Pathe News.
Next Week—A Chorus Girl's Romance.

Regent Theatre—
Feature—Salome—Fox
Educational—Ford Weekly.
Humorous—Illiterate Digest
Next Week—A Full House.

Single column four inch display for "The Girl With the Jazz Heart," by the Strand theatre, Minneapolis

Capitol—
Feature—Parlor, Bedroom and Bath.
Comedy—Edgar Camps Out.
Current Eevents—Select News.
Next Week — Cupid the Cowpuncher.

BUFFALO

Shea's Hippodrome—
Overture—"The Pink Lady"—Caryll.
Stage Setting—A musical comedy background for soloist.
Vocal—"Beautiful Lady" from 'The Pink Lady"—Sung by Margaret Owen, concert soloist.
Feature—The Branded Woman—Norma Talmadge.
Comedy—Hold Me Tight—Sunshine Comedy.
Current Events—Hippodrome Review, consisting of excerpts from the leading news weeklies, Topics of the Day and a Pathe hand colored subject.
Next Week—Pauline Frederick in Madame X.

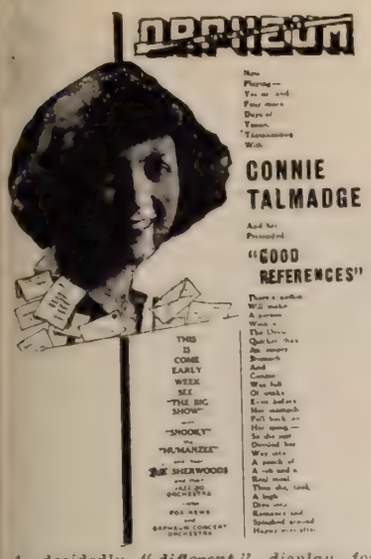
Shea's Criterion—
Overture—"Pique Dame"—Suppe.
Stage Setting—The Grand Canyon.
Vocal—"In the Land of the Sky Blue Water," sung by Tom Burke, baritone.
Feature—Behold My Wife—George Melford production.
Comedy—Fickle Fancy—Mack Sennett.
Current Events—Criterion Pictorial.
Next Week—Held by the Enemy.

Mark-Strand—
Overture—"Monsieur Beaucaire."
Current Events — Latest Pathe News.
Feature—The Fighting Shepherdess—Anita Stewart.
Comedy—A Seaside Siren—Fay Tincher.
Next Week—The Jack Knife Man.
Palace—La La, Lucille—Lyons and Moran.
Lyric—The Girl in the Rain.

BROOKLYN

Strand Theatre—
1. Overture—A light fast and smartly mounted and costumed condensed version of "Rigoletto" offered by Strand Symphony Orchestra, Alois Reiser, conductor, aided by the Strand operatic ensemble.
   (a) "Curse of Monterone," Fernando Guarneri, baritone; (b) "Minuet," Strand Ballet Dancers; (c) "Caro Nome," Anna Zdenck, soprano; (d) Quartette.
2. Strand Topical Review.
   News event presentation with subjects selected by Managing Director Edward L. Hyman from Pathe News, Fox News.
3. "Bacchanal," (Glazounow).
   A dance pantomime by Mlle. Sylvia and George Kiddon, ar-

Above is shown a new departure in advertising by the Roth and Partington houses of San Francisco. This is a half page



A decidedly "different" display for "Good References" by the Orpheum theatre of Fort Wayne, Ind.

ranged by Paul Oscard. Grecian costumes and outdoor pastoral setting.

4. Farce Film—Jane and Katherine Lee in The Circus Imps.
5. Quartette—"The Rose of Picardy," (Weatherly-Wood). Sung by operatic ensemble in French peasant costume with electrical effects showing moving billows of rose blooms. Sung by Erne Pilke, contralto; Anna Zdenck, soprano; Fernando Guarneri, baritone; Henry Amitra, tenor.
6. Feature Film—Katherine MacDonald in Curtain—First National.
7. Vocal—"At Dawning" (Cadman) by Erne Pilke, Contralto. Presented with scenic effects showing the coming of morning.
8. Instrumental—"Andante Cantabile" (Tchaikowsky)—by Venetian String Quartette.
9. Comedy—My Goodness—Mack Sennett.
20. Organ Solo—"Concertante" (Handel)—Edward Napier and John Hammond, organists.

Next Week—Anita Stewart in Harriet and the Piper.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Screen Smiles.
Universal Weekly—Two issues.
Two-reel Thriller.
Comedy.
Special stage setting with orchestra concealed by palms.
Features—The Riddle: Woman (Geralding Farrar); Pink Tights (Gladys Walton).
Next Week—The Slave of Vanity (Pauline Frederick); Folly's Trail (Carmel Meyers).

Beacon Theatre—
Overture—Piano and organ.
Topics of the Day.
Pathe News—Two issues.
Comedy.
Special stage setting with gold fibre screen.
Features—The Saphead (all star); Mid-Channels (Clara Kimball Young).
Next Week—Blackbirds (Justin Johnstone); Body and Soul (Alice Lake); The Suitor (Larry Semon).

Tremont Temple—
Organ Overture.
Humoresque (Alma Rubens).
Next Week—Way Down East—D. W. Griffith picture.

Majestic Theatre—
Way Down East—D. W. Griffith picture with special thirty-piece orchestra.

Fenway Theatre—
Overture—Fenway orchestra.
Weekly News—Two issues.
Comedy.
Features—The City Sparrow (Ethel Clayton); Cupid, the Cow Puncher (Will Rogers); The Cradle of Courage (William S. Hart); Merely Mary Ann (Shirley Mason).

Boston Theatre—
Overture.
Vaudeville—Six acts.
Feature—The Vice of Fools (Alice Joyce).

MINNEAPOLIS

New Garrick Theatre—
Current Events—Cinema Periodical—(a) Pipe the Penguin—Educational; (b) How and Where Postage Stamps are Made—Universal; (c) Current Events—Pathe; (d) With the Wise Birds—Universal.
Scenic—Falling Waters—Bruce.
Comedy—Torchy's Millions.

LaSCHER'S
MERRILL
MEMBER MILWAUKEE SCREEN CLUB
NEXT SUNDAY — BASIL KING'S
"EARTHBOUND"
A Story of the Unseen World
HOW OFTEN HAVE YOU TIRED OF THE MONOTONY OF THINGS? THE SAME TRIVIAL HABITS EVERY DAY, THE SAME TRAITS OF CHARACTER, THE SAME DULL METHODS OF PURSUING A LIVELIHOOD—THE SAME THREAD-BARE "MOVIES"!
Goldwyn Pictures
REX BEACH'S
MIGHTY DRAMA OF THE ROMANTIC NORTH
The NORTH WIND'S MALICE
PRINCIPAL PLAYERS
VERA GORDON
THE WONDERFUL MOTHER IN "HUMORESQUE"
AND
TOM SANTSCHI
THE HUSKY FEARLESS STAR OF "THE SPOILERS"
A THRILLING FIGHT IN THIS SHOW
IT PICTURES GRAPHICALLY IN ITS TALE OF ROMANCE THE MADDENING INFLUENCE OF MONOTONY ON THE TAUT NERVES OF THE MEN AND WOMEN WHO LIVE THEIR SIMPLE BUT RUGGED LIVES IN THE ARID WASTES OF ALASKA.
VERA GORDON
WHOSE WORK AS THE MOTHER IN "HUMORESQUE" HAS MADE HER FAMOUS, GIVES ANOTHER RICHLY HUMOROUS AND INTENSELY HUMAN PERFORMANCE IN "THE NORTH WIND'S MALICE."
TOM SANTSCHI
THE HUSKY, FEARLESS STAR OF REX BEACH'S "THE SPOILERS," PORTRAYS A ROLE THAT WILL THRILL YOU TO THE CORE.
THE FAMOUS REX BEACH "PUNCH" IS EVIDENT IN EVERY FOOT OF THIS WONDERFUL STORY OF THE GOLD FIELDS OF ALASKA
SPECIAL ADDED FEATURE
MARCEL PLANCON
BASSO CANTANTE
WILL SING AT 2:40, 4:20, 7:50 AND 9:40
SCHEDULE FOR TODAY
11 12-1 35-3 10 4 45-6 20-7 55-9 30

Half page by the Merrill theatre of Detroit for "The North Wind's Malice"

Overture—"Southern Rhapsody," played by New Garrick Symphony Orchestra.
Feature—The Jailbird (Douglas MacLean).
Organ Solo—"Japanese Sandman," played by Frederic Egener.
Next Week—Curtain—Katherine MacDonald.

New Lyric Theatre—
Scenic—New Lyric Pictorial Review.
Comedy—The Gumps—Andy at Shady Rest.
Current Events—New Lyric Screen Journal.
Prologue—"Eli, Eli," sung by Coster and Clements, supported by double quartette of mixed voices, and presented with an atmospheric setting depicting the days, customs and ways of the Jew in the olden days in Palestine.
Feature—Humoresque—Paramount.
Next Week—Something to Think About—Paramount.

ST. PAUL

Capitol Theatre—
A—Peer Gynt Suite (Morning Voices)—Grieg.
The Capitol Symphony Orchestra—Oscar F. Baum, conducting.
B—The Capitol Digest.
Current Events—Pathe and International News.
C—The Roosevelt Dam—Prizma.
D—Ruth Chase Soprano—"When You're Away." (The Only Girl) Victor Herbert.
E—High and Dizzy—Harold Lloyd's latest comedy.
F—Helen Scholder—Concert Celloist.—"Rhapsodie"—Liszt-Copper.
G—Charles Ray in "Peaceful Valley."
H—Organ Solo—Arthur Depew—"Serenato Napolitana"—Seeboeck.
I—Organ Recital—E. J. Dumstedter.
1. March from "Tannhauser"—Wagner.
2. Selections from "Chu Chin Chow."
3. Popular Selections.

DENVER

America Theatre—
Current Events.
Musical—Violin Solo, "The Gypsy Dance"—Played by Miss Isoline Harvey.
Feature—The Penalty.
Next Week—The North Wind's Malice.

Tabor Theatre—
Educational—Screen Magazine.
Feature—Her Beloved Villain.
Current Events—Kinograms.
Next Week—Blackbirds.

Rialto Theatre—
Current Events—Pathe News—Topics of the Day.
Feature—Behold My Wife.
Next Week—Behold My Wife.

Rivoli Theatre—
Special Music Week Concert—"Dance of the Hours."
Current Events—Rivoli Review.
Musical—Cello Solo "Le Cygne, and Tarentella."
Comedy—League of Nations—Mutt and Jeff.
Vocal—"Sweetheart Days"—By Harry Harper, Tenor.
Feature—Suds.
Next Week—The Love Flower.

SEATTLE

Strand Theatre—
Overture—Theme "Because."
Current Events—Select News, Pathe Review.
Comedy
Feature—Something to Think About.
Next Week—Earthbound.

Clemmer Theatre—
Overture—"Il Trovatore" and "The Glowworm."
Current Events—Fox News, Rogers Illiterate Digest.
Special—Race of the Age. "Man O' War" prize horse.
Comedy—Fly in the Ointment.
Feature—The Truth.
Next Week—The Riddle.

Liberty Theatre—
Overture—Popular pieces.
Current Events—Pathe News.
Comedy—Mary's Little Lobster.
Feature—It's a Great Life.
Next Week—The Prey.

ATLANTA

Criterion—
Overture—Dave Love's orchestra.
Pathe Magazine.
Timely Topics.
Harp solo—"Senorita" Carmen Mendez."
Feature—Constance Talmadge in The Perfect Woman.
Screen Snapshots.

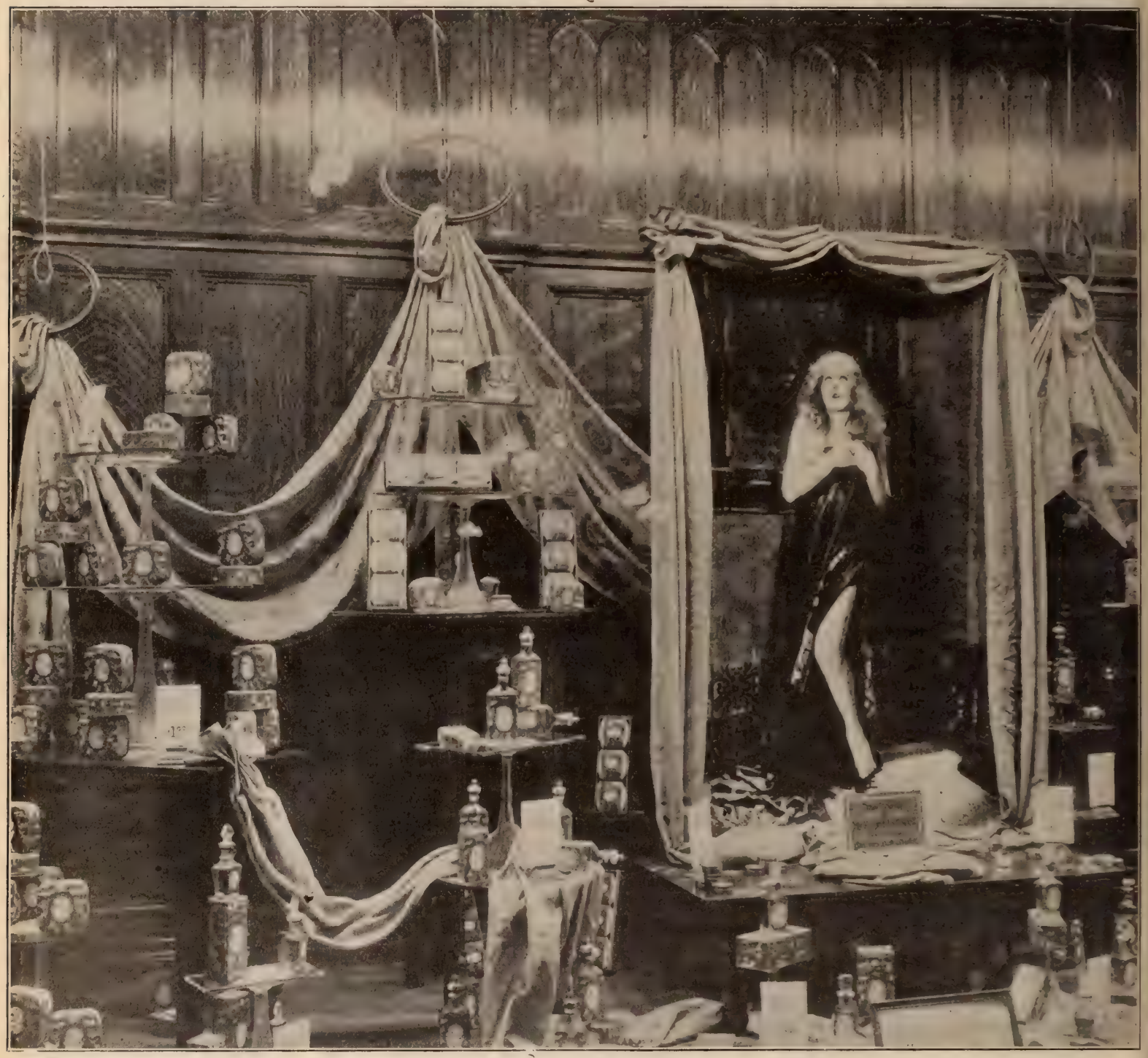
Tudor—
Organ solo.
News Weekly.
Feature—Norma Talmadge in Panthea.
Universal Star Comedy.

Forsyth—
Overture—Orchestra led by H. E. Bodiford.
Forsyth Magazine—News Events.
Feature—(Mon., Tues., Wed.)—Bryant Washburn in A Full House.
Feature—(Thurs., Fri., Sat.)—Pauline Frederick in The Palliser Case.
Comedy—Kiss Me, Caroline—Chester.

Rialto—
Overture.
Paramount Magazine.
Feature—Marion Davies in The Restless Sex.
Comedy—Jiggs in Society.

Strand—
No Overture.
Fox News.
Feature—Dustin Farnum in Big Happiness.
Comedy—Hank Mann in Hot Dogs.

First display to be obtained on "Drag Harlan," the work of the Terminal theatre, Newark. In size five columns by thirteen inches



Window display for "The Right to Love," which attracted great attention for the showing of the picture at Grauman's Rialto theatre, Los Angeles

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

Advisory Board
Exhibitors' Service Bureau

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Liberty theatre, Seattle, Wash.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

Showing how the orchestra at the Criterion theatre is silhouetted to the audience for the overture number as described in last week's issue. The musicians are placed behind a semi-transparent screen and lighted from the rear

Recent New York Bonus Parade Gives Exhibitor Real Idea

Edward Costigan, enterprising manager of the Acme theatre of South River, N. J., and one of the most successful exhibitors in the state, got his idea from the big bonus idea parade which was held in New York City recently. If the question is of sufficient importance, he argued, to draw 75,000 men into line for a parade of that sort, it ought to be capable of arousing interest in any community that boasts of a goodly number of former doughboys and gobs among its population, as does South River. And inasmuch as he had booked "The River's End," he decided that this would be an excellent opportunity to tie up a first class exploitation idea with an event of such importance to the community. His plan was nothing more nor less than the staging of a local bonus parade in South River on the opening night of "The River's End," and in addition, he decided to hold an open forum on the bonus question in his theatre before the opening of the regular motion picture program. The expense of the plan was practically nothing. The manager offered to provide funds for a band for the parade, but the service men took hold of the idea with such eagerness that they secured all the music they needed for themselves and made his offer unnecessary. At first it had been planned to make it only a South River affair, but Manager Costigan has a "nose for publicity," and he has a way of getting it into the city desks of the papers in his territory in such a way as to insure its appearance in the daily news columns, so that the idea quickly caught the popular fancy and became a county-wide affair, drawing in about twenty municipalities. Manager Costigan had played the affair up in his advertising, but its novel features had attracted so much free publicity in the news columns that he found it was needless to go to any extra expense for advertising. The parade was a great success, and when it ended at the Acme the place was jammed to the limit. The rally before the show did not last long, and when it was over there was still such a crowd outside that it was decided to have an overflow meeting, and this continued until the first crowd filed out and the house was again filled with the overflow.

Rothafel Has New Presentation Idea

FOR the ballet offering on the Capitol program this week under the title of "Ballet of the Flowers" an addition has been made to the usual dancing number which possesses real audience appeal.

From library strips of film taken of various flowers, most of them colored, a reel of sufficient length to run during the period required for the ballet which Mlle. Gambarelli, and six girls present to the strains of "Whispering Flowers," has been compiled.

A net is hung even with the tormentors on which the image of the various flowers is projected. A special projection lens which enlarges the picture to a sufficient size to completely cover the proscenium opening is used. A black drop back of the net kills that portion of the picture which strikes through the open spaces in the net.

The effect obtained in this combination of dancing and a film show is that the artists are dancing in and about huge flowers of various colors. Selections of film which show butterflys and small birds resting on the blossoms add to the novelty of the combination. The picture image is of course not clearly defined on the net but enough of the flowers are shown to carry out the effect described.

The ballet number is the usual esthetic style with the dancers in the usual costumes.

Mrs. Rood's Knock Boost for Horater

The Cleveland Press, under date of October 22, is responsible for the story that Mrs. P. E. Rood, president of the board of welfare directors over in Toledo, objected to seeing Viola Dana, the movie star, do the "shimmy" in front of the Alhambra theatre, where the popular actress is appearing in "The Chorus Girl's Romance."

Of course, it wasn't Miss Dana in person who was doing the "shimmy." It was only her pasteboard facsimile. And she wasn't really shimmying at all. It was only a fan placed at the proper angle back of the cut-out that made her shoulders move. But even so, Mrs. Root objected. Not only did she object, but she aired her objections in the papers. Result: Manager H. C. Horater, of the Alhambra, did a whale of a business on "The Chorus Girl's Romance," much of which was attracted by the free publicity with which Mrs. Rood furnished him and the amount of attention that the "shimmying" cut-out drew.

Hugo Reisenfeld's musical and ballet specialty being presented at the Criterion theatre as a supporting number to "Something to Think About" as described in last week's issue. The title of the number is "Moment Musical au Trianon"

Cuts from two photographs illustrating some of the "Pirate Gold" stunts put over in San Francisco as described in the story following

Big League Treasure Hunt

"Pirate Gold" Exploitation in 'Frisco Gets Attention of Everybody, Including Newspapers

IN last week's issue was printed a somewhat abbreviated account of how "Pirate Gold" was put over at San Francisco. Possession of all the facts concerning the complete campaign warrants a more detailed account of what was done, how it was done, and who did it. Publicity following day after day, most of it free and on the pages of all the newspapers, is not an every day occurrence, even if searches for "buried treasures" are not so new as exploitation.

However, as all newspaper editors and reporters are aware, "buried treasure" is a subject most ideally rich in the element of "human interest," and being humanly interesting is the most certain of all known means of swelling a newspaper's circulation. California is a golden land of treasure hunting—as nobody knows better than do the editors of San Francisco newspapers. As they were perfectly honest—though completely fooled up to the moment when the last drop of juice had been squeezed out of the "stunt"—they were entitled to accept their increased circulations without any qualms of conscience. That they did so was evidenced by their cheerful and generous treatment of the "Pirate Gold" revelation in the climax.

The Edgar Allan Poe of the great San Francisco "Search for Buried Treasure" hoax is W. W. Kofeldt, manager of the San Francisco branch of the Pathe Exchange, Inc. From first to last he was aided and abetted by Al Lundborg, hotel manager; by Miss Miriam Shelby, who had justifiable ambitions to become a movie actress, as the sequel proved; by Newman's College theatre, and by the San Francisco Police Department—the latter falling in line for a highly ingenious "epilogue."

These preliminaries arranged, the campaign was started with the following newspaper "teaser" advertisement in all the local papers:

"Wanted: Husky laborers equipped with picks and shovels for excavation work near the city. Call at receiving room entrance, rear of Bellevue Hotel. Ask for Mercedes de Cortez, between 10.30 a. m. and 3 p. m. to-day."

"Mercedes de Cortez" was the happy treasure-hunting "pieces of eight" nom de hoax of Miss Shelby, whose picture promptly got printed with such captions as: "Spanish Senorita Seeks Aztec Treasure. Senorita Mercedes Cortez, who explains her presence here from Spain by saying that she is to search Land's End for a fortune buried by her ancestor, Don Hernando Cortez, early day explorer."

Wouldn't any newspaper fall for that? The desired "husky laborers" with picks and shovels proved numerous and eager. Reporters assigned by all the papers to "cover the story day by day." Newspaper readers thanking their lucky stars for relief from an indigestion of political speeches. In the meantime Mr. Hutt, Pathe cameraman, inquired solicitously of the city editors whether they had heard anything about the Spanish treasure-hunting lady at the Bellevue, because if it was an honest-to-goodness tip with a news story in it, he felt it would be his duty to cover it for Pathe News. Mr. Hutt obtained all the encouragement he needed.

By this time, of course, Mr. Kofeldt had properly planted the "treasure." He had discovered in a curiosity shop a weather-beaten, iron-bound chest which had been salvaged from a forgotten wreck. The chest was appropriately filled, taken out to a point just opposite the entrance to the Golden Gate on a dark night, and there buried deep in the sand. It was an admirable spot for the purpose, redolent with traditions of treasure ships that had foundered there in times long past.

The newspapers were much edified to learn that "Mercedes de Cortez" had in her possession a tattered old chart marked to show the spot where her ancestor had buried his gold. That this spot was at "Land's End," any San Franciscan, especially city editors, could readily see. Accordingly, when Senorita Cortez gathered her husky laborers and started for the scene of her quest, she was accompanied by a distinguished retinue of reporters and photographers.

With her own fair hands "Mercedes de Cortez" started the digging, at some little distance from Mr. Kofeldt's "plant," at Land's End, San Francisco. The men with shovels and pick-axes set to industriously. The labors of October 1 were

(*Continued on page* 3537)

Marian Shelby and her "treasure hunters" after the discovery of the "pirate gold" as told in the accompanying exploitation story

Big League Treasure Hunt

(Continued from page 3536)

without result. The Senorita remained calm and confident, especially in the hospitable newspaper columns. October 2 the same. October 3, ditto. October 4 also likewise, but growing warmer.

October 5—Eureka!

As was meet and fitting, a spade in the Senorita's taper fingers was first to touch bands of iron. The reporters immediately touched wood. So did half a dozen willing spades. And presently, with numerous cameras focussed on the excavation, including that of the industriously "grinding" Mr. Hutt of Pathe News, the decayed old treasure chest was hoisted into view.

And, as stated in the next morning's papers, "the Senorita collapsed." Reviving, she was so thankful that she would not think of opening the chest until she had "consulted her priest." Unopened, much to the present disappointment of the "gentlemen of the press," the chest was conveyed to the Senorita's hotel apartment. She was certain that four more of the treasure chests were waiting to be dug up—for the present she would be alone with her precious chest of "Pirate Gold."

It was natural that those pregnant words, "Pirate Gold," should have been printed innumerable times during the quest. Newspapers in neighboring cities followed the lead of those of San Francisco. At least one big newspaper syndicate rushed a Sunday feature into preparation. "Pirate Gold" was on all lips; also well displayed at Newman's College theatre, which had naturally taken advantage of the sensation to show the Pathe Serial and pack the house. The management improved on this tie-up by printing coupons in the *Daily News* admitting boys in a party to see "Pirate Gold"—"A Story of Captain Kidd." And in its advertising displayed the following note:

"The treasure chest found at Land's End will be opened at 12 o'clock Saturday, just after the *Daily News'* Theatre Party."

But Mr. Kofeldt had found means for another "tie-up" which added more free newspaper notice. At the beginning of the treasure quest the police had interfered on the ground that the Senorita and her laborers were digging on city property—which necessitated obtaining a permit—all of which helped out the main idea. At the coming election the people were to vote on an amendment for increasing the pay of the police. Mr. Kofeldt called on Chief White and arranged for a patrol of three policemen accompanying himself and Miss Shelby, stopping at all the principal street corners and displaying banners hitching up "Pirate Gold" with demands for increased pay for policemen.

This feat followed the opening of the treasure chest by a Captain and two Lieutenants of Police in front of the theatre before an immense crowd, which wildly applauded the result—a large "Pirate Gold" banner!

Not even now were the possibilities of the "stunt" wholly exhausted. Most of the papers printed accounts of the identification of "Senorita Mercedes Cortez" as Miss Miriam Shelby, of Los Angeles, who had accepted this means of winning an engagement as a movie acrtess—which it was admitted she well deserved. As was to be expected, Miss Shelby was immediately besieged with letters from her future "fan" admirers, some of which contained poems and offers of marriage.

Mr. Kofeldt's clever management in delaying the opening of the "treasure chest" enabled the papers to "save their faces" by anticipating the denouement in the usual good-natured satirical vein. But this did not interfere at all with the enthusiastic demonstration of the crowd in the street when the "Pirate Gold" banner was solemnly taken from the chest and flung to the breeze.

Famous Choir Singing at the Capitol

THE Russian Cathedral Choir famous with all music lovers presents three selections as unit 2 of the Capitol's program for the current week. The first is "The Lord's Prayer followed by "Song of the Volga" and "Song of the Volga Boatman." The selections are taken from traditional Russian melodies and are presented in the beauty of their native and original harmonies with the picturesque Russian costumes of the singers augmented by a stage setting by artist John Wenger, himself a Russian by birth.

Mr. Wenger's set is not describable in view of the fact that it is the color harmony that makes it attractive with no attempt to represent either an exterior or interior. The highlights of what he has staged are to be found in a back drop on which colored lights blend in artistic beauty while on both sides of the singers who are placed in two rows running diagonally across the stage, one row sitting and the other standing, are yellow strips reaching from the floor to the flies on which are Russian emblems.

The singing organization is of 21 voices under the direction of Rev. Constantin Bukatoff. The plaintive melody of their blended voices makes music that is rarely excelled.

Window Displays for "Restless Sex" at Chicago

Chicago exhibitors are going to have the benefit of another ready-made window display tie-up like they are using on "Humoresque." The Columbia Graphophone Company found the "Humoresque" tie-up so successful that they have arranged with Oscar A. Doob, of the Paramount Chicago exploitation department, to make window displays in all dealers' stores on "The Restless Sex." In one scene a Grafonola is used with a Columbia record. This scene has been made into an enlargement and cuts printed on 22x28 cards appropriately worded. Window cards so arranged to hold a phonograph record also are prepared, with which regular accessory material will make up attractive window displays. "Fair One," the latest Columbia record hit, is being tied up with "The Restless Sex." Exhibitors playing this picture should get into touch with their nearest Columbia dealer and arrange a window. The Columbia people and the Famous Players-Lasky exploitation department are also communicating with all Columbia stores throughout the Chicago territory, more than two hundred in all.

Here is the way the Sunset theatre of Baltimore decorated for the showing of "Down on the Farm." Even "His Master's Voice" found a pleace in the display

The Empress theatre, Central City, Nebraska, of which E. C. Preston is manager, used a very large banner and a huge cut-out based on a twenty-four sheet to advertise "The Fortune Teller," as is shown in the cut above.

The huge cut-out was so large that it nearly filled the entrance to the lobby. Above on the banner were shown characteristic scenes from the picture.

Manager Preston is another small town showman who believes in exploitation and this is only one of the many stunts he has conceived and executed to attract more business to the Empress.

How the Rialto, El Paso, Puts 'Em Over

The Rialto theatre of El Paso, Texas, recently gathered in a lot of word of mouth advertising with a little stunt put over in connection with a local Chamber of Commerce celebration called "Mystery Night."

O. Wescott Young, publicity director for the Rialto, distributed small envelopes of the "prescription" variety in which was a single frame of positive film on which was the wording "Park Your Car. You Know Where," and a picture of the Rialto.

On this page is a cut from the Rialto's prologue for "Dr. Jekyl and Mr. Hyde." The photographer has used double exposure to illustrate how L. F. Klein, technical director of the Rialto, played the Barrymore role in the prologue, making a change from Jekyl to Hyde.

Showing a view of a prologue number staged for "Dr. Jekyl and Mr. Hyde" during the run of this picture at the Rialto theatre, El Paso

Short Subject Revivals Win

Broadway Managers Bring Back Six Pictures from One to Six Years Old

DURING the past six weeks four of the leading New York theatres have paid an unusual and, perhaps, unconscious tribute to the value of the single reel to the program and its audience pulling power, even if the subject is one that has been exhibited before. Revival of a feature picture from one to six years old on Broadway would be considered a notable event, yet this very thing has occurred in the case of at least six different single reels within as many weeks, and all of them releases from one company.

In each case these pictures have been selected with full knowledge that they had been exhibited before (often they had been played by the same exhibitor), but they were picked either because they lent themselves to special settings and specific pictures, or because their worth was such that they should be repeated.

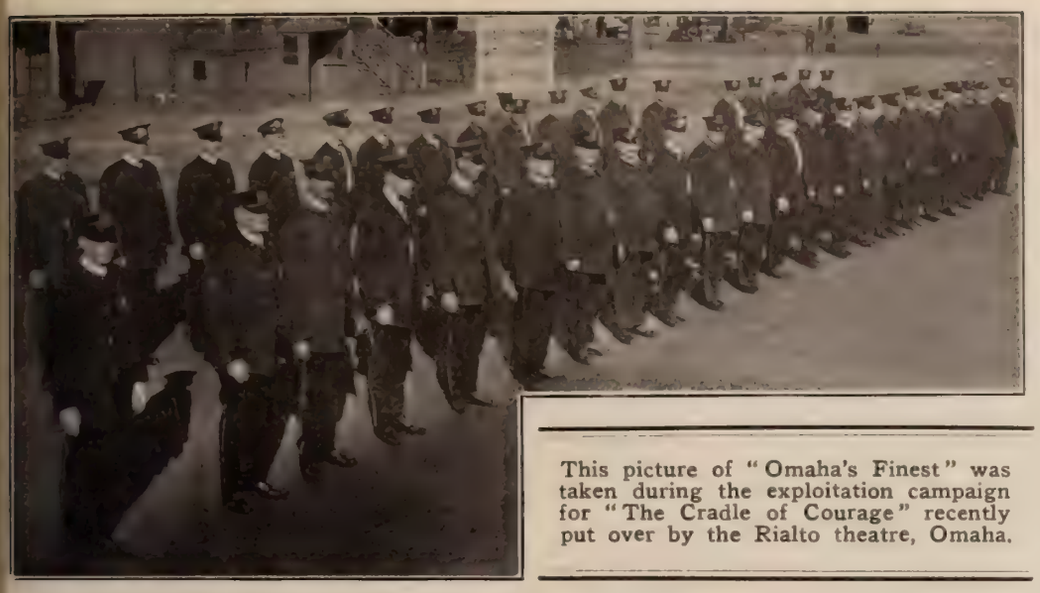
One of the most attractive portions of the bill at the Criterion theatre during the run of "Something to Think About" is "Versailles," a picture that fits in so well with the remainder of the program and the musical setting that motion picture goers will agree that it has created a most delightful atmosphere. Yet "Versailles" was made at the time of the peace conference and has been shown before at either the Rialto or Rivoli. It made such an impression on Dr. Riesenfeld that he recalled it when making up his current program.

Last week at the Capitol one of the most attractive bits on the bill was "Alaskan Wonders." It won round after round of applause and formed a perfect setting for the feature, "The North Wind's Malice." Yet "Alaskan Wonders" had been played by S. L. Rothapfel when he was in charge of the Rialto and Rivoli theatres.

During this same week "Automatic Moving" was used as one of entress on the bill at the Brooklyn Strand, and Managing Director Edward L. Hyman gave it a musical setting that pleased his audiences greatly. This same picture was used at the Capitol about three weeks before, yet Educational is responsible for the statement that the picture is six years old and has been exhibited once or more by practically every theatre in New York.

Another picture to which Mr. Rothapfel gave a special musical setting recently at the Capitol was "Sundown," one of the earlier Robert C. Bruce Scenics Beautiful, and, though many in the audience had doubtless seen it before, its presentation on that particular bill was so thoroughly proper that it got more evidence of appreciation than most new subjects. "The Storm," a hand-colored picture which Educational has been releasing for several years, was another single reel featured at the Capitol.

Only about a month ago Dr. Riesenfeld used "Holland's Rustic Life and Waterways" as a setting for a special Dutch dance at the Rivoli, and the picture was given a similar showing a couple of weeks later at the Brooklyn Strand, with special song and dance numbers and an artistic special stage setting.



This picture of "Omaha's Finest" was taken during the exploitation campaign for "The Cradle of Courage" recently put over by the Rialto theatre, Omaha.

"The Great Redeemer" Tops Rivoli Bill

"THE Great Redeemer" a Maurice Tourneur-Metro production written by H. H. Van Loan being presented in the Rivoli Theatre this week, a house which seldom sees a picture bearing anything but a Paramount or Realart trademark might mean many things of real importance to the trade but probably is to be considered significant only to the point of further establishing the fact that the feature is about the best "western" if it is to be classed as such, to come through in many a day.

"The Great Redeemer" is apparently a paradox, a western with a theme based on religion. It is also about as good an example of what can be done to improve on the traditional western plot as we have ever seen.

Another thing that "The Great Redeemer" makes self evident is that House Peters is an actor.

Small Town Manager Does Things for "Sick Abed"

Very often it takes the small town manager to hit the real spark of genius in exploiting a picture. Manager A. E. Weld, of the Strand theatre, Cedar Rapids, Ia., demonstrated this theory when he put on a brand new idea for the exploitation of "Sick Abed."

In the lobby of his theatre Weld rigged up a dummy hospital room, with the supposedly ailing star in bed and an attractive girl in nurse's costume watching over the patient. The saxaphone, Wally's proverbial companion in his hours of recreation, was on the table at one side. The sick room was decorated with flowers from hypothetical admirers. The institution was christened the "Paramount Artcraft Hospital" and the sign on the entrance read "Please Be Quiet—Wallace Reid in 'Sick Abed.'"

The invalid Wallace had good company during his bedridden spell because the room was decorated with pictures of Roscoe (Fatty) Arbuckle, Billie Burke and other Paramount stars.

Omaha Coppers Boost Hart Picture

Omaha coppers, in their new natty blues, were brought into play on an exploitation stunt for "The Cradle of Courage," at the Rialto theatre, Omaha.

The plan was fertilized and made successful through the efforts of John Loveridge, manager of the Rialto, and Fred Hunt, sales manager at Famous Players' office in Omaha.

"The Cradle of Courage" is a story of a policeman. Hence an appropriate chance for tie-up with a detail of local police, Mr. Loveridge thought.

An invitation to Inspector of Police Andrew Pattullo and a detail of his understudies was extended by Mr. Loveridge. Newspapers printed front-page stories about the police inspector "tricking" his men in leading them to the Rialto theatre instead of drilling them.

The following day the newspapers printed comments on the picture as made by Inspector Pattullo and the various police sergeants.

Big business was done on the picture.

Applying Liberty Bond Ideas to the Picture Business

Liberty Bonds and motion picture exhibiting. Three or four years ago a connection between such might have seemed logical, but to most people the Liberty Bond is a dead issue as far as being a vital factor in the exhibiting game. Yet C. W. Eckhardt, of the Marlow theatre, Helena, Montana, declared that the exhibitor who will analyze the result of the Liberty Bond drives and act accordingly will reach splendid box office results. Americans plan their entertainments. Liberty bonds caused a budget in the family to be a universal American trait. The weekly payments on the bonds started this vogue, and it has just naturally stuck. Now the American family plans on Sunday what shows they will see during the week, and therefore, it is up to the exhibitor to inform the public at the beginning of the week of the attraction or attractions at his house during the coming seven days. That is where newspaper display space hits its top notch of worth to the exhibitor. Use the newspapers that are read on Sundays. The working family uses that day for the family conferences. Sunday night is the universal calling evening for the young folks and they make their dates for the ensuing week at that time. Therefore, give them something so that they will put down your house as a place they can't afford to miss visiting during the coming week. Daily announcements are effective as far as transients go, but Helena has few of that class except at special times, such as the state fairs. "People now buy their amusements on the same basis as they do merchandise. The theatre offering the best value for the admission prices is the theatre that gets the patronage."

"Sick Abed" bedroom used as a lobby display by the Strand theatre, Cedar Rapids, Iowa, as told in an accompanying story

Best "What's Your Hurry?" Stunt Pulled to Date

Minneapolis' Fire Department Assists in Putting Over Wallace Reid Picture

MINNEAPOLIS, MINN., was the last of the large cities to get on the band wagon and join the "What's Your Hurry?" crew. The statement is not a reflection upon the Minnesota metropolis, for in every city where an anti-speeding campaign has been prosecuted under this slogan it was initiated by a clever exploitation man anxious to boost Wallace Reid's latest picture—"What's Your Hurry?" and the picture only had its first run there recently. The fact remains, however, that when Minneapolis did come in she moved by direct action and established the potentiality of the "What's Your Hurry" slogan by a monster parade that topped in size, splendor and demonstrativeness anything previously shown by the other cities. Not only was the parade immense; but for two weeks previous, the Minneapolis Tribune (morning and evening), which sponsored the campaign maintained a steady barrage of front page stories on automobile accidents and the means of prevention. Cuts, cartoons, line runners, and scenes of accidents figured in the journalistic "What's Your Hurry" movement. Hal Olver, exploitation representative of Famous Players-Lasky Corporation at the Minneapolis Exchange, who planned the continued demonstration found the city roused up to the anti-speeding idea more than he had ever expected so that when the Paramount picture played at the Strand theatre it drew packed audiences who wanted to know what it was all about.

The first act was staged October 9, as the result of Olver's diplomacy and the powerful backing of the Tribune when Fire Chief Ringer rang in an alarm himself which was answered by ten pieces of apparatus all of which participated in a demonstration at the intersection of 6th Street and Nicollett Avenue. The ladder went roof high in a series of stunts, the final one of which consisted in stringing a huge banner across the street: "When you hear the fire gongs ring and the apparatus coming drive to the nearest curb and stay there, or if walking stay on the sidewalk until you are sure all danger is past. What's Your Hurry. National Safety Council."

Enormous crowds gathered to see the firemen at drill and the final act brought down the house. They cheered vociferously and could not help noticing the huge slogan above which the warning sign had been displayed.

The following Saturday, October 16, a huge motor truck parade was staged under the auspices of the National Safety Council in its anti-accident drive. There were 85 trucks in the parade, headed by the Firemen's Band and the Police band in two sections. The main body of the parade was made up of Mack Trucks which under a stage name, feature in the Wallace Reid picture. Every vehicle in the parade carried the huge signs of the National Safety Council for every precaution against traffic accidents and individual advertisements for "What's Your Hurry?" and the Strand theatre.

It was a "Hippoppotamus Parade"

(*Continued on page* 5541)

"1812" as Overture Given Novel Rendition

TCHAIKOVSKY'S "1812" is the overture selected this week at the Capitol Theatre with the Russian Cathedral Choir singing the Russian hymn with which the selection opens off stage in place of playing the bars as is usual. This composition in commemoration of Napoleon's withdrawal from Moscow has strains illustrating the pealing of the cathedral bells when victory came to the Russian arms. For this part of the composition additions to the orchestra ensemble have been made to produce the effects at which the composition aimed and also to give the number the volume it requires to fully bring out its greatest musical beauty. The number closes with the Russian national anthem to be immediately followed by the selections rendered by the Cathedral Choir.

Above is shown some of the "What's Your Hurry!" exploitation put over at MinMinneapolis during the run of the picture at the Strand theatre as told in the story appearing above. The insert shows the fire department in action

lest "What's Your Hurry" Stunt to Date

(*Continued from page* 5540)

t required 20 minutes to pass any point. travelled up Nicollet Avenue, the first casion in three years that a truck had en permitted on the avenue. Due to the endid advance publicity the crowds re lined upon both sides of the thorghfare. In every respect it was the biggst demonstration ever given for a mon picture tie-up in any city of the coun-

The Minneapolis Tribune, having taken the cudgel, went the full length. It roduced pictures of accidents, near acdents and means of prevention. It had ily stories on the anti-speeding camign. It sent its cartoonist, Frank Wing, the traffic court, to depict, in his inimitadrawings, the incidents of a day at the eeding tribunal. It distributed "What's ur Hurry?" posters to motorists as ndshield signs. It carried a full front ge with one line teasers "What's Your urry?" between each story. It published itorials on speeding under that caption. The police signs at the traffic intersecns to guide vehicles bore the slogan What's Your Hurry?" above the Stop" and "Go" signs.

ones Gets Good Results rom Post Card Campaign

Using a postcard as a means of exploitg a picture is nothing new, but to conne one's exploitation to a postcard and ll do a business almost capacity for all owings, is a novel stunt. It proved most acious for "The North Wind's Malce," at the Jones theatre, Canon City, lo., October 14-15. It is an inexpense way to exploit a picture.

This lobby display for "The Idol Dancer" was originated by O. F. Wells, manager of the Lincoln theatre, Chariton, Iowa

The Starland theatre of Anderson, Ind., originates its own one-sheets. Above is shown some of the recent creations used

Capitol Celebrates First Birthday This Week

THIS is Anniversary Week at the Capitol Theatre, New York, and for the event a novelty special film opens the Capitol News number. The strip is largely a trick film made by the Lyman H. Howe studios of the sort that made the Howe shows famous and did much to hold business for the Howe companies in spite of the inroads made by the regular picture program.

The usual birthday cake with the single candle is shown in novelty form, the Capitol employees have been "shot" on the theatre roof and a strip under the title of "Capitol Topics" is presented.

In celebration of the Capitol's first birthday the Russian Cathedral Choir is added to the list of specialty presentations. Their number is described in another column.

Proves Lobby Displays Practical for Small Town House

The cut on this page illustrating this story concerning the lobby display which O. F. Wells, manager of the Lincoln theatre, Chariton, Iowa, constructed for his engagement of "The Idol Dancer" is another proof that the small town showman can get good results from the kind of exploitation that too many believe is practical only for the big town huse.

This is Mr. Wells' own story of "The Idol Dancer" display. That it was inexpensive will be apparent from the recital of how it was constructed.

Mr. Wells constructed a small grass house and placed it in one corner of his lobby. In the doorway of the house was placed a one-sheet board. On the outside four large cut-outs, one made from a 24-sheet and others from smaller paper, were located. Around the cut-outs and house and leading into it, grass was laid on the lobby floor and about the cut-out figure of the dancer constructed from the 24-sheet a bright red sash was tied, on which had been written some Hawaiian words. A small talking machine was concealed inside the hut with Hawaiian records being played during performances.

The result of Mr. Wells' ingenious but inexpensive lobby decorations was big business for the picture, much of which is assumed came from the use of unusual exploitation methods. Anyway, that is the way Mr. Wells figures, and he ought to be in a position to judge.

Above is a view of the lobby of the Superba theatre showing the decorations which Manager Jones used to exploit "Pink Tights" during its run at this theatre

Parade for "Pink Tights"

Manager Jones of the Superba, Los Angeles, Setting Fast Pace in Novelty Exploitation

W. E. JONES, manager of the Superba theatre, Los Angeles, is right out in front when it comes to unusual exploitation.

A good example of his exploitation methods occurred recently when he booked "Pink Tights." As the picture is a "circus" picture, he determined to circus it.

His main stunt was a grand "pee-rade" right up and down the busy streets of Los Angeles. It was a regular parade, too.

To say that the parade was a success would be putting it mildly. The crowd that followed it to the Superba was as big and as enthusiastic as that which follows a real circus parade to the circus lot.

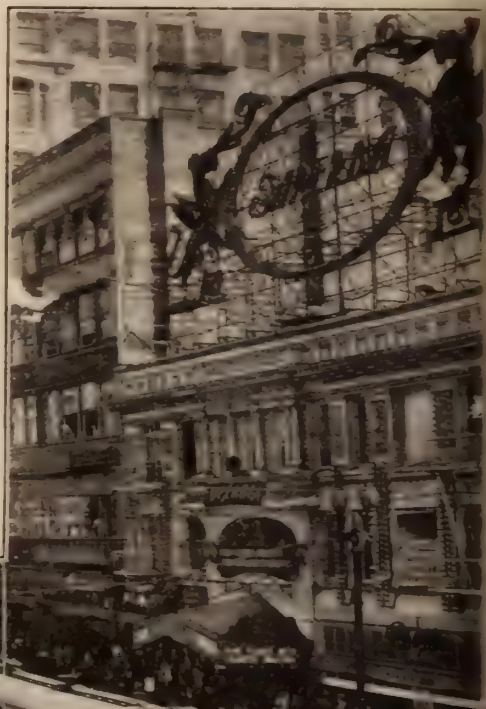
In this case, it seemed as if the parade ended right at a real circus lot, for Jones had fixed up his lobby to resemble the entrance to a big tent show. A marquise effect was used over the entrance bearing the words, "MAIN ENTRANCE—BIG SHOW." Inside the foyer, and visible from the street, was a flat, painted to resemble the long rows of animal cages under the "animal top" of a big show.

From the marquise to the edge of the sidewalk was strung red, white and blue pennants. Over the sidewalk was a large cut-out of Gladys Walton, in pink tights.

Jones did not stop there. Inside theatre, the walls were covered with c vas to represent the walls of a tent. pink color scheme was used through including pink lights. The ushers w dressed as clowns, with peaked caps a big ruffles.

The circus atmosphere was carried also in the presentation.

A drop was painted to represent a c plete circus lot, with the big tent in background and the side-show tents banners in the foreground. Even sandwich stands were prominently view. The rising curtain disclosed clown standing behind a large paper-c ered hoop.



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Music and The Picture

The Prologue—

Some Suggestions and Variations of the Idea

By Charles D. Isaacson

WHY the Prologue? The story is told concerning the famous opera "Pagliacci" that the composer, ing for a performance upon the good es of a noted baritone, was told:

But my dear maestro, there is not gh for me to sing. Can't you give me ething else to do?"

nd then came the famous, if not the , music of Leoncavallo—the noted logue to "Pagliacci," known among icians as *the* Prologue. In it, the n, in the old-fashioned style of play- ghts (who always used prologues as cessity), explains to the audience what oming in the opera, and establishes e clearly the atmosphere of the compo- n. He says: "This is about stage peo- and stage people are human, despite r comedies and their seeming frivoli- —back stage they suffer and mourn same as you." Then the audience ws what is going on *between the lines* he speeches.

he Prologue is the most classical of inventions and the oldest device of wrights — it comes from ancient ece and Rome and Judea.

et it is the newest invention of the en- rising motion picture impressario.

'e hear a good deal about the Prologue . Even a great many of those who are g some phase of it, are not fully ac- nted with its fullest possibilities.

ay I be therefore permitted this op- unity of analyzing the Prologue, its ibilities, its intentions, at the same time esting some likely variation of its e?

erhaps the best way of describing the ogue is to say that its intention is to olish forcibly before the rise of the ain the most vital and throbbing part he motive of the play. To take the ence fresh from their supper, their problems, their own every-day atmo- re of city or farm, flathouse or man- , lodging room or castle, and trans- them to a state of understanding with play-world. To overcome that inertia h is generally apparent at the begin- of a play or a story: The listener has been thinking of those things which been living in the playwright's mind, director's heart, the players' exist- s; hence, for a little while, until the of the story or play or picture takes hold of the listener's attention, the running start has been a limping one—the Prologue supplants this condition with a concentrated essence of the best bit of the play or its atmosphere *beforehand*.

The Prologue is equivalent to the Chairman of the meeting who introduces the Speaker with eloquence and generous compliments. The Speaker is just a Speaker, but the Chairman classifies him into a Governor of a Great State, who did this and that and the other thing for the good of humanity, the One Person in the Universe who is equipped to discuss this Most Throbbing Subject of So and So which has been chosen for this Evening's meeting. So with the halo upon his head, and his atmosphere enveloping him, the Speaker advances amidst great applause, already Fairly Well Established in the Attention of his listeners—with a running start sufficient to enable him to Jump Off at Once!

If you were sitting in your office in the midst of all your multitudinous duties, Mr. Exhibitor or Mr. Director, and a gentleman walked in with a Brilliant Idea, you might listen and you might not. But if a few moments before his arrival, your best friend and trusted adviser had telephoned you in great secrecy: "There's a famous gentleman coming to see you; he's done more for the big Blankey-Blank folks in Such and Such a City than anybody else. In fact, he's the one that made them. He sprouts ideas like a field does wheat. And every idea is a jewel and every word a pearl"—would you be looking for that man? Would you let him get away?

If the traffic policemen of your amiable city saw a red touring car go by, it would mean nothing out of the ordinary to them, but if word had been sent ahead:

"Watch for the Sing Sing convicts just escaped; they are in a red touring car"—every automobile which faintly resembled the passionate color would get the watcher on his most admirable behavior and set his blood boiling.

In other words, a Prologue can establish the atmosphere of the picture. It can take the best moment of the play and put it first (without giving the secret away). It can offer the Great Opportunity first in a glimpse so the less important bits will be passed over graciously. It can pique the curiosity and whet the desire. It can establish the state of mind and the mood of the action. It can tell the audience how wonderful the author, actor, director is—how he went through hell's fire and the North Pole's ice to bring what is being presented tonight; it can show all the past impossibilities of getting what has been filmed. It can simply arouse the imagination and the curiosity by suggesting that there is something hidden apparently which only the more alert clever ones in the audience will fully comprehend.

If the Picture is of the Far North, the Prologue might be an icy scene, with freezing music, whistling winds, shivering Eskimos—possibly an actual blast of frozen wind shot across the hall added for realism—close-ups of icicles, snow-drifts, seals, ice-bound ships, etc., etc. Possibly the introduction of a living singer in furs with a dog-sleigh, possibly something from the music of Peer Gynt or Olaf Trygvason. That's one way. But that same picture might contain some moment of tragic or melodramatic suspense which would cause the showman to forget the locale of the action and concentrate on the action itself. Thus, the climax of the play might be a terrible mountain-slide. Then the Prologue could be a scenic which would represent that moment—with music that built up the horror of it. Even some of the actual film itself might be used in the Prologue—the best bit from it—the memory of the Prologue would make the actual showing of the scene of a stronger value later. Just as when a magazine editor lifts out the climax from his story and illustrates it with a picture and a title un-

(Continued on page 3612)

Get Your Name on the News Music List

We are assembling the names of all musicians, composers, conductors and others interested in any phase of the new art of Picture Music. Send your name and paragraph description of yourself.

Be listed among the leading members of the new art. No charge for listing. But you don't want to be out of it.

Send name and details to Music Editor, Motion Picture News.

TERRITORIAL SALES AND PURCHASE

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEW

Arrow reports the following foreign sales during the past week:

"Woman's Man," "Nobody's Girl," "Love's Protege," and "The Golden Trail" to J. Vacek for Czecho Slovakia and Jugo Slavia; "Thunderbolt Jack," "Bachelor Apartments," "Nobody's Girl," "Penny Philanthropist," "Scarlet Tide," "The Midlanders," "Bonnie May" and two unnamed Bessie Love features to Campania Cinematografia Sud Americana for Argentina, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador; "Thunderbolt Jack" to David P. Howells, Inc., for Mexico; Hank Mann Comedies to E. Labansat for China; "Bonnie May," "The Midlanders" and two other Bessie Love pictures, to Luporini Brothers, for Italy; "Exploits of Raider Moewe" and Muriel Ostriche Comedies to John Olsen and Co., for Scandinavia.

Press Sees "Mad Love"

A special trade press showing of "Mad Love" was given last week at the Kremer offices in New York. "Mad Love" stars Lina Cavalieri and was written by Jean Rameau, a French playwright. The star is supported by Lucien Muratore, her husband.

Gaumont Has Series of Comedies Ready

Gaumont announces that it will have ready for the State Right Market in the near future a new series of comedies. These pictures will be screened within 10 days

Doris Dare, who appears in a prominent role of "The Unfair Sex," a Weiss production

Otis Harlan, star of Reelcraft Royal comedies in "Welcome Home"

Ascher Announces Big Deal

Many Important Re-Issues Are Acquired for New York District

ONE of the most important deals announced this week in film circles was the acquisition by Ascher Features, Inc., of specials and re-issues starring Douglas Fairbanks, Norma Talmadge, Olive Thomas, Charles Ray, Frank Keenan, Gloria Swanson, Louise Glaum, William S. Hart, etc., for distribution in New York City and State and Northern New Jersey including Trenton, with offices at New York and Buffalo.

In addition to the above, which number several hundred, Ascher Features, Inc., also took over the franchise for the same territory to distribute the entire output of the Hamilton Film Corporation in which are included the Famous Directors' Series and twelve new Ascher productions now under way, all of which will be what are rightfully termed big specials. There will be a complete line of new posters and accessories.

In connection with the Triangle Features, the Mack Sennett Keystone Comedies will also be handled exclusively by the Ascher Company in the territory above named.

Ascher Features, Inc., of which Sidney Ascher is president and Joseph A. Jacobs is treasurer is a new company formed especially to take over the valuable franchises of both the Triangle and Hamilton Corporations and to acquire such other pictures that have unusual box office values will be in the independent market from time to time.

Although Sidney Ascher is president of both Ascher Productions, Inc., and Ascher Features, Inc., he wishes it announced that the two concerns are separate and distinct corporations and in no way connected one with the other. One is strictly a producing company that will make a series of big specials throughout the year to be offered the state rights buyers and the other company will confine its activities to the distribution of several large producing companies and numerous independent producers.

The physical distribution of all Ascher Features, Inc., pictures will be made through the Alexander Film Co., with offices at 130 W. 46th St.

Two Exchanges Buy All of Joan's Output

The combined exchanges of Commonwealth Film Corp. and Nu-Art Pictures, the former of New York City and the latter with headquarters in Buffalo, have this week become 100% Joan buyers. As a result of a deal closed this week, Sam Zierler and Fred H. Zimmerman, the heads of both exchanges respectively, purchased the rights of distribution of "The Invisible Ray," a 15-episode serial starring Jack Sherrill and Ruth Clifford and the series of twelve two-reel Billy West comedies for New York State and Upper New Jersey.

This completes the roster of Joan pictures handled by them, as the other Joan feature "She Played and Paid," starring Fanny Ward, was purchased about two months ago.

Road Show Planned fo "The Devil's Angel"

"The Devil's Angel," which i being distributed through stat right exchanges by the Clark Co nelius Corporation, will be playe as a road show in a number o territories, according to repor from territorial buyers in sever states.

Some of the state-right men a planning to use a Harem scene wit Oriental dancing girls as an ent acte, others are arranging for th staging of a studio scene with a tist models in popular poses, whil in one state it is planned to hav Peggy O'Neill, who appears in th picture, to stage a prologue in per son, depicting a number of famou works of art.

Helen Gardner, who plays th feature role in the production, wi appear in person in a number o first run theatres in various par of the country. The unique them of "The Devil's Angel," is said t offer unlimited exploitation poss bilities for the progressive exhib tor. The title, the many unusua settings, and the Oriental atmo phere should also prove an ass to exhibitors, is the claim.

Big Advertising Drive for Guinan Series

Victor Kremer announces that h has planned an extensive adverti ing campaign on the series of eig five reel features starring Tex Guinan, which are now being mad The campaign, it is said, will e tend from Coast to Coast, and soon as the first production is com pleted, will be extended to foreig countries. Newspapers and mag zines of national circulation w be utilized, the Kremer offices a nounce. The trade campaign h already started.

Betty Francisco, a former "Follie girl who is playing a lead in "Partn of the Tide," a forthcoming Irvin Willat production

Polly Moran plays the landlady in one of the new series of Hallroom comedies, released through independent exchanges

Arrow Will Not Supply Shipman Theatres

W. E. Shallenberger, president of the Arrow Film Corporation, has issued the following statement: "My attention has been called to an item appearing in some of the trade papers relative to one, Frederick Shipman, in which it is stated that the Arrow Film Corporation will supply Mr. Shipman with films for a chain of theatres which he represents.

"I desire to state that this is not correct, Mr. Shipman in no way represents the Arrow Film Corporation and furthermore the Arrow Film Corporation is not supplying and does not intend to supply Mr. Shipman with any of its products.

"We maintain offices in London and Paris to look after the interests of our foreign customers and we have only recently sent Mr. Chester Beecroft abroad as a special representative of our foreign department.

"I will greatly appreciate your publishing correct facts regarding this matter. (Signed) W. E. Shallenberger."

In commenting further on this article Mr. Shallenberger stated that Mr. Shipman had interviewed him relative to the Arrow supplying him with some of their products but that he, Mr. Shallenberger, had at that time explained to Mr. Shipman the fact it would be impossible for him to do so.

"A Good Bad Man" New C. B. C. Western

"A Good Bad Man" has been selected as the title of the six-reel Super-Western of Yellowstone Productions, Inc., now being handled for the Independent Market by C. B. C. Film Sales Corporation.

Pete Morrison, who was a Triangle co-star and also appeared in 57 Universal Westerns, is featured with Carol Holloway who has won a following as a Vitagraph serial star. The cast also includes Spottiswood Aitken, Harry Van Meter, Ruth King, William Lyon West, Verne Layton, Claire Hatton, Zelma Edwards and others.

"A Good Bad Man" is from the novel of the West, "Ben Warman," by Charles E. Winter, also author of "Grandon of Sierra." It was directed by Charles E. Bartlett from a screen version by Hal Hoadley.

New Reelcraft Exchange Opens

Cleveland Branch to Handle Reelcraft Pictures Only

THE REELCRAFT PICTURES CORPORATION announces the establishment and opening of an exclusive Reelcraft Exchange branch in Cleveland, Ohio. The formal opening will take place on November 1st in the new quarters at 2169 East 9th Street, with Mr. George W. Wilson in charge as manager. The addition of the Cleveland office gives Reelcraft six exclusive Short Subject exchanges in its distributing organization, other cities where Reelcraft Exchanges are already established include New York, Chicago, Milwaukee, Indianapolis, and Minneapolis. These offices together with Independent State rights exchanges in every other important distributing center complete the Reelcraft distributing organization.

George W. Wilson, manager of the new Exchange, was transferred from the Indianapolis branch of Reelcraft, where he has been branch manager for some time. In the Cleveland territory he is already well known among exhibitors having covered the section for two years in behalf of another film company.

G. L. Parrish, has been promoted to the position of manager at the Indianapolis Exchange, assuming the vacancy caused by the transfer of George Wilson. Parrish has covered the Indianapolis territory for the past year and served as Assistant Manager at that exchange during the past six months.

The first releases to be distributed at the Cleveland office include the "Bud (Duncan) and His Buddies", single reel comedies, the "Royal Comedy" series of two reel comedies, the "Romance of Youth" series and the Milburn Moranti comedies.

"This new branch is only a part of our general plan of expansion," states R. C. Cropper, President of the Reelcraft Pictures Corporation. "We are opening this Cleveland branch because we believe it the only possible means of presenting our many series of Short Subject releases where there is such a density of population and exhibitors who serve them. By owning our Exchanges we are able to give a personal co-operation that is not otherwise possible.

"Many other important expansions are also under way relative to Reelcraft distribution and releases. For our Short Subject program we have already arranged for a series of Reelcraft Scenics to follow our "Bud and His Buddies" single reel comedies on the market. This Scenic series has been planned for a long time and releases have been coming in for the past three months, being re-cut and edited at our general office. They will be released weekly, and known as "Reelcraft Scenics".

"Another important addition to our releases will be a series of releases, planned to be just a bit different from any other series now offered to exhibitors. The pictures will be two reels in length, combining all the action and thrills of the serial with the mystery and suspense of a mystery drama, yet complete in each release a story of intense dramatic situations that will keep the audience guessing right up to the very finish of the picture. Work on the series has already been started, the stories are now being written, and every detail will have been completed before the actual shooting is commenced, to insure an entire series of releases that will measure up to a new high standard of quality set by Reelcraft.

New Association States Plans

Policies of Associated Photo-Plays Given in Official Statement

"ALL past experiences in the making and exploiting of Motion Pictures have consistently taught that neither producer, distributor, franchise holder or exhibitor can successfully combine any two or more branches, without drifting into factory production.

"Every analysis has shown that any effort to combine these branches results in the assembly and coordination of the various branches, upon a plan and with a range so big as to preclude the possibility of their successful operation.

"The outstanding lesson of all such attempts, including those that enjoy unlimited capital, with few exceptions, is that motion pictures cannot be produced in factories, but must be produced in studios.

"Associated Photo-Plays, Inc., through a careful study of present-day problems of all branches of the industry, in the production and distribution of motion pictures, has been able to devise a plan that meets the problems that seem to be the principle cause of complaint from Producer to Exhibitor.

"Associated Photo-Plays, Inc., carefully selected, among the most fitted and available producers, six producing units, alloting each but five pictures for the year, to be distributed through twenty-two franchise holders, insuring franchise holder and exhibitor, in each territory, thirty studio-made pictures for the year, under Associated Photo-Plays' plan, at actual production cost, plus twenty-five per cent as a fixed producer's profit, with an added fifteen per cent thereof for Associated Photo-Plays' distribution.

"The responsible and dependable franchise holder is thereby offered its franchise, without one cent of advance, and by it insured the prompt delivery of thirty pictures for the year, at a cost so much less than he is able to obtain from any other source, and of a quality the equal of any, that in itself will bring the Exhibitor to the holder of its franchise.

"Under this plan, the producer must prepare an itemized, sworn account of the actual production cost of each picture, an exact copy of which is forwarded to each franchise holder when delivery is made, bearing a certificate of confirmation as to cost, and certifying to the entertaining qualities of each production, under its novel acceptance plan.

"There are now in the course of construction six five-reel productions, with stars and all star casts, for the first deliveries under this plan, which has been announced for January 1, 1921.

"The keynote to the Associated Photo-Plays' plan is found in the policy of "A square deal from producer to exhibitor—a plan converting a game into a business."

"Associated Photo-Plays, Inc., will, in the very near future and in the following issues of this publication, make an announcement of special interest to the franchise holder and exhibitor, and all inquiry in its regard may be had in advance, by communicating with the producing office, which is located in the Baker-Detwiler Building, 412 West Sixth Street, Los Angeles, California. The location of its executive office, in New York City, will be later announced.

J. E. Kelley, head of the Artographic Film, Inc., which has just entered the short reel production field

Kremer is Considering Stories for Star

Victor Kremer, president of the Victor Kremer Features, Inc., announces that he now has under consideration several popular Western stories written by well known authors, to be used to star Texas Guinan, the signing of whom by Mr. Kremer was made known last week.

Miss Guinan will make a series of eight Westerns. Mr. Kremer invites all unknown authors to submit their manuscripts to him personally for consideration.

A. L. Selig, district sales supervisor of the Far West territory for World Motion Picture Corp.

"Midchannel" Is Popular with Californians

Opening at the California theatre in San Francisco "Midchannel" set a record for box-office reports on all Young productions to date, according to reports received by Equity. The popularity and strength of Young in the West was borne out by similar successes, it is said, at the Kinema in Los Angeles, the Florence in Pasadena, Loew's State in Oakland, the Plaza in San Diego and the American in Ventura, Cal. The picture played a week at each of the houses named.

Otis Harlan Stars in Reelcraft Comedies

Otis Harlan, of musical comedy fame, is announced as the star in two coming releases of the Royal Comedy series now being distributed on the State rights market by the Reelcraft Pictures Corporation.

Harlan makes his picture debut in a two-reel farce comedy titled "I'll Say He Forgot", portraying a part written to his special order. This Harlan release will be the ninth release of the Royal Comedy series, and follows releases featuring Billy B. Van, Leon Errol, Rosemary Theby and Sammy Burns. These pictures are distributed through the Reelcraft and allied independent exchanges throughout the United States.

Coast Exchange Reports Heavy Business

Louis Hyman, manager of the All Star Features Distributors, Inc., of San Francisco, of which Sol Lesser is president, announces that never in the history of the company have they had an output as great as they have now. All Star Features handles pictures for California, Arizona, Nevada, and the Hawaiian Islands, and on its lists at present are two series of Clara Kimball Young pictures, "The County Fair" and "The Confession," as well as many other features.

The Following Sales Are Reported in the Independent Market

"The County Fair" (Guy Croswell Smith) to First National Exchange of Michigan; Harry F. Nolan of Detroit, for Michigan.

"The County Fair," to First National Exchange of Denver, for Colorado, Utah, Wyoming, New Mexico and Southern Idaho.

"The County Fair" to L. C. McHenry, of Nashville, Tenn., for Tennessee and Kentucky.

"In the Clutches of the Hindu" (Gaumont) to Peerless Pictures, of Boston, for New England States.

"In the Clutches of the Hindu" to Wasserman and Stephens, of Atlanta, Ga., for No. and So. Carolina, Alabama, Florida, and Georgia.

"In the Clutches of the Hindu" to Canadian Exhibitors Exchange, for the Dominion of Canada.

"In the Clutches of the Hindu" to the Simlec Film Co., of Pittsburgh, for Western Pennsylvania, and West Virginia.

Hallroom Comedies (new series—Hallroom Boys Photoplays, Inc.) to Merit Film Corporation, for New York State and Northern New Jersey.

"The Golden Train (Arrow) to Sol Lesser of All Star Feature Distribution Co., for California, Arizona, Nevada, and Hawaiian Islands.

Mack Sennett Keystone Comedies to Ascher Productions, Inc., for New York City and State and Northern New Jersey.

Six Franklyn Farnum five-reel Westerns (Canyon Pictures Corp.) to the Enterprise Distributing Corporation, for Georgia, Tennessee, North and South Carolina, Alabama, and Florida.

Four Jack Hoxie Westerns (Arrow) to Walter Baier Film Co., of Milwaukee for Minnesota, North and South Dakota and Wisconsin.

"Bachelor Apartment" (Arrow) to Special Features Co., of Knoxville, Tenn., for six southeastern states.

Spotlight Comedies (Arrow) to Horsfall Productions, of Montreal, Canada, for Eastern Canada.

XLNT—Ardath Comedies (Arrow) to Horsfall Productions, of Montreal, for Eastern Canada.

Muriel Ostriche Comedies (Arrow) to Horsfall Productions, of Montreal, for Eastern Canada.

"Fickle Women" (D. N. Schwab) to Detroit Film Company, of Detroit, Mich., for Michigan.

"Smiling All the Way" (D. N. Schwab) to Detroit Film Co., for Michigan.

"Girls Don't Gamble" (D. N. Schwab) to Detroit Film Co., for Michigan.

S-E Name Initial Release

New Organization Offers 5-Reel Comedy, "It Might Happen to You"

S-E ENTERPRISES, the newly formed organization, headed by J. Shenfield and Bert Ennis, announced their first release for the independent market "It Might Happen to You." This picture, a five part feature comedy, is said to be one of the most unique attractions offered to the state-right buyer within the past sometime.

"It Might Happen to You," announces S-E, offers the independent buyer the following four outstanding novelties: a bevy of bathing beauties; Jimmie the famous Tarzan Lion, together with nineteen other lions; a troupe of remarkable dog actors, and five of the cleverest monkey performers yet seen on the screen. "It Might Happen to You" stars Smiling Billy Mason, the well known screen comedian, together with a cast of popular film players.

The picture was acquired by S-E Enterprises from the Artclass Pictures Corp, producers of the latest Tarzan subject, "The Revenge of Tarzan," now being released through Goldwyn, "The Unfair Sex" and many other notable feature films.

"It Might Happen to You" marks the first of a series of novelty feature productions which S-E Enterprises will release during the coming year for the benefit of the territorial buyer.

New Arrow Feature in Process of Production

Arrow Film Corporation announce that the American Lifeograph Company of Portland, Oregon, now has in process of production a five reel feature for distribution by the Arrow Film Corporation. This picture is being produced under the direction of Jean Hersholt and Louis H. Moomaw and is being photographed by Clyde Cook. Cast of characters comprises Broderick O'Farrell, Mary Edget Baker, Lee Hill, Albert Garchia, William Dills, Georgia Northrope, Bert Sprotte, Miss Carol Holloway and Jean Hersholt.

This picture, name of which has not yet been announced, deals with the life in a great lumber camp. It is being taken in the actual locality called for by the scenerio, which is the work of Miss Elizabeth Mahoney.

George Irving, who is directing Mollie King in the American Cinema Corporation's production, "Her Majesty"

Gardiner Pictures, of Buffalo, Enlarges

Gardiner Pictures, Inc., with headquarters in the new Warner building, 257 Franklin street, Buffalo, has acquired all interests of the Gardiner Syndicate, says a statement issued by C. A. Taylor, general manager of the new company this week. The new concern has been capitalized under the laws of Delaware at $500,000. While it is the intention of the company to buy and lease state-right pictures in New York State, the Gardiner corporation plans to also open offices in Cleveland, Detroit, Philadelphia and other large cities of the country.

Recent purchases for the State of New York include "Before the White Man Came," 15 recreated Harry Carey westerns, the Pinnacle comedies, Catherine Calvert's "The Up Hill Path," and others.

The officers of the new company are: T. R. Gardiner, president; Lee Langdon, vice-president; David Levy, treasurer and C. A. Taylor, general manager. Kent, Cummings and Means, of Buffalo, represent the company in a legal capacity. James L. Barr and company, of New York City, has found the concern to be on a sound working basis. Mr. Taylor is now in New York looking over a number of new releases.

8 "Copperhead" Dramas Ready for Shipment

Eight of the series of two-reel "Copperhead" dramas, released by Photo Products Export Company on the state rights' market, are announced by the producers as ready for shipment to the buyers in the various territories. The remaining two of the series of ten are now in the process of editing and titling and will be ready this week. The eight already completed are: "Feudal Blood," "Winning Hand," "Call of the Blood," "Law of the Mountain," "Blue Ridge Justice," "Law of Might," "The Under Dog" and "The Lone Game." The stories are based on the historic feud fights in the South. The pictures were produced in the mountainous country of the Carolinas.

CURRENT RELEASES

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S *The* SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain - Starring VIOLA DANA

THE GREAT REDEEMER
By H. H. Van Loan MAURICE TOURNEUR *Super Special*

CLOTHES
By Avery Hopwood & Channing Pollock. ALL STAR CAST

COMING

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FOUR HORSEMEN OF THE APOCALYPSE
By Vicente Blasco Ibanez ALL-STAR CAST

CINDERELLA'S TWIN
By Luther Reed - Starring VIOLA DANA

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

METRO PICTURES CORPORATION

IT'S A MIGHTY PICTURIZATION OF CECIL RALEIGH'S SENSATIONAL MELODRAMA OF LOVE AND INTRIGUE

A SCRAP OF PAPER

alone meant Wealth or Poverty to the Man and Honor or Disgrace to the Woman!!

WHAT DID IT CONTAIN ?

The FATAL HOUR

by CECIL RALEIGH

With an

ALL STAR CAST

Scenarioized by JULIA BURNHAM

Directed by George W. TERWILLIGER

Produced under the personal supervision of

MAXWELL KARGER

Director General

METRO PICTURES CORPORATION

METRO ANNOUNCES

WILLIAM HURLBUT'S
picturized play

BODY AND SOUL

Starring

ALICE LAKE

She sought the Parisian Latin Quarter to study art and found romance; the kind she had always believed in, and the kind men strove to make her believe!

Adapted by HELEN TALBOT & MARK ROBBINS
Directed by CHARLES SWICKARD

ABSOLUTELY MISS LAKE'S BEST PICTURE

METRO PICTURES CORPORATION

Jury Imperial Pictures, Ltd., Exclusive Distributors thruout Great Britain. Sir Wm. Jury, Man. Director.

Charles F. Schwerin, one of the best known of the State Rights men and a former executive of Fine Arts Pictures Corporation, has joined Ascher Productions, Inc., forces in the capacity of special representative giving especial attention to the sale of their new production, "Below the Deadline," according to a statement issued by Sidney Ascher, president of Ascher Productions, Inc.

Mr. Schwerin jumped immediately into the harness upon accepting his position with Ascher Productions and left New York this week for an extended trip through the middle west. He will visit Cleveland, Detroit, Chicago, Pittsburgh, Cincinnati and probably St. Louis and Kansas City.

Scenes from "Isobel, or The Trail's End," James Oliver Curwood's latest drama, presented to the independent field by George H. Davis. House Peters has the leading role

Three Aywon Pictures Find Ready Buyers

A number of contracts were drawn up this week by Nathan Hirsh, president of The Aywon Film Corporation, covering state rights territory on "The Woman Above Reproach," "The Evolution of Man," "The Woman of Mystery," and "When Dr. Quackel Did Hide." These are now in the mails and when signed by those taking over the rights announcements will be made.

Practically every one of the buyers who have seen these pictures screened agree with Mr. Hirsh that they are the finest line of box office attractions he has ever handled and when one considers the long list of hits he has put out it would seem that the four pictures mentioned should prove of unusual value to the exhibitors of the country.

The list of current attractions being state righted by Aywon cover practically all of the most wanted varieties of motion picture entertainment. "The Woman Above Reproach" is a well acted and produced society melodrama; "The Evolution of Man" is a distinct novelty with a marvelous Man-Ape in the leading role; "The Woman of Mystery" is a most thrilling adventure story starring Frances Ford and Grace Cunard, while "When Dr. Quackel Did Hide" is a highly amusing travesty on the well-known drama in which Charlie Joy and his Miami Beauties appear in a five reel laugh provoker. It is a line up of motion pictures that should be the means of making up very attractive and business getting programs for the best of houses.

For every picture Mr. Hirsh has had prepared a fine line of publicity and advertising material as well as posters, in fact everything that is necessary to put these features over in the way they deserve.

"Freedom of Ireland"

The Creation Films, Inc. have just issued a sixteen page press book on "For the Freedom of Ireland," the feature which they are now offering on the State Right market.

Creation now owns the old Kalem Studios in Cliffside, N. J. and announce that they intend to finish the next release in November.

Sherman Allots Many Franchises

Sixty Per Cent of Country Now Disposed Of

ANNOUNCING that franchises in Sherman Productions Corporation had been allotted totalling sixty per cent of the entire territory in the United States and Canada, Harry A. Sherman, president of that company, returned to New York early this week after a ten day swing around the country visiting exchange centers.

Mr. Sherman's whirlwind tour was made thru the middle west and south in response to the numerous inquiries which followed the announcement of the formation of Sherman Productions Corporation and its unique plan of operation with its distributing units. Under this plan each franchise holder is assured a minimum of twelve attractions annually, on a strictly cost basis without advances of any kind, under a guarantee which practically secures the exchange against loss.

Mr. Sherman was very enthusiastic over the reception he received in all the cities visited and the impression which the Sherman plan had made on exchange men everywhere.

While so novel in its advantages to the distributor as to be almost revolutionary in character, he said, every exchangeman with whom he spoke was tremendously impressed by the fairness of the proposition and the possibilities which Sherman Productions contained for them for profitable handling.

As an opportunity to obtain attractions of big entertainment value at a definite minimum expense and without initial outlay, the Sherman plan had never been equalled many declared.

"If I could have remained away from New York another ten days, said Mr. Sherman, "I would have returned with Sherman Productions Corporation sold one hundred per cent.

Every independent exchange man who examines the proposition doesn't want to delay a minute in getting a franchise and it has now become merely a matter of selecting the 'livest' and most responsible exchanges in each territory to handle our output.

"I don't hesitate to say that a fairer or better proposition than the Sherman plan was never made to the independent exchange men of America. And what is more every man of them recognizes it, when it is presented to him.

"My problem now, is not one of obtaining distributing units to handle the product of Sherman Productions Corporation, but of production entirely.

"That is why I am back here in New York on a flying visit, for I must first complete my local organization and arrange for adequate office accommodations and then take another trip to perfect plans and acquire facilities, which will make the name of Sherman Productions a trade mark, which will mean entertainment quality and box office value, wherever it appears.

"Frankly, while it is still too early to say very much and I do not believe in dealing in futures in this business, I don't think its an overstatement to say that when I am ready to announce the plans I now have in mind for Sherman Productions Corporation, that I believe they will be something of a sensation.

"I am going to give the exchanges who handle Sherman productions, the best obtainable in the way of story, direction and artistic talent and it is for this purpose that I have cut short the highly gratifying trip just ended.

"When I have concluded arrangements looking to this end, which will be within the next ten days or fortnight on my return to New York I will then be ready to place the balance of the territory which Sherman Productions Corporation still has available."

Serial Is Given A Trial by Jury

THE campaign launched by Bob Lynch, manager of the Metro Film Exchange of Philadelphia, on the new Joan serial "The Invisible Ray," starring Jack Sherill and Ruth Clifford, is said to be assuming such proportions as to create a sensation in that territory. Three weeks ago, Bob Lynch purchased the rights of distribution of this 15-episode picture for Eastern Pennsylvania and Southern New Jersey. To-day the great subject of interest among exhibitors in that district is "The Invisible Ray" and its unique "trial by jury."

This trial screening began October 1st, before any advertising in any trade paper or by circular was begun. The exhibitors who passed upon "The Invisible Ray" were total strangers to the serial, and came absolutely uncommitted. The stipulation was that they do not communicate their sentiments to one another, and that they affix their approval or disapproval entirely on their own deliberation. The ballots given them contained eight items to be passed upon—cast, direction, thrills, continuity, etc. Each item was rated in proportion to the exhibitor's own estimate. He was asked to fill in the percentage each item bore to the entire worth of the serial, in his own opinion. Some exhibitors rated thrills 75%, others rated them lower. He was then to decide whether the episode seen contained full measure of each item.

The results of this count, taken on the first three and the last three episodes, show that the verdict of the jury was unanimously in favor of "The Invisible Ray" as possessing every element of drawing power to the required degree. Naturally, it did not receive the same rating from each of the jurymen, but despite the variation, every count gave the serial a high passing mark. The full figures will be announced next week.

It could have been easier to have a blanket judgment passed upon it, and to simply ask the jurymen whether they approve or disapprove of the strength of "The Invisible Ray," the answer would have been unanimous, as the vote shows, but it was the desire of Bob Lynch to make the trial minute and precise.

Neely Edwards and Reggie Morris, beauties in "Watch Your Husband," a Comiclassic release of Special Pictures Corp.

Great Praise for "Isobel"

Curwood Picture, on Independent Market, Gets Recommendations

FEW pictures, it is claimed, have been offered the state rights buyer, backed with the praise which have been given James Oliver Curwood's latest film drama, "Isobel, or The Trail's End", from his novel of that name. This production, presented the independent field by George H. Davis, in points of photography, direction, cast, dramatic value, story and heart interest, is said to be one of the biggest pictures of the year. Of its author, no further comment need be made—Curwood's stories have proved to be popular and good box office attractions. "Isobel" has been called his finest and biggest story, and the film production has brought out everything which made it so.

The cast is headed by House Peters, whom the role of Billy McVeigh in the picture fits like a new glove. In his support is Jane Novak, in a role in which her sympathetic nature and personality was never portrayed to better advantage.

"'Isobel' is a love story," announced Mr. Davis, "a deep, vital chronicle of a strong man's love and a pure woman's faith in an erring husband. This theme, followed in the typical Curwood style has been completely absorbed in the film version, Director Edwin Carewe having seemingly joined forces with the author to present an adequate picture of the emotions and dominant characteristics of the strong men and women who walk through the scenes.

"We call it the one hundred per cent picture, because it crystalizes in one film production all of the things which have been said to be necessary in a successful portrait of life as it is. No one knows the Great Northland better than Curwood; no director has ever given Curwood to the photoplay loving public in a more satisfactory manner than has Carewe in 'Isobel'; no better photography has been seen in any other production in years; and last of all but not least, House Peters and Miss Novak head a cast which was carefully selected according to type—a cast that I never saw, in all my experience in the industry, bettered or even equalled."

Paglin-Davidson Agency Formed in New York

A new organization with offices at 1393 Broadway for handling art and publicity for the motion picture trade has been opened under the name of the Paglin-Davidson Agency. This agency has entered the field with a combined art, publicity, and advertising service to supply the industry with press books, inserts, art covers, advertising, and general copy work.

"Fighting Kentuckians" World's Rights Sold

Corles Film Corp. has secured the world rights of "The Fighting Kentuckians," a feature production edited and arranged by Charles T. Dazey, author of "Old Kentucky." This production will be distributed through the Fidelity Pictures Company, 117 West 46th street, New York, on the State Right basis.

Change of Managers in 'Frisco Exchange

Morgan Walsh assumed managership of the Consolidated Film Exchange branch, of San Francisco, recently. He was formerly with the Fox Co., in Omaha and Los Angeles for five years. Lately he has been in the states-right game in Los Angeles.

Larger Studio for Capital

Doubleday Studios Are Improved to Meet Demands of Producers

EXPANSION is the order of the day at the Doubleday Studios, according to B. Daniel Russell, who will journey back to Los Angeles from Chicago next week to permanently make his headquarters at the studios, acting as production manager for Russell, Greiver & Russell and the Capital Film Company.

Mr. Russell states that the studio, after present plans are completely carried out, will be the most complete in the independent field. Six acres of ground adjoining the present studio at Edendale has been purchased. On this piece of property a complete Western street will be built.

A huge concrete swimming tank is already under construction for use in filming of comedies which are soon to be started. Five stages are being added to the present equipment with twenty dressing rooms for the better comfort of the actors.

The comedies that will be made for Capital are to be one-reel situation comedies of the better class. The scenarios to be written by Charles Sumner, a well-known playwright.

In order to facilitate the handling of film, a well equipped laboratory is being installed to take care of the developing of the negatives and the cutting and assembling of the finished product. Twenty thousand dollars has been put into scenery and up-to-date studio lighting equipment.

Russell, Greiver & Russell have about closed a contract for a very prominent star for society dramas. As soon as this contract is consummated, Mr. Russell will organize the company and begin production of the five-reel society dramas.

The Capital Film Company intends to make the product they release, the strongest and best that is to be had in the independent field. All productions will have to be up to a certain standard of excellence, determined by the Capital management, before it will be accepted for release.

Hart on Third Production

Independent Film Star Continues Work at Ford Hollywood Studios

NEAL HART, who is making his third picture for Pinnacle Productions at the Francis Ford studios in Hollywood, will continue his production activities at that place, according to information obtained from the Chicago offices of the Independent Films Association this week. Leo White, star in the two-reel Pinnacle Comedies, is also at work at the Ford studios.

Both of these producing units, together with the company officers and members of the production staff, have been provided for by improvements and enlargements at the Ford studios, and it is announced that this centrally located spot will be headquarters of Pinnacle activities indefinitely.

The Pinnacle studios in Glendale, where Neal Hart's first two pictures were made, are being retained by the company and will be used constantly. The Western street at the Glendale studio and several of the big permanent outdoor sets are being "shot" in the current Hart picture. The administration offices, however, have been completely removed to Hollywood.

This change was made necessary, according to General Manager Eckels, of Independent Films, by the rapidly expanding production requirements of the two units now at work.

The picture Neal Hart is now making will be released under the title "Danger Valley."

Announcing Service Grows

National Screen Service Reports Appreciation of Announcements

NATIONAL SCREEN SERVICE, INC., eight months ago, conceived the idea of furnishing an announcement service in artistic, entertaining motion picture form, instead of through the inadequate representation which the older form of announcing possessed.

The officials of this company have labored diligently to introduce to the industry, something in keeping with the artistic development that has been noted in every branch and during the last few months, this concern has devoted its energy almost exclusively to perfecting the service to a point where it would meet with the general approval of exhibitors and their audiences.

"It can now be safely stated," announces the company, "that our object has been accomplished, and the presentation of coming attractions in motion picture form has passed from its initial stage to that of proven performance.

"During the past week at a leading New York theatre, one of the large producers was pleasantly surprised to see a production in which he had invested $400,000, announced with a beautiful close-up, followed by the most dramatic scene of the production. He stated that for the first time in his experience as a producer, he had the satisfaction of seeing his efforts properly represented. All of the leading producers have the same attitude of mind toward the activities of the National Screen Service, Inc.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Three scenes from Robertson-Cole's super-special, "813," an Arsene Lupin story, with Kathryn Adams and Wedgwood Nowell in principal roles

Allan Dwan Booked for Two Big Conferences

The arrival of Allan Dwan in New York from Los Angeles, where he recently completed "The Forbidden Thing," his first Associated Producers' offering, was the signal for putting into effect an arrangement whereby the producer will hold two important conferences to outline definite exploitation plans for productions he has already made, some of which are yet to be released.

One of these conferences will be with officials of Associated First National, and the other with the publicity and exploitation department of Mayflower which is presenting the last six productions Dwan made. These include "Soldiers of Fortune" and "The Luck of the Irish" distributed through Realart and "A Splendid Hazard", "In the Heart of a Fool", "The Scoffer" and "The Sin of Martha Queed" being issued as First National Attractions.

Guy Navarre Appointed to Seattle Office

Educational Film Exchanges, Inc., announces that Guy Navarre has been appointed manager of its Seattle office. Mr. Navarre has been assistant and sales-manager of the Paramount Seattle office where he has given a great deal of attention to the sale of short subjects and is regarded as a man especially competent to handle Educational product.

Bookings of Educational's comedies, scenics, special and other short subjects are reported already heavy through the Northwest though the Seattle exchange has been in operation but a short time. The pictures are being featured at all the Jesen and von Herberg houses.

Detective Series Is Ready

Robertson-Cole to Issue First of Arsene Lupin Tales Late in Fall

ROBERTSON-COLE announces for release in the late fall, "813," the screen version of the Arsene Lupin story of the same name. Previews of "813" have assured Robertson-Cole officials that they have the best detective and mystery production of the year, according to word from this distributing firm. Robertson-Cole is counting on the wide fame of the Arsene Lupin stories, which were written by the French author, Maurice Leblanc, to recommend "813" to exhibitors and picture patrons.

But "813" by no means will rely on the fame of its central character and writer for its appeal, it is stated. Every care was taken to make the picture one of power and entertainment, able to stand with the better attractions being released by all companies, entirely apart from the publicity attached to its origin, says Robertson-Cole.

The Arsene Lupin story "813" was chosen by Robertson-Cole for the first picture on account of its striking originality, its great suspense and its deep human theme.

Wedgwood Nowell who is known as "the best Latin type on the American screen," is featured in "813," taking the part of the celebrated detective. Mr. Nowell in "813" is supported by a cast which includes Ralph Lewis, Wallace Beery, William V. Mong, J. P. Lockney and Kathryn Adams.

Crisp at Work in London

Paramount Director Well Started on New Production, "Appearances"

LETTERS received at the Famous Players-Lasky offices state that Donald Crisp is well started on his production of "Appearances," Edward Knoblock's first screen story, which he is filming at the London studios of Famous Players-Lasky British Producers, Ltd. The picture is the first of the series of Donald Crisp All-British Productions. The story which was scenarized by Margaret Turnbull is said to be one of universal appeal and represents the struggle of the professional classes to "keep up appearances" under the pressure of present-day economic conditions.

In selecting his cast, Mr. Crisp has drawn artists from the ranks of the most eminent of English stage players. The leading woman is Mary Glynne, who was the heroine of Hugh Ford's recently completed production of Henry Arthur Jones's "The Call of Youth," and who recently signed a long-term contract with the British company. In the leading male role is Langhorne Burton, one of the best known British actors of both stage and screen, while other notable members of the cast are Percy Standing and Marjorie Hume, both of whom had prominent roles in Hugh Ford's first English production, "The Great Day."

Strong Cast Is Chosen for George Arliss

Harry Leonhardt and Andrew J. Callaghan, who are producing "The Devil" with George Arliss in the stellar role for Associated Exhibitors, Inc., have engaged a strong supporting cast for the star. The picture is scheduled for release by Pathe Exchange, Inc. The cast includes artists with established reputation on both stage and the screen, says Pathe, in announcing the list of players for this production.

Sylvia Breamer has been engaged for the part of Mimi, the naughty, bewitching little grisette. Lucy Cotton has been chosen for the role of Mary Martin, the emotional young wife, who is torn between the suggestions of the devil and the promptings of her own better nature. Edmond Lowe portrays the artist, the beloved of both Mimi and Mary. Roland Bottomley plays the part of Mary's unsuspecting husband. Mrs. Arliss is also cast [illegible] in her husband's stellar vehicle. James Young will direct.

"So Long Letty" Hailed by Trade Reviewers

If the warmth with which "So Long Letty," the Robertson-Cole super-special, produced by Al Christie, has been received by the trade paper reviewers can be taken as a prophecy of its future, this six reel comedy-drama, first of a series of greater pictures to be made by Christie, will be one of the most profitable productions of the year to American exhibitors, declares Robertson-Cole. Previews of the attraction have drawn forth considerable praise for the picture as an attraction full of bright, clever situations, wholesome humor and not without the vital elements of surprise and suspense.

Types from the William Desmond Taylor production released by Realart, "The Furnace"

Food for Set Goes to Poor

Eatables Assembled for Scene in "The Furnace" Given to Charity

THE donation to a Los Angeles charity organization of all the food bought for the filming of the wedding scene in William Desmond Taylor's new production, "The Furnace," is upheld by Realart Pictures Corporation, which is releasing this picture, as an instance of conservation and avoidance of waste in the production of an elaborate motion-picture special. Although the picture is described as a lavish production, which entailed the expenditure of large sums of money to assemble its fine settings, yet very little material was wasted, declares Realart.

In the wedding-breakfast scene, for instance, says Realart, it was necessary to arrange the dining table according to the best customs of the hospitable English home. A Los Angeles restaurant was therefore called upon to furnish a wide variety of eatables and delicacies—more than enough to supply breakfast for the wedding party and the many extras who were employed in the taking of the scene. After the action in this scene had been filmed, the food was handed over to a local charity organization, says Realart, for distribution among the poor of the city.

Agnes Ayres plays the leading role in this production. She is supported by Jerome Patrick in the opposite role. Theodore Roberts and Milton Sills are also cast in important parts. Lucien Littlefield, Mayme Kelso, Betty Francisco, Helen Dunbar, Robert Bolder, Edward Martindel and Fred Turner.

Walsh May Go to Coast

Producer-Director May Go West to Do Next Picture Is Report

THAT R. A. Walsh may go to the Coast to do his next feature looms as a possibility, according to an announcement from the Biograph Studio where Walsh is now busy cutting his second independent production which Mayflower will present as a First National Attraction.

If the plan now under consideration is put into effect the Walsh unit will be transferred West and linked up with the Los Angeles branch of the Mayflower producing organization. Although no official announcement has been made in connection with this contemplated move, it has been rumored in the trade for some time that such a project was under consideration.

The reason set forth for the change is that suitable locations for the next Walsh story can best be obtained in Southern California; also the fact that more stage room will be required for the gigantic sets which the producer proposes to build for interiors in his production.

Considerable inconvenience and difficulty was experienced because of cramped stage space during the filming of the feature Walsh is now cutting. On account of the limited capacity of Eastern stages it was necessary for the producer to use three studios while "shooting" the attraction he is now completing. This resulted in delays that slowed up materially the making of the picture, and it is to avoid a similar contingency in connection with the next release that the move Westward is being considered.

Walsh is now devoting the utmost attention to cutting his current feature, the title of which has not yet been announced.. The all-star cast will feature Miriam Cooper, Conway Tearle, Anna Q. Nilsson, Henry Clive and Neil Moran.

Rare Shots in Pathe Review

New Wireless Invention of Great Service in War in Review No. 80

PATHE EXCHANGE, INC., announces that its Pathe Review No. 80 contains extraordinary views of Dr. James Harris Rogers' underground and sub-sea wireless system. This system, says Pathe, was put to an extensive and practical test by the Navy Department after it was discovered that the Germans, following our entry into the European struggle, had succeeded in "jamming the air" to an extent that at times practically destroyed our wireless communications with Europe. The Pathe statement besides emphasizing the important part played by this system during our conflict with Germany also describes the invention as one which has "revolutionized both the theory and practice of wireless telegraphy all over the world."

In Pathe Review No. 80, declares the distributing organization, there are fully pictured and diagrammed the actual workings of this wonderful invention. The taking of the views, according to the Pathe account, was supervised by Dr. Rogers himself, and the pictures are presented in such a way that no audience can fail to grasp the tremendous importance of this American scientist's discovery. Moreover, according to Pathe, this is the first time that a complete account with official details has been given to the public, concerning this invention.

The invention first came to the attention of the Army and Navy Departments officially when the military authorities were searching for a way to offset the Germans' encroachments upon our wireless messages, says Pathe. Mr. Rogers' invention was found registered in the Patent Office. Through the cooperation of officials high in the Navy Department, the invention was subject to tests within a short time. Upon being proved practical, the system was installed first at New Orleans, then at Belmar, N. J., and later at various places on the other side of the Atlantic. Its installation resulted in the resumption of wireless communication with Europe without further interference from Germany's agents, declares Pathe.

Fox Studio to Be Enlarged

Addition to New York Studio to House Several Executive Offices

DEMOLITION of the building on the southwest corner of Fifty-sixth Street and Tenth Avenue, to make way for a new addition to the big studio and administration building of Fox Film Corporation, has been completed. This space, which adjoins the present building—formally opened last May—was included in the original plans, but could not be had at the time, owing to leases which could not be broken. The new addition will be used mainly for expansion of the executive offices.

While additional space has been needed for offices, this has not hampered at all the work in the studio proper, which is said to be the largest under a single roof in the world. Among the notable pictures turned out here since the studio was opened are "Bride 13," the first serial produced by Fox; "The White Moll," the first special feature made by Pearl White and the first of her series for Fox; "While New York Sleeps" the 1920 sinemelodrama of life in the metropolis, which had such a sensational run as a special production at the Lyric and Astor theatres in New York; the special "Over the Hill," which ran four weeks at the Astor theatre, New York, and now has been transferred to the Nora Bayes theatre; and "The Face at Your Window," a great production written by Max Mercin.

Bessie Barriscale in her latest production, "The Broken Gate," to be distributed by Hodkinson.

Two Stories Bought by Metro for Filming

Metro Pictures Corporation has just purchased for production on the screen the motion picture rights to "The Unchartered Sea", a novel by John Fleming Wilson, and "Sorrentino", an original story by Donn Byrne. The former of the two stories which Metro will produce in the fairly near future, appeared serially in *Munsey's Magazine*, while the latter is a story written to order for Metro by Mr. Byrne under his general contract with the company.

"The Unchartered Sea" and Sorrentino" will be placed in production before long, although the exact dates have not as yet been announced.

Betty Francisco and Milton Sills, who play leading parts in Realart's "The Furnace"

Carmel Myers Finishes "The Orchid"

Universal announces the completion of Carmel Myers' third production since her return from New York. It is called "The Orchid," based on a magazine story by Marguerite Storrs. The production will introduce the work of Universal's newest director, Marcel de Sano, who brings a new and subtle touch to the creation of photoplays.

Miss Myers is supported in this feature by a strong cast, including Irving Cummings, Pell Trenton, George B. Williams, Lee Kohlmar.

Official Reception for R. A. Walsh Player

Plans are being made by the Mayflower Photoplay Corporation for an official reception by the city of New York to Edith May, winner of the Mayflower Salesgirl Beauty Contest, who is now appearing in the Ziegfeld Midnight Frolic on the New Amsterdam Roof. After Miss May completes her six weeks' engagement with the Ziegfeld show she will appear in R. A. Walsh's next production.

Brunet Says Outlook Is Good

PAUL BRUNET, president of Pathe Exchange, Inc., expresses himself at variance with those who have been drawing a pessimistic outlook for the amusement field during the coming year. Mr. A. L. Erlanger in the legitimate field has taken issue with these calamity criers, maintaining that this would be "a poor year for bad shows but a wonderful season for good plays." In the picture field, Mr. Brunet sees the same promising outlook for worthy contributions to the screen that Mr. Erlanger holds for the worthwhile stage productions.

"People throughout the entire United States are as eager as ever for entertainment, in fact more so," said Mr. Brunet in discussing conditions. "In some sections of the South, theatres have been more or less hard hit by local conditions, but they are not significant of conditions even in that locality. The tremendous drop taken in the prices of cotton and sugar has resulted in hardships for growers in Georgia and Louisiana principally, but the percentage of the population affected is not very great.

"Cotton is now returning to a higher level, which should alleviate conditions somewhat in Georgia and the cotton raising country, but we can expect below normal conditions in Louisiana for a time.

"In some sections farmers have been hard pressed for money, but conferences now being held in Washington will find means for relieving this situation. Manufacturing communities which felt the pinch of after-war conditions, in the closing down of factories owing to lack of orders, are once more returning to normal. The public which has kept out of the buying market for many months, has again unleashed the pocketbook strings, and lured by lower prices, is buying considerably now.

"The lowering of prices on many automobiles has been an incentive for increasing product in auto manufacturing centers, so that prosperity continues to reign there for the workmen, upon whom the motion picture industry is greatly dependent for support.

"There is no cause for alarm whatever so far as the motion picture is concerned. The public, however, as in all its other buying, is purchasing entertainment with discrimination. No longer can any picture draw a crowded house. It is the exhibitor who gives the best for the money, who is getting the patronage in return.

"Pathe's reply to the 'Hard time' bogie, is that during October, its feature business should show nearly a thirty-three and a third per cent increase over September, and last month was a banner one in our organization.

"Serial business will show a proportionate increase, while all our short subjects will enjoy a similar period of prosperity."

Human limitations made it appear impossible for the Pathe sales force to greatly increase its business over September, but high class product and intensive application have been responsible for the great increase October will indicate over the previous month.

Hugh Ford Is Back in America

HUGH FORD has returned to New York from England, after inaugurating the production at the Famous Players-Lasky British Producers, Ltd., studio in London. During his six months' stay he directed two special productions, the Drury Lane melodrama, "The Great Day," by George Simms and Louis N. Parker and the "Call of Youth," by Henry Arthur Jones. The cast in each picture was entirely British.

Mr. Ford had many interesting things to say about his work in the London studio. "The weather was rather uncertain," he said. "Photographic days, as we know them in this country, are scarce. This makes it necessary for a director to add another week to the time it would normally take him to make a picture and he has to gauge his work in such a manner that each day he is in a position to take either exteriors or interiors, switching from one to the other according to the weather.

"It will be necessary to develop British talent. Heretofore the cinema has been looked upon as a side line, something that may be done during spare time, by the leading actors of the day. Possibly this is because of the slow development of the British producing companies on account of the war and they have not as yet begun to give it serious consideration. This will have to be remedied and can be if they develop their own producing units. At the same time, new talent can be developed.

"The locations available are ideal. It is possible for a company to go on location to the South of France or to the Alps, as we did to get some exteriors for "The Great Day," with no more trouble than to go from New York to Florida. The natural beauty of Britain cannot be overlooked. Some of the most beautiful exteriors that one can imagine are there waiting to be photographed.

"Getting started was good, hard work. It was particularly difficult to get the talent for the extra work, which was only accomplished after making a tour of the plays the night before and engaging them for the next day. We received great cooperation from the labor employed to assist us in designing, decorating, building and lighting our sets. Altogether I am particularly pleased with the producing possibilities over there and I believe that with a combination of British thoroughness and American ingenuity the pictures will exceed our expectations."

As an example of the smoothness with which the London studio is working, the length of time to make Mr. Ford's pictures might be cited. "The Great Day," the first production, took nine weeks to make while the second production took only four weeks. Mr. Ford took with him a complete equipment of lights because lighting had not been developed to any great extent. Cooper-Hewitts had never been used, nor the sunlight arc, which is a comparatively recent invention.

Donald Crisp passed Hugh Ford at sea on his way over to take up the producing where Mr. Ford left off. Major Bell will take over the work of Milton Hoffman who will return to the States in a short time. Joseph Boyle, who has been assisting Mr. Ford for over two years, accompanied him on his trip home but it was necessary, because of the scarcity of cameramen, to leave Hal Young on the other side for a few months to develop new cameramen.

This is not the first time Hugh Ford has produced in Britain. He has produced many stage successes in both London and Paris. His first picture was "The Eternal City" with Pauline Frederick, which was taken in England and Rome for the Famous Players-Lasky Corporation and caused a sensation when shown five years ago.

This is a scene from Viola Dana's latest starring vehicle on Metro's program, "Blackmail"

Ben Morgenroth Joins Masterpiece Film

Ben Morgenroth, formerly with the World Film Corporation, has been appointed manager of the New York Exchange of the Masterpiece Film Distributing Corporation and assumed his position on October 18th. Mr. Morgenroth resigned from the Metro Sales staff of the New Jersey Division to assume his duties with the Masterpiece.

Dancing girls are to play a prominent part in the next Chester comedy, "The One Best Bet," released by Educational Exchanges

Pioneer Installs New Dept.

A Special Department Is Started for Serials and Short-Subjects

THE creation of a special department, devoted to serials and short subjects, marks another step in the expansion of the Pioneer Film Corporation. This new department, says, Pioneer, is being developed under unusual auspices, made possible through the acquisition of three of the biggest serials of the year, as also a number of short subjects, which promise to establish a new record in this particular field.

The three serials are: (1) "The Son of Tarzan"; (2) "The Tiger Band," and (3) "The Mystery Mind."

So far as "The Son of Tarzan" is concerned, it ranks with the best serials that have ever been produced. Written by Edgar Rice Burroughs, who wrote all the Tarzan stories, and produced by David P Howells, it has created a stir in exhibitors' circles, and houses that have never played serials in the past have booked "The Son of Tarzan" for a run of 15 weeks.

"The Tiger Band" was made by Warner Brothers, the producers of "The Lost City," and for thrills and a remarkable story of a most appealing character, it has no peer.

"The Mystery Mind," the third serial to be distributed under the Pioneer banner, was produced by the Supreme Pictures, Inc., and has as its star, J. Robert Pauline, the famous hypnotist, who has entertained threatre-goers in all parts of the world. Supporting Mr. Pauline are Peggy Shanor, Paul Panzer and Violet MacMillan, film stars who are known wherever the cinema is known. "The Mystery Mind" was written by Arthur B. Reeve and John W. Grey.

Spectacular Feature Ready

Fox Announces "The Face at Your Window" to Be Ready for Release

FOX FILM CORPORATION is about to release "The Face At Your Window," a dramatic spectacle of modern American life from the pen of Max Marcin, the author of "Cheating Cheaters," "Eyes of Youth" and other stage plays.

The director of "The Face At Your Window" is Richard Stanton, who made "Checkers," "The Spy" and other Fox productions. Upon the structure of Max Marcin's plot he has built a great picture, states Fox, powerful not only in its dramatic intensity, but also in its spectacular quality.

The theme of "The Face At Your Window" is timely. All the scenes are laid on the soil of America, in a typical factory town with a large alien population. The characters are the men, women and children who make their living in this community. The dramatic interest in the picture is in a series of glimpses into the lives of some of these people.

A girl factory worker learns of a gigantic plot that threatens the existence of American homes, American women, American institutions. To save the land of her adoption she risks even the loss of her sweetheart's love. Her sweetheart is a returned soldier. In the nick of time he sees the way events are moving, and the American Legion comes to the rescue. . .

The part of the factory girl is played by Gina Relly, a well-known French actress. The part of the returned soldier is in the hands of Earl Metcalfe. Others in the cast are Robert Cummings, Edward Roseman, Frank Farrington, Alice Reeves and Viola Allen.

Smith Buys Race Feature

Foreign Rights of Educational's "Man o'War" Sold for $100,000

GUY CROSWELL SMITH, LTD., yesterday closed a deal with the Educational Film Corp. of America, for all foreign rights to their two reel feature "The Race of the Age" which shows in full detail the recent match race between Man O' War and Sir Barton at Kenilworth Race Track, Windsor, Canada.

The price for all territory in the world outside of the United States and Canada was reported as $100,000. This is said to be the highest price ever paid for a two-reel offering in the foreign field.

This is the exclusive picture of the match race which Educational secured through special arrangement with the Kenilworth Jockey Club and which had its American premier at the Strand theatre.

The arrangements between President E. W. Hammons of Educational and Guy C. Smith call for elaborate presentations of the great racing picture in London and Paris the latter part of November. George Bowles the European representative of Guy Croswell Smith, Ltd., will have personal charge of the foreign exploitation. He has been instructed to book immediately special showings at the Carlton Hotel Ballroom in London and the Trocadero in Paris. The London showing will include as guests noted horse owners of England, such as King George and the Dukes, Earls and Lords whose colors are familiar upon the British turf together with social lovers of the United Kingdom.

Prominent officials and citizens of the French Republic interested in turf and society in France will be the invited guests at the special showing in Paris. Mr. A. K. Macomber the American turf devotee who has recently taken over the late W. K. Vanderbilt's racing establishments in France will be the host.

As Man O' War, recognized as the greatest race horse in the world, has been permanently retired it was fortunate for lovers of the thoroughbred all over the world that Educational secured this remarkable reproduction of the last and most brilliant race of his career and it is sure to be a revelation in foreign countries where racing is a much more prominent feature of social life than it is even in America and where they have all heard so much of the prowess of this super animal. It is said to be the only complete motion picture ever taken of an actual race and to turfites it will be an ever fresh study to keep alive the deeds of the finest race horse that ever looked through a bridle and the only opportunity left to see this remarkable animal in action.

Hodkinson Month Drive On

Managers Display Ingenuity in Effort to Attain Record Sales

EVERY member of the Hodkinson organization is thoroughly imbued with the proper spirit which is required to make "Hodkinson Month" a big, outstanding, long-to-be-remembered event. Each and every one of them has started a separate little campaign on their own book, says a statement from the Hodkinson headquarters, and a great deal of ingenuity and originality is being displayed. For instance, Mr. Edmund, the Hodkinson representative in San Francisco, started a mail campaign which is bound to produce results. The letter which appears below was sent by him to every theatre in his territory:

"Our young travelling representative, Julius Cantwell, is headed your way with the Hodkinson Service tucked under his arm in picture form and full data on each and every quality picture under the Hodkinson Banner.

"Beginning November 1st W. W. Hodkinson celebrates his third anniversary as an independent distributor under his own name, and his branch managers throughout the United States have united in making this month a testimonial to Mr. Hodkinson.

"Will you not assist us in making this a great big banner Hodkinson month by arranging with Mr. Cantwell for a number of the really good pictures he will have to offer you, giving dates during November if possible.

"The pictures Mr. Cantwell will offer you of the late releases are: "Love Madness," the Louise Glaum big special; "The U. P. Trail," Zane Grey's latest release; "The Brute Master," with Hobart Bosworth; "The Tiger's Coat," with an all-star cast; "The Kentucky Colonel," with Joe Dowling, Fred Vroom and an all-star cast; "The Dwelling Place of Light," the Winston Churchill story with Robert McKim, King Baggot and Claire Adams, and the big special J. Warren Kerrigan picture, "The House of Whispers." Mr. Cantwell will explain fully to you the merits of these pictures as he is in thorough touch with them."

Robert Edeson at Work at Metro Studios

Robert Edeson has taken up his permanent headquarters at Metro's west coast studios in Hollywood, Calif., and is preparing to start work before the camera in "Are Wives to Blame?" May Allison's new starring picture, in which he will enact an important role. After appearing in this production Mr. Edeson will join the Metro directorial forces, according to the plans of Bayard Veiller, chief of production for Metro in the West.

For a number of years, Mr. Edeson has been one of the foremost American stage stars. He has already appeared in a number of motion pictures.

Metro has announced two important directorial assignments this week. Philip E. Rosen has been selected to direct the Metro special production of "Are Wives to Blame?" in which May Allison will be starred. Filming of the picture, as announced by Bayard Veiller, chief of production at the company's West Coast studios in Hollywood, Calif., will begin at once.

Wesley Ruggles has been selected by Bayard Veiller, chief of production at Metro's West Coast studios in Hollywood, Calif., to direct Alice Lake in her first starring vehicle, the working title of which is Mother Love." Actual filming of the production is scheduled to start in ten days.

Antonio Moreno Back Again in Features

"Three Sevens," by Perley Poore Sheehan, a story which appeared in both magazine and novel form and which is considered ideal as a transition from serials to feature drama, will be the title of Antonio Moreno's first feature production for Vitagraph, according to an announcement of Albert E. Smith, president of that company.

Mr. Smith announced his intention of starring Moreno a number of weeks ago. "Three Sevens" was selected by Mr. Smith from seven strong possibilities.

Man o' War Close-Ups in Fox News Reel

An unexampled opportunity to study the "points" of Man o' War, the phenomenal race-horse which from time to time has crowded the Russian war off the front pages, is offered in the current issue of Fox News, Vol. 2, No. 6, says William Fox. Man o' War is shown in close-up in many poses, and one really sensational shot shows how nearly he escaped a disastrous accident. The pictures were made at Media, Pa., during the Rose Tree Hunt Club Meet.

Marie Provost who has a prominent role in Sennett's "Love, Honor and Behave," to be released by First National

Three new poses of Metro's talented star, Alice Lake

Alice Lake Full-Fledged Star

Her Fine Performance in "Body and Soul" Wins Honor

ACCORDING to an announcement issued this week by Richard A. Rowling, president of Metro Pictures Corporation, Alice Lake has now been made a "full-fledged Metro star." Her fine work in the special production, "Body and Soul," is explained to be responsible for her elevation to stardom. A statement from the Metro headquarters issued in connection with Mr. Rowland's announcement follows:

"Since signing the long-term contract with Metro several months ago Miss Lake has been designated as a featured player. Officials of the big producing company desired her to establish beyond any doubt her claim to recognition as a star in fact with the public and exhibitors alike before billing her under that title. This, according to Mr. Rowland's statement announcing her elevation to stardom, Miss Lake has done to the complete satisfaction of all.

"Miss Lake was featured in 'Should a Woman Tell?' the powerful sex melodrama by Finis Fox. She was featured in 'Shore Acres,' by the late James A. Herne; in 'The Misfit Wife,' by Julie Herne and most recently in 'Body and Soul,' from the stage play by William Hurlbut. The last named is scheduled for release by Metro on the 25th of this month. She will be starred in her next special production, "Mother Love," picturized from the original story by Izola Forrester and Mann Page.

"Her rise from featured player to star has been accomplished by Miss Lake with the same meteoric speed that has characterized her entire motion picture career, which runs back but a few short years, but has been marked by one pronounced success after another. Her advent in motion pictures with Vitagraph followed a brief experience as a ball room dancer in those hotel entertainments which were so much the vogue in the days directly preceding the war.

"Bert Lytell, the young Metro star, was primarily Miss Lake's discoverer. He saw her in a slapstick comedy that was a burlesque on heavy melodrama. Although her work was pitched in a key of satire, it occurred to the theatre-wise mind of Mr. Lytell that a girl who could burlesque drama so adroitly could play it straight with skill and conviction, so he prevailed upon Maxwell Karger, Metro's director general then in charge of the company's west coast studios in Hollywood, to engage Miss Lake as his leading woman in 'Boston Blackie's Redemption.'

"From that time on Alice Lake may be said to have been made. She appeared in another picture with Mr. Lytell, "The Lion's Den" and in one with Hale Hamilton, "Full o' Pep."

"Miss Lake next dipped back into comedy for a little time, appearing in short subjects for Christie. When Metro began work on "Lombardi, Ltd.", a Screen Classics, Inc., picturization of the Morosco stage success by the Hatton's, Alice Lake was given the part of Norah, opposite Bert Lytell, who was starred in the role of Tito Lombardi. In this part, which called for self-effacement and womanliness rather than strong emotional acting, Miss Lake made such a profound impression upon motion picture exhibitors, notoriously hard-boiled in their appraisal of screen talent that they urged Metro to sign her. This was done, Miss Lake affixing her signature to a contract giving Metro her exclusive services for five years."

Mid-West Hails Wm. Fox Special

"WHILE NEW YORK SLEEPS," one of the big William Fox special productions for the season of 1920-21, is reported by Fox Film to be reaping a box-office harvest in its travels from Coast to Coast. Directed by Chas. J. Brabin, who has done other notable things for Fox Film Corporation, this picture is creating a sensation wherever it is played.

On its way westward from New York—where, after playing ten consecutive weeks on Broadway at the Lyric and the Astor Theatres, it also drew record-breaking houses at the Fox Academy of Music, one of the largest theatres of its kind in the city and the Audubon Theatre up-town—"While New York Sleeps" has just completed full-week engagements in St. Louis and Kansas City.

At the Liberty Theatre in St. Louis the film drew a business bigger than anything the houses ever had shown including the greatest features of the past few seasons, it is stated. The newspapers of the city exceeded the New York press in their unqualified praise, state William Fox. "While New York Sleeps" took with it from that house a record which will probably require some time to eclipse.

In Kansas City, where, by special arrangement with the Messrs. J. J. and Lee Shubert, Fox Film Corporation played the Shubert Theatre, the picture did a far bigger business than did the spoken drama which occupied its stage the week previous, according to the Fox statement.

With the keenest sort of competition, the Fox special opened on Sunday to turnaway business. Chief of Police Scott Godley of Kansas City sat in judgment on the criminal element of the play's three stories. Accompanied by Chief of Police Sullivan of Omaha, Chief Godley was one of the most enthusiastic spectators throughout, and upon leaving the theatre declared to the management that it was a great production.

"You won't have much trouble filling the house this week," he said to Joseph M. Glick, Shubert's manager. "It's a great picture, and with conditions as they are to-day is a timely one.

George D. Baker, who has signed a contract to produce a special production for Sawyer and Lubin, same to be released by Metro

As the outcome of negotiations just concluded on the part of Richard A. Rowland, president of Metro Pictures Corporation, Arthur Sawyer and Herbert Lubin, of S-L Pictures and George D. Baker, the announcement is made that the second S-L Picture to be released through Metro will be known as a George D. Baker Production, with Mr. Baker as the director.

This forthcoming Special production will be made at Metro's New York studios in West Sixty-first street. The story selected is "Temple Dusk," by Calvin Johnston, which appeared in The Saturday Evening Post of the issue of October 16. This will be the working title of the picture, which is to be enacted by an all-star cast headed by the Anna Q. Nilsson. Mr. Baker will not only direct the picture, but will scenarioize the Calvin Johnston narrative.

Mr. Baker for long has looked forward to the day when he could offer to the public a George D. Baker Production, says Metro, and his present affiliation with S-L Pictures as the producing organization and Metro as distributors, is expected to result in a work for the screen that will enhance the already enviable reputation that Mr. Baker enjoys in the world of the cinema.

In the professional department of this issue of the News, there will be found an account of a recent interview with Mr. Baker.

Report Big Demand for Kerrigan Vehicle

The success of "The House of Whispers," the newest J. Warren Kerrigan picture to be released on the Hodkinson program, continues with unabated strength, declares W. W. Hodkinson. All over the United States this picture is being booked, and everyhere it is shown it is meeting with the same enthusiastic reception, it is stated.

The most recent bookings reported from the Home Offices of the W. W. Hodkinson Corporation on this picture is that of Pantages Louisiana theatre, New Orleans, which has put in "The House of Whispers" for seven days.

"The House of Whispers" has also been booked for a three days engagement at Phillips Egypt theatre, the famous matinee house of the Southwest.

The Crandall circuit, which embraces five theatres in and about Washington, D. C., have booked from the W. W. Hodkinson Corporation the newest J. Warren Kerrigan feature "The House of Whispers."

"A Beggar in Purple" Due November 7th

Pathe announces that the new Edgar Lewis production, "A Beggar in Purple", will be released November 7th. Pathe believes that in this picture it has "an outstanding feature production." It is the picturization of a novel of the same title by Andrew Soutar.

Mr. Soutar endeavors to point out Solomon's words of wisdom, that "Even a king without love is only a beggar in purple." The hero of his story is a self-made man, who raised himself from poverty to a position of power and wealth, but the revenge that for eighteen years has steeled his will to success had cheated him of love.

The cast is headed by Leonard O. Shumway and Ruth King. Betty Brice, Charles Arling, Stanhope Wheatcroft, Stanton Heck, Dorothea Wolbert, Ernest Butterworth, Louis Fitzroy, William F. Moran, Fred C. Jones and A. B. Millett also appear in the cast.

DEAD MEN TELL NO TALES

Goldwyn Re-Signs J. Hawks

Veteran Signs Contract to Remain at Head of the Editorial Forces

J. G. HAWKS, pioneer in the development of film technique and managing editor of the Goldwyn Studios, has signed a long term contract to continue as head of its editorial forces, it is announced by Goldwyn. Mr. Hawks is known in the motion picture industry as one of the ablest studio editors in the country as well as an expert writer of continuity and of original scenarios. His experience has extended over many years and has made him an authority in the preparation of stories and the editing of the film.

Mr. Hawks personally edited Goldwyn's production of Basil King's "Earthbound", Gouverneur Morris' story, "The Penalty" and "The Branding Iron", from Katherine Newlin Burt's famous story, all of which have found great popular favor. He has just completed the editing of two of Goldwyn's newest feature productions, "Bunty Pulls the Strings", from Graham Moffatt's Scotch comedy of the same title, and "Godless Men", the screen version of Ben Ames Williams' sea story directed by Reginald Barker.

In the time that Mr. Hawks has been head of the Goldwyn editorial department, he has helped Abraham Lehr, vice president in charge of production at the company's Culver City studios, in building up one of the strongest staffs of editors and continuity writers in the country. On its roster are the names of many distinguished authors, such as Thompson Buchanan, Cleves Kinkaid, Louis Sherwin, Elmer Rice, Charles Kenyon, Arthur Statter and others.

This is a scene from "The Restless Sex," the Cosmopolitan production starring Marion Davies and a Paramount-Artcraft picture

DEAD MEN TELL NO TALES

"Sweethearts"

The first of the series of Twelve New Two-Reel Joan Comedies presenting Billy West. Now being Produced and Distributed by Joan Film Sales Co. Inc. 33 West 42nd St. N.Y.C.

To Independent Exchanges and State Right Buyers

THE demand for comedies is growing by leaps and bounds. A recent country-wide investigation proved that comedies are the most salable goods on the market. Joan anticipated that demand and is now offering Billy West in a series of twelve two-reel subjects, produced along new ideas and released one each month for twelve months.

WATCH

For Further Interesting Announcements on these new JOAN COMEDIES

These Brand New JOAN COMEDIES

are your best comedy bets

YOU can secure the entire twelve on a basis that will enable you and your Exhibitors to make good money. Brilliant advertising accessories accompany these pictures. Get them while you have the opportunity. "Sweethearts," first of the series, released November 15th. Write or wire

JOAN

FILM SALES COMPANY Inc.
33 WEST 42ND STREET, N·Y·C·

A quartette of views of "The Forbidden Thing," an Allan Dwan picture to be released by Associated Producers

Pathe's December List Led by H. B. Warner

H. B. Warner in "Dice of Destiny" will be the first feature release on Pathe's program for December. The Warner starring vehicle was produced by Jesse D. Hampton from a popular novel by John Moroso, published under the title "The People Against Nancy Preston."

The Moroso story, adapted by Fred Myton, is a crook melodrama with a strong love interest and gives Mr. Warner a role and vehicle similar to the one in which he achieved his greatest stage success, Jimmy Valentine. Lillian Rich plays opposite Mr. Warner. Henry King directed the picture.

Two Sunshine Comedies Released in October

William Fox has released during October what is described to be two of the snappiest Sunshine Comedies ever produced. They are "An Elephant's Nightmare" and "Hold Me Tight."

"An Elephant's Nightmare" and "Hold Me Tight" have both been staged in a most sumptuous manner, says William Fox. The casts of comedians who supply the funmaking in these two comedies are declared by Fox to be the pick of comedy circles, each well-known and with a big personal following.

Campaign Book for "The Stealers" Is Ready

With its cover a striking pose of William H. Tooker and Myrtle Morse, two of the all-star cast of "The Stealers," the Robertson-Cole super-special, which was directed by William Christy Cabanne, and which is now released to the trade, the press and exploitation book on this picture is one of the most artistic and useful which this distributing corporation has so far published.

In orange, black and purple, just inside the front cover (which may be used by the exhibitor as a definite part of his lobby display) is a page devoted to the cast which includes besides the players on the cover, Walter Miller, Ruth Dwyer, Norma Shearer, Jack Crosby, Robert Keynon, Matthew L. Betz, Jack O'Brien and Eugene Borden.

"Kismet" Presented at Astor

"KISMET" was given its trade premier in the grand ball-room of the Astor on Monday evening, October 25th. This starring vehicle of Otis Skinner's made under the auspices of the Robertson-Cole organization was presented to an enthusiastic audience amid the most impressive circumstances.

Mr. Skinner was present, and just before the picture spoke to the great audience with the rays of a spotlight upon him. Edward Knoblock, author of "Kismet," also was present to watch the play which made him famous, given for the first time in its filmed form to the public. Close to three thousand persons of the dramatic, motion picture, newspaper, magazine and trade and fan-paper worlds sat in wrapt interest while "Kismet" unfolded.

The keynote of the showing was the great interest and enthusiasm displayed by the enormous crowds which flocked to the Hotel Astor. Viewing the assemblage, both that part of it which got in, and the hundreds who arrived late and could not be admitted, it seems probable that everybody who received an invitation used it.

The grand ball-room was completely filled on the first floor, the room being packed with extra seats. The grand tier of boxes was taxed to its capacity, and the upper balcony was completely filled. Hundreds stood near the entrance unable to find seats.

The first event of the showing was a dinner which was given by Robertson-Cole for representatives of the newspapers, trade papers and fan magazines in the Rose Room. Music ushered in the event. Close to half a hundred of representatives of a diversified press were seated at a long table with Otis Skinner, Star of "Kismet" as honor guest. This dinner lasted until the hour of the showing, when the diners were ushered to a special press section at the center of the hall.

Meanwhile the vanguard of the great crowd had begun to arrive. By the hundreds people were entering the outer door to the corridor leading to the grand ball-room. Inside this corridor, which was shielded from all eyes by Oriental rugs hung upon the glass doors, those arriving passed through a veritable Bagdad. On either side were hung thousands of dollars worth of beautiful Persian and Turkish rugs. The floors were softly carpeted and to the left and right sat beautiful girls garbed in Oriental costumes, kneeling after the fashion of the harem, upon pillows. Beside them were pearl-top tabaretes holding incense, from which poured forth clouds of perfume-laden smoke. A hidden orchestra played Arabian strains.

Following on to the ball-room, the crowd passed beneath an Oriental canopy, richly hung with fabrics of Arabian design and soft texture. Just inside this were other young ladies in Oriental costume, who passed out beautiful pictorial souvenir booklets to all comers. On the thousands of chairs were placed a novel program consisting of a reproduction of a Robertson-Cole twenty-four sheet on "Kismet" on one side, and a program of the presentation on the other.

At 8.30 sharp, James C. Bradford, head of the Robertson-Cole musical service, who was leading a large orchestra hidden behind a large hedge of palms, began the overture. Then there was flashed upon the screen a title which introduced Otis Skinner. In a very delightful speech, this foremost of American romantic actors told of his experiences in making this, his first motion picture. He made the audience laugh with him, impressed it by his splendid eloquence, and gave in his talk a promise of the picture which was to come.

As the lights flashed off, the orchestra began to play the musical setting which Robertson-Cole has had written by Mr. Bradford for "Kismet." Then the picture unfolded reel upon reel, telling the delightfully dramatic and quaint story of Hajj, the beggar of Bagdad, who in a single day was raised from his post where he asked alms before the Mosque of the Carpenters, to be revenged against his ancient enemy, to be dressed in silks, to see his daughter married to the Caliph, and then at sunset to go back to his wonted station.

Goldwyn Studio Activities

New Productions Are Reported to Be Under Way on the West Coast

THE Goldwyn company which is to produce Rupert Hughes' first original screen story, which bears the working title of "Mr. and Miserable Jones," left last Saturday for Catalina Island on location. Helene Chadwick is to act the principal role in the picture as a reward for her excellent work in two previous Goldwyn productions of stories by the same author—"Scratch My Back" and "The Cup of Fury." E. Mason Hopper, who is to direct the production, took along with the company to Catalina Island, fifty bathing girls who appear in the story.

An entire Chinese street is being built on the studio lot for "The Water Lily," Gouverneur Morris' first original screen story, which has just gone into production under the direction of Frank Lloyd. The Boxer massacre of foreigners in China will be an episode in the picture and Mr. Lehr and Mr. Lloyd have been very particular to have the Chinese architecture, costumes, furniture, etc., absolutely correct.

Active work on Gertrude Atherton's first story written directly for the screen is only awaiting the completion of a replica of the famous "Five Points" dive of New York City. Wallace Worsley, who is to direct the picture, and Vice President Lehr telegraphed to the New York offces of Goldwyn to obtain photographs of the "Five Points" section in 1870 a locality and a period which are touched upon in the Atherton scenario which bears the working title of "Noblesse Oblige"—so that every feature of the famous dive could be duplicated.

Reginald Barker last week began work on Goldwyn's next Reginald Barker Production, "The Bridal Path," from the play of the same name by Thompson Buchanan.

Mason N. Litson is directing the tenth of the Booth Tarkington two-reel comedy series, "The Adventures and Emotions of Edgar Pomeroy."

Fox News Enlarges Forces

Starts Second Year With Increase of Facilities for Bigger Service

FOX NEWS, just one year old, and already in the front rank among news reels, begins its second year by announcing enlarged facilities for news gathering, editing, laboratory work and distribution, of which the aim is to guarantee to the exhibitor perfect service in every direction.

The Program's most striking innovation, perhaps is the doubling of the camera staff—which it is hoped to accomplish by January.

These men are scattered all over the world, and are directed from the New York headquarters and recently established depots at London, Paris, Rome and Berlin. Thanks to a process of selection and recruiting conducted during the last year by the editors, each man behind a Fox News Camera, in Hungary or in Texas, in Seattle or in Calcutta, is an expert photographer with a nose for news and an eye for pictorial effect.

Another great advantage that Fox News has lies in the fact that it occupies part of the greatest film laboratory in the world. This laboratory, equipped with apparatus that is the last word in efficiency — capable not only of utilizing every photographic process known to science, but also of adaptation to new processes that may be devised from time to time by the research staff—can turn out more completed film in a given time than any other photographic laboratory in existence.

Another important development in the direction of perfect service is a large increase in the editorial staff of Fox News. This is in the interest not only of better titling and make-up of the reel, but also of news gathering. Two men of wide experience in national journalism have been added to the staff for the specific purpose of visiting all countries of the world and explaining to cameramen just what Fox News wants — just what real, live news pictures should be, and obtaining exclusive subjects.

A special service to exhibitors by wire has recently been inaugurated. By means of this the exhibitor will be notified whenever he may expect to receive subjects in the News concerning his locality. He will receive this information in time for him to advertise the showing of the local event, and thus he will have abundant scope for enterprising showmanship.

New Series Bring Inquiry

Educational's Announcement of New Two-Reelers Rouses Interest

EDUCATIONAL FILM EXCHANGES, INC., reports that the brief announcement that it would release a series of two reel pictures with the country's industrial life as their background and pure entertainment, coupled with better Americanism as their purpose, has brought an unusual number of inquiries.

These pictures are produced by the Plymouth Pictures Corporation, which has been organized by Rufus Steele, *Saturday Evening Post* writer on industrial subjects. Mr. Steele is himself writing the stories and they are being produced under his personal supervision with Carlyle Ellis as director in charge of the studio work.

An unusual feature of the pictures is the complete absence of any "sets." Each production is to have some big industrial plant as their background, though extreme care is being taken that nothing of the commercial or advertising element shall enter into the productions. For instance, "The Kick Back," first of the series, was produced in one of the country's largest shipyards and the second, "The Big Idea," at one of the largest New England shoe plants.

The pictures have already received the heartiest endorsement of the Americanization Committe of the Motion Picture Industry and of many prominent men in the commercial life of the country. While they are offered strictly on their entertainment value, one of the purposes behind them is the making of better Americans and the alleviation of industrial unrest. Unionism and similar subjects are carefully barred, but incidents that may come into the life of any worker are used.

Heads of many large industrial enterprises are displaying their interest in these pictures and have made attractive offers for the film so that they may be shown to their workers, but these have been declined, says Educational Films, because Educational wants the exhibitors of the country to take advantage of these great ready-made audiences. Announcement of the release date of the first two pictures will be made in the next schedule issued by Educational.

Lytell Brings Back Good Reports of Metro

Bert Lytell just returned to New York from a two-weeks' jaunt through the South in the course of which he attended the gala opening of The State theatre, Marcus Loew's new picture and vaudeville house in Memphis, Tenn., brings back glowing reports of the enthusiasm displayed by Southern exhibitors towards the new Metro special productions.

Mentioning specific instances, Mr. Lytell said that Viola Dana's most recent production, "The Chorus Girl's Romance" is going great guns everywhere through the South. Alice Lake in "The Misfit Wife", by Julie Herne, and May Allison in "Held in Trust" by George Kibbe Turner, are also quoted by Mr. Lytell as pleasing southern exhibitors and public alike.

Scene from "The Scoffer," a Mayflower-Allan Dwan production, to be distributed by Associated First National

Universal Declares a Bonus

"Ash Can Dividends" Distributed Under Industrial Democracy Plan

THE first melon to be cut by Universal at its Fort Lee factory under the new Industrial Democracy plan, by which the workers share in the savings during their efficiency and economy, was distributed last week. It totalled to $962, and represented a bonus of 5 per cent of each worker's salary.

The Fort Lee employes call their bonuses under the Industrial Democracy plan "Ash Can Dividends," because they represent savings which previously have gone into discard. Announcement of the first "ash can dividend" was made amid great applause at last Wednesday's regular cooperative meeting of the factory employes and executives. The employes admitted they hardly realized they were making such striking economy cuts. They promised ever greater ones when they get the efficiency system working smoothly.

The third weekly meeting under Industrial Democracy was marked by an impressive ceremony in which John Leitch, father of the savings plan, officiated in "laying" the third cornerstone of the system. He actually placed a large wooden block in a conspicuous place in the factory. It is labelled "Economy." The first two cornerstones similarly placed were called "Justice" and "Co-operation." The fourth, to be placed soon, will be known as "Energy," and the last, representing the cap-stone, will be known as "Service."

The factory employes are rapidly nearing the completion of organization of a senate and a house of representatives to take official hand in the management of the Universal plant.

Big Technical Staff Busy

Vitagraph Exercising Great Care in Production of "Black Beauty"

"BLACK BEAUTY," Vitagraph's special production of Anna Sewell's classic now being filmed at the Western studios of that company, introduces the unusual circumstance of actually having more persons back of the camera than in front of it, according to a statement from the Vitagraph home office. And this, also, despite the fact that "Black Beauty" boasts one of the largest casts ever assembled for a Vitagraph production, declares the Vitagraph statement.

David Smith is directing "Black Beauty" and the technical staff surrounding him is said to be the largest ever organized by Vitagraph.

"Black Beauty" was planned for many weeks after the continuity was completed by Lillian and George Randolph Chester. There was wide investigation as to the dress, mannerisms and architecture of the period and the locality of "Black Beauty," it is stated. Since he has completed the animal continuity on this special, Director David Smith is said to have kept a group of continuity clerks busy keeping careful books on the scenes as taken, to match footage and production.

Jean Paige, who plays the leading role, and all other principal actresses have individual hairdressers on the set to see that the different styles of headdress are prepared as the scenes require.

School teachers have been assigned by the Los Angeles Board of Education to be present during the filming of the picture, declares Vitagraph, as the youngsters in the play must have their studies daily at the studio. Between scenes the teachers take the youngsters to their improvised school room, it is stated, and reading, writing and arithmetic, spelling, drawing and other studies are pursued.

W. C. Herrmann, the executive manager of the Big "U" Exchange, Universal's New York branch, has left New York on a three months' tour of inspection, during which he will visit every Universal branch exchange in the United States and Canada. He is accompanied by his wife.

Herrmann has before him the job of introducing into the management of all Universal exchanges, the business system he has built up in the Big "U" Exchange, and which is considered by film men and exhibitors to be one of the best in the country.

The system is based strictly upon business principles, and contemplates the handling of the affairs of a film exchange just as the affairs of a bank or a department store or any commercial enterprise are handled. He is considered one of the best efficiency experts in the film business.

James B. Kelly Appoints Sales Supervisor

The World Motion Picture Corporation announces through General Manager James B. Kelly the appointment of A. L. Selig as Western sales supervisor with headquarters in Los Angeles, handling their World's News Pictures as well as their features and short subjects in the far West territory.

In addition to establishing branch offices for the World Motion Picture Corporation in the Western territory, Mr. Selig will visit the editors of all the largest newspapers in the West to interest them in the news service that will be an adjunct to the news reel department, which is under the managership of David Murphy.

David Butler Starred in Catherine Curtis Film

David Butler, the well-known star, has been selected by Catherine Curtis for the part of "Bill Hendricks," the leading role in "The Sky Pilot," the feature picture based on Ralph Connor's novel of the same name. The picture is now nearing completion under the direction of King Vidor in the foothills of the Canadian Rockies, and is the first big picture to be made by the Catherine Curtis Corporation for which a First National release has been secured. David Butler was loaned to Miss Curtis for this production by D. N. Schwab productions, it is stated, in spite of the fact that he was under a starring contract.

Betty Compson Pleased at Johnson's Work

The excellence of Emory Johnson's work in Betty Compson's first starring picture, "Prisoners of Love," which is being distributed by Goldwyn, resulted in Miss Compson giving him an important role in her second production, as yet unnamed.

Next Glaum Picture Is "Love"

Fred Warren Announces Release Date as Dec. 5

F. B. WARREN, general manager of distribution for Associated Producers, Inc., announces from Los Angeles, where he is personally observing the progress of production of the units of the organization now working, that the title of the next J. Parker Read, Jr. production starring Louise glaum is "Love."

"Love" will be released throughout the United States and Canada December 5. It is said to be a story exceeding in dramatic strength any vehicle recently allotted to Miss Glaum. The scenario is by Louis Joseph Vance, author of more than a dozen stirring dramatic novels and screen plays. In "Love" Miss Glaum has a chance, better than any other hitherto afforded her, to display the wondrous gowns for which she has become famous.

J. Parker Read's reputation for sumptuous mountings is maintained in this production, which is now being cut and titled at the Read studios in Culver City, Calif. Prints of the production will be in all Associated Producers' branch offices early next month, affording exhibitors a chance to see in advance what Mr. Read has done with this unusual story.

Mr. Read's publicity representatives on the coast, in co-operation with the home office of Associated Productions, are working on an unusual exploitation and publicity campaign in which the best use will be made of the striking title of the picture.

Mr. Warren, in a wire to Oscar A. Price, president of Associated Producers' says he finds production in a commendable state of progress in the studios of J. Parker Read, Thos. H. Ince and Mack Sennett. Allan Dwan, whose first Associated Producers' production, "The Forbidden Thing", is now being shipped to all branch offices, is in New York on a vacation. "The Last of the Mohicans", Maurice Tourneur's first A. P. picture, is being given the finishing touches at his studio.

Letters and telegrams commending the first two releases of Associated Producers'—Thos. H. Ince's "Homespun Folks" and J. Parker Read's "Leopard Woman" starring Louise Glaum continue to come to the home office.

Among the most enthusiastic appreciation of "Homespun Folks" is that from Benjamin Apple, secretary and manager of the Illium Amusement Co., Inc., operating the American and King theatres in Troy, New York. Says Mr. Apple:

"We opened 'Homespun Folks' at our American theatre, Sunday October 17th, to the largest Sunday attendance since we opened the American. After doing a big business all week we closed with a record-breaking attendance Saturday. Of all the productions run at the American we have never received so much praise from our patrons as we did on 'Homespun Folks.' Any exhibitor who wishes a picture that will please all classes will make no mistake if he runs 'Homespun Folks'."

Marx S. Nathan, manager of the New York exchange of Associated Producers', and his salesmen have booked thirteen prints of "Homespun Folks" for showing during election week in the New York territory.

Star Begins Second of Series

Pauline Frederick on New Special; Ready Early in 1921

NOW that her first Robertson-Cole production has been finished, and is almost ready for distribution, Pauline Frederick has started work in California on the second of her new series of Robertson-Cole super-specials, not more than four of which she is making in the coming year. "A Slave of Vanity," the first picture, is based upon "Iris," one of the powerful dramas by Sir Arthur Wing Pinero.

After a survey of more than 200 plays and novels, selected from the international field, Miss Frederick has chosen one which contains one of the best parts in her career, and which she and her director, Henry King, are sure will make the basis of a production of very broad appeal. Work on this picture already had started, and delivery may be made early in the new year.

The difficulty in selecting a story for Miss Frederick lies in the fact that most of the plays, novels and original scenarios considered do not measure up to the proper emotional heights. Her new contract with Robertson-Cole calls for Miss Frederick's appearance in productions which reach fully the super-special grade, and stories of the proper dramatic and emotional quality are few and far between.

In "A Slave of Vanity," which is soon to be placed upon the market, Robertson-Cole believes exhibitors will find an unusual attraction, from the standpoint of artistic and commercial values. It is laid in England and on the Continent, its characters being drawn from one of the most exclusive circles of British

Betty Compson and Emory Johnson as they appear in Miss Compson's first starring vehicle, "Prisoners of Love," to be distributed by Goldwyn

life, and its questions are such as may arise among the most cultured people of the more leisurely class.

In "A Slave of Vanity," the finer instincts and qualities of womanhood serve as the dominant theme for the development of the story, declares Robertson-Cole.

Although Iris Bellamy, played by Miss Frederick, is introduced as a luxurious pleasure-loving woman, it soon becomes apparent that she is really the victim of circumstance, and when she does err it is through an earnest desire to do that which she believes the finest and best thing to do. The mental struggle which she undergoes, will not fail to elicit the sympathy of any audience, particularly the women, for few, if any women, have gone through life without at some time encountering problems such as confront Iris in this play.

The petted, pampered wife of an English clubman, showered with every luxury, she finds herself, after the death of her husband, the victim of his capricious will, which forbids her to re-marry, unless she sacrifice every penny of her fortune and her social prestige.

When she meets and falls in love with Laurence Trenwith, an upright young chap, who has nothing of the world's good to offer, she hesitates to marry him, not so much because she knows that it will mean giving up the luxuries to which she has been accustomed, but because she feels that she is not fit to be the helpmate of a poor man. And when later she loses her own fortune and is reduced to poverty, her pride restrains her from making herself a burden upon the man whom she would not marry when she had her wealth.

Her struggle is a keen one, the more so because of the temptation to accept the offer of Maldenado, wealthy merchant, who is madly in love with her. At the moment when it seems as though she is about to sacrifice herself for a life of luxury and ease, there is vouchsafed her the opportunity to visualize for herself the consequences of her relationship with a man like Maldanado. Though she lives through the most harrowing experiences, her finer character asserts itself, and she makes the supreme sacrifice for the man she loves.

At the end, Iris Bellamy proved to herself that all her palaces, silks and satins, have not brought her the happiness she finds with Trenwith, amid the pots and pans of her own tiny kitchen.

Priscilla Dean, the Universal star, does traffic duty in Frisco during the traffic officers' convention

Juanita Hansen Greeted as Pathe Serial Star

Pathe reports that Juanita Hansen has been "greeted with acclaim" by capacity audiences in those theatres where the first episode of "Phantom Foe" has been shown. This marks Miss Hansen's debut as a Pathe serial star. Houses that have never before played serials have been won over by the Pathe serial, judging by this wire from the Pathe manager in St. Louis:

"Just closed two Orpheum circuit houses on Pathe's great serial, 'The Phantom Foe'. This will be the first serial ever run in any first class vaudeville house in this territory. 'Phantom Foe' will run first at the Rialto and then go into the Grand Opera House on a seven day basis. These contracts will be followed by more runs and larger rentals than any former serial release."

New Stanley House for North Philadelphia

Jules E. Mastbaum, president of the Stanley Company of America, on his return to Philadelphia from the West announced that the Stanley Company had secured from Jacob Hess the property at the northwest corner of Germantown and Lehigh Avenues, where a large photoplay theatre will be erected with a seating capacity of 2,500. The new motion picture palace will be equipped with all modern improvements, including a magnificent organ, large stage and numerous other devices.

Carl Morgan Signs Up with Boston Concern

Metropolitan Pictures Corporation, Boston's own producing company, has signed a contract with Carl Morgan, to supervise all forthcoming productions under that name made in this city. Stanley J. Worris, of Cambridge, Mass., author and scenario writer, who wrote the continuity of this concern's initial production, "A Thousand Faces," will act as assistant director. The production will run ten reels.

Finish Universal Production

Last Scenes Taken on "Outside the Law"; Priscilla Dean Stars

TOD BROWNING has "shot" the last scene of the new Priscilla Dean photoplay, "Outside the Law," at Universal City. The production has been under way for many months, and is the first screen work Miss Dean has done since her spectacular Universal-Jewel production, "The Virgin of Stamboul."

One of her principal support in "Outside the Law" was Lon Chaney, recognized as one of the foremost character actors on the screen. Chaney says his role as Black Mike in the Browning production is by far the best part he ever played. The story was written by Browning himself for Miss Dean, and he made the role of Black Mike especially for Chaney.

It is in the role of a Chinaman however, that Chaney reached his high-water mark of impersonation. He made himself up as a Chinaman so well that many persons around Universal City were fooled into thinking he was a real Chinaman, imported from San Francisco's Chinatown to play an "extra" part in the Priscilla Dean picture, says Universal.

Among the other players who rendered good account of themselves are E. A. Warren, as a Chinese philosopher; Ralph Lewis, and little Stanley Goethals. The picture also contains a series of settings of unusual splendor, including interiors of a millionaire's mansion done in medieval Italian art, designed by E. E. Sheeley.

"Outside the Law" will be Universal's most important late fall release. It probably will be ready for exhibitors early in December.

Ship Dynamited for Scene

Three-Masted Sailing Vessel Is Blown Up for Realistic Effects

AFTER several weeks of careful preparation, during which every precaution was taken to guard against possible accident, The Lady Jermyn, a three-masted sailing vessel, last week was destroyed by fire and dynamite to provide some of the thrills in "Dead Men Tell No Tales," a new Vitagraph special production based on the novel by E. W. Hornung, author of "Raffles" and other stories. It was a costly undertaking and a somewhat dangerous one, declares Universal, but the entire program went through without a mishap and the results were eminently satisfactory, it is stated.

The Lady Jermyn, originally the Hazzard, was purchased by Vitagraph especially for use in "Dead Men Tell No Tales." She was nearly two hundred feet in length, and while built in 1872, was still staunch. She was a little old-fashioned for present trade, but just the type of sailing vessel described in the story. When set afire she burned for hours, and while the heavy charge of dynamite caused the collapse of her masts and broke her in two, the hulk floated for some time.

The destruction of The Lady Jermyn quite naturally was the final scene taken for "Dead Men Tell No Tales," although the big scene occurs early in the picture. All the previous ship action was taken on her decks and in her cabins while the ship was anchored up the Hudson River, opposite Riverdale, N. Y. The scenes were taken at night, Director Tom Terriss desiring to get them just as described in the book. The ship was taken to a point off the Long Island shore, ten miles from Northport, for the final big scene.

Lytell in Novel Settings

Life in Mars as Taught by Science to Be Shown in Metro Production

FANCIFUL scenes representing life as some scientists declare it exists on the planet Mars will comprise one of the novel features of Bert Lytell's next Metro picture, "A Message from Mars." This will be a Maxwell Karger production. Work on the new production is scheduled to commence the latter part of this week at Metro's New York studios in West Sixty-first street.

"A Message from Mars" will be Bert Lytell's first Metro vehicle under Mr. Karger's personal direction. It is the screen version of Richard Ganthoney's stage play of the same name in which Sir Charles Hawtrey starred some years ago. The story of the play revolves about a young bachelor named Horace Parker, who is visited in a dream by a strange emissary from Mars. The messenger has been banished from the other planet, and his sole means of return lies in his reforming the most selfish man he can find on this earth.

The initial scenes of the production are laid, therefore, on the planet Mars, and show the inhabitants—the Martians—in their native element. In this way unusual opportunity for novelty in scenic effects is offered the Eastern studios of Metro. Houses of fantastic structure will be shown, with their inhabitants moving about in the most outlandish of costumes, as well as some striking night scenes of the planet Mars depicting a state of civilization immeasurably superior to our own. The screen adaptation has been written by Arthur Zellner and Arthur Maude.

Director Maurice Campbell shows Bebe Daniels and Walter Hiers how to be awkward lovers in "Oh, Lady, Lady!" a new Realart production

William Fox Releases "Drag Harlan"

"Drag Harlan," the latest William Fox production starring William Farnum and directed by J. Gordon Edwards, has just been released. This tale of the great west comes from the pen of Charles Alden Seltzer, and is a story full of the clean wholesome excitement for which Farnum's western productions have become noted, declares William Fox. Opposite Farnum, in the role of the ranger's daughter, is Jackie Saunders. G. Raymond Nye enacts the role of the heavy.

David Gale Is Making a New Comedy Series

A series of comedies, described as "most ingenious" are now being produced in Philadelphia under the direction of David Gale, who is making his headquarters at the Art Film Company, 923 Walnut Street, Philadelphia. Each picture is said to be a humorous treatment of prevalent "human failings" and ends with some practical everyday advice, which is so cleverly introduced as absolutely to eliminate any suggestion of preachiness. The title of the series is "Little Movies With Little Morals."

Prominent English at F. P.-Lasky Studio

Robert Loraine, the celebrated English actor, who has just arrived in this country after an absence of several years, visited the new Famous Players Lasky studio on Long Island with Jesse L. Lasky this week. Mr. Loraine remarked particularly on the fact that organization was running so smoothly so soon after the opening of the studio.

Fox to Release Another Frank Packard Story

William Fox is soon to release another story by Frank L. Packard, who was responsible for "The Miracle Man," "From Now On" and "The White Moll"—the last two being Fox productions. It is entitled "The Iron Rider," and stars William Russell.

Bessie De Litch, a former Christie comedy girl, who has been advanced to more important roles in "Mr. Fatima," a two-reeler soon to be released by Educational Exchanges

History of Industry Is to Be Published Soon

A book of historical interest on the motion picture art and industry, and one that is likely to attract wide attention among people interested in the film, is soon to be published. "The Pioneer of the Photoplay" is the title, and while reviewing the history of the motion picture and the development of the film art and appeal, it tells of the career of J. Stuart Blackton, author and producer of "The Battle Cry of Peace" and many other internationally known screen plays, to whom the title refers.

This book deals entertainingly with such reminiscent material of the early screen days, and brings the record up to the present. The author of the volume is Felix Orman, formerly one of the editors of *The Outlook*, and at other times literary director of the Periodical Publishers' Association and staff writer for *Leslie's Weekly*.

Shirley Mason Star of "Girl of My Heart"

The latest William Fox production starring Shirley Mason, entitled "Girl of My Heart," is a screen adaptation of the novel "Joan of Rainbow Springs," by Frances Marion Mitchell.

"Girl of My Heart" has for its theme the philosophy that Divine love will meet every human need, and director Edward J. Le Saint is said by Fox to have succeeded in producing a story intensely human and absorbingly interesting.

"Race of the Age" on B'way

"THE RACE OF THE Age," the official two-reel picture of the race at Windsor, Ont., between Sir Barton and Man O' War made by Educational Films Corporation, is to have its premier showing simultaneously at the Strand theatre, New York, and the Brooklyn Strand, during the week of October 31st, according to announcement of E. W. Hammons, president of the Educational.

The contract, which is said to represent the largest amount ever involved in the booking of a two reel picture for a chain of theatres, also calls for the immediate showing of the picture at the Newark and Rialto in Newark; the Strand in Buffalo; Strand in Albany; Strand in Schenectady; Strand in Lynn, Mass., and Strand in Worcester, Mass.

It is expected that the picture will have simultaneous showings at leading theatres in principal cities through the country on that date, since Educational reports that there have been more inquiries for this picture than any it has ever released. All exchanges in the United States and Canada have been supplied with prints and accessories so that they can care for immediate bookings.

Managing Director Joseph Plunkett, of the New York Strand, is responsible for the statement that "The Race of the Age" is so far the greatest picture of the kind ever made, that it stands in a class alone, and he promises to give it a special presentation and unusual advertising. At the Brooklyn Strand, Managing Director Edward L. Hyman is preparing to make it the most talked of picture that has ever been offered to an audience in that borough.

If "The Race of the Age" needed any commendation or guarantee in addition to the certificate of exclusive permission to take the picture from the Kenilworth Jockey Club, which offered the $75,000 prize for the contest, this is supplied by newspaper accounts of the private showing of the picture on Saturday evening at Glen Riddle Farm, the home of Samuel Riddle, owner of Man O' War, at Glen Riddle, Pa. At this dinner a prominent group of millionaire horsemen saw the picture as a special compliment from President E. W. Hammons. It is said that the owner himself declared that he had learned new things about his wonder horse after viewing this picture, especially the remarkable slow motion shots.

One of the most remarkable portions of the picture is a panoramic shot of the entire race from start to finish that many expert camera men have hailed as one of the most remarkable pieces of photography that the screen has seen. At every point in the race the horses are directly in front of the camera, so that the audience has the illusion of the horses running immediately before their eyes. The picture itself supplies an incomparably better view of the race itself than any person actually on the track could have gained.

"I feel sure," said Mr. Hammons, "after hearing the comment of those who have seen the picture privately, that we have the most remarkable piece of film ever made. It is not merely the record of a horse race, but it is a stirring, dramatic work that I believe will live for many years. It will have an appeal even in communities where there is a feeling against racing, not only on account of its worth as a picture, but because of its moral value. And there is a striking lesson in it for every man, woman and child—that clean living, honesty, always trying and a stout heart will always send one home a victor.

"No exhibitor need fear competition from any other picture or from new reels which claim to have recorded this contest. There was not another camera of any kind in the grounds except the fourteen that were engaged in making 'The Race of the Age,' and exhibitors will do well to note that even those who are announcing that they have bits of the race do not claim that they have anything more than long distance shots taken with cameras outside the park—and including views that actually show the Educational cameramen close up to the track and in carefully prepared positions where they could get every moment of the contest from every angle."

Teaser Ads. Puts Over Picture

Bill Rudolph Breaks Records of Washington House

ONE of the most unusual examples of clever "teaser" advertising recorded in many a day, conceived by "Bill" Rudolph for Louis B. Mayer's picture "The Woman in His House," brought out the Washington, D. C. police to handle the crowds who stormed to see the picture when it ran for a week at Crandall's Metropolitan theatre in that city this month.

It was Mr. Mayer's intention to put across the feature without resorting to the commonplace sensational advertising which would emphasize the eternal triangle element in the picture. Mr. Rudolph was instructed to forget that the picture had a star, a director, or that he had a theatre in which to show it. In other words, the producer desired to prove to his own and the trade's satisfaction that "The Woman in His House," although it has Mildred Harris Chaplin for a star, and John M. Stahl for its director, could stand up entirely on its own merits. So Mr. Rudolph invaded Washington a week before the opening date, and without mentioning a single name—not even the name of the Metropolitan theatre—managed to break all records at the Metropolitan, as a letter from H. M. Crandall to Mr. Mayer testifies.

Mr. Rudolph started his campaign in the dailies on Monday. The space was about three inches in length and two columns in width. On the left was a simple picture of a house. On the left, the copy was written in verse in prose form, in the manner of the writings of Walt Mason appearing in a New York paper. It reads as follows: "This is the House, built by the Man, who had in his Mind, a beautiful plan, to make a fine Nest for a beautiful wife, to live happy therein for the rest of his life. The Woman he choose to live in his House was a sweet, loving creature, a demure little mouse, and both were as happy as happy could be. But Life is a strange thing as we shall soon see."

On Tuesday a second ad, appeared below the first. On the left was a picture of Ramsey Wallace,—"the man," but no name was mentioned. On the right ran another simply-written rhyme, starting off "This is the Man" etc. On Wednesday there was a cut of the star, still nameless, and another verse. The same was done on Thursday, with a picture of the baby; and on Friday with a picture of George Fisher—"the villain." On Saturday the name of the picture, theatre and opening date was added and the advertisement ran an entire two columns. The name of the star was not mentioned.

Harry Crandall tells the result very simply in a letter to Mr. Mayer. "Everybody proclaimed it the best they had ever seen—and thus in addition to breaking records financially, we broke all records for satisfying patrons." It is estimated that 50,000 people saw the production during the week's run.

Bill Rudolph's work did not end there, however. He started off at once to obtain endorsements of the picture from the elect of Washington. He obtained written endorsements from Mabel F. Boardman, one of the commissioners of the District of Columbia, and head of the Red Cross; Mrs. Annette Abbott Adams, the assistant U. S. attorney general; Mrs. Mary O'Toole, president of the Woman's City Club; Mr. Admiral Robt. C. Koontz, Rev. Charles S. Cole, Rev. Dr. Luscius C. Clark, executive secretary of the Washington Federation of Churches and Rev. Dr. C. C. McLean, who advised from his pulpit that his congregation see the picture.

A number of film executives and other notables attended the final showing of the picture.

A scene from "The U. P. Trail," a Benjamin Hampton production distributed by Hodkinson

Neilan Ties Up On "Dinty"

Ross Publishing Co. and Woolworth Chain of Stores in National Drive

THE publicity forces of the Marshall Neilan productions have effected a tie-up with the Ross Publishing Company, the Woolworth and other chain-store organizations, it is announced from the Neilan Productions headquarters. The tie-up is said to be national in scope and is intended to exploit the new Neilan-First National release, "Dinty," in which Wesley Barry, the juvenile star, is cast as the principal player. Following is the statement issued in connection with the announcement of the national tie-up:

"Simultaneously with the release of 'Dinty,' Woolworth and other stores all over the country will place on sale a little book on the life of Wesley Barry. Exhibitors playing this production are requested to consult with managers of local stores and arrange for window displays on this booklet using stills and lithographs as part of the display.

Published by the Ross Publishing Company of New York, the Wesley Barry booklet sold at ten cents is expected to meet with great demand among the motion picture public. The novelty of the product will further insure a large sale which will be a dircet advertisement for the forthcoming Neilan attraction.

"In addition to the sale of these booklets to the public via stores, the publishers are prepared to supply exhibitors direct with quantity lots at a nominal cost. As a souvenir the appearance of young Barry as a star in 'Dinty,' this article offers the exhibitor a particularly fitting advertisement for his theatre as well as the attraction for the booklet is something that will be passed around among the family.

"Arrangements for the publication of simlar booklets on Marjorie Daw, Colleen Moore and other Marshall Neilan stars have now been completed."

Good Cast for Barriscale

Strong Support for Star in New Production, "The Living Child"

THE next J. L. Frothingham production in which Bessie Barriscale will be starred has been made under the working title of "The Living Child." This was made from the story of that name by Mary Lerner and adapted to the screen by H. H. Van Loan. The direction is by Paul Scardon, who has been responsible for many great screen successes.

A strong cast has been selected by Mr. Frothingham for "The Living Child." Included in it one finds such players as Walter McGrail, who has appeared in a number of Selznick and National productions; Ethel Grey Terry, famous beauty of the screen; Eugenia Besserer, one of screendom's favorite delineators of aristocratic types; Pat O'Malley, who was seen as the energetic young reporter in Marshall Neiland's "Go and Get It"; Winter Hall, a player of distinction who appeared in "The Forbidden Woman," as well as in many Paramount productions; Joseph J. Dowling, featured in many Benjamin B. Hampton productions and to whom was entrusted the central role of "The Kentucky Colonel," a recent Hodkinson release; Lydia Knott, one of the ablest character women on the screen and Irene Yeager, a child actress of extraordinary charm and appeal.

In every way has Mr. Frothingham given Miss Barriscale a background worthy of her own art and ability, declares W. W. Hodkinson.

Read Opens Story Contest

Five Thousand Dollars in Prizes for Stories Chosen for His Star

WHAT promises to prove one of the biggest exploitation campaigns in the history of motion picture promotion has blossomed into reality. J. Parker Read, Jr., the producer; newspapers and magazines throughout the world; and W. W. Hodkinson's distribution of three Read productions, starring Louise Glaum, will be benefitted through the plan which already is in operation, announces a statement from the J. Parker Read offices on the Coast.

Five thousand dollars has been offered by J. Parker Read, Jr., in co-operation with these publicity media as prizes for original stories, suitable for production by him with Louise Glaum in the stellar roles. In addition to the $5,000 prizes, Read announces his willingness to pay $1,000 each for further ideas available for production in screen form. Here is the plan, as explained in the statement from the J. Parker Read headquarters:

"Each newspaper publishes the rules of the contest, appoints a member of its staff contest editor and organizes a local board of judges, usually consisting of the mayor, the superintendent of schools, a prominent legal light and a local literary authority. A regular course of instruction, prepared by J. Parker Read, Jr.'s staff is given and sixteen "lectures" written by foremost motion picture authorities are supplied, along with a service of photographs, cuts, mats, etc.

"At the conclusion of the contest, which has about eight weeks to run, the local judges segregate the scenario submissions and send on to the central committee at J. Parker Read, Jr.'s headquarters the five most suitable stories or ideas.

"Thus each newspaper interested will submit to the producer five stories. From these the prize scenarios will be chosen and with $2,500 as the first prize.

"Fifteen hundred dollars will be paid for the second award story suitable for use by Read and $1,000 for the third story, subject to the same condition.

"A number of thousand dollar prizes, as aforementioned, are available."

"Not for Child Primarily"

"The Soul of Youth" Has Powerful Appeal for Adults, Says Mr. Woody

"SOME exhibitors, who have not viewed the William Desmond Taylor special, 'The Soul of Youth,' apparently have a notion that the picture is primarily for the entertainment of children," says General Manager John S. Woody, of Realart. "This is not a true conception of the production," pursued Mr. Woody, "as those who have observed an audience of adults at a showing of 'The Soul of Youth' will affirm. While the picture is wholesome and delightful entertainment for children, it does not confine its appeal to them. The grown-ups laugh and chuckle with the youngsters, but the adult also appreciates the deeper human interest phases of the picture.

"The story of 'The Soul of Youth' is founded on a modern sociological theory and goes into the causes of juvenile delinquency and the most modern way of treating the youthful offenses. It takes us to the world-known Juvenile Court of Denver, where its founder, the beloved Judge Ben Lindsey, presides over a most delightful and thought-inspiring session. The problem is presented in such an appealingly entertaining story that even the most hard-hearted and cynical critic has not failed to feel its pull on his heartstrings.

"But reinforcing the story of the boy, and forming an admirable background, is a story of the love of a maid for a man and his dramatic and successful effort to make good."

Writer Lauds Charles Ray

Visualization of Story Pleases the Author of "Peaceful Valley"

EDWARD E. KIDDER, author of the story, "Peaceful Valley," which has been used as a starring vehicle for Charles Ray, witnessed the film presentation of his story at the Strand theatre, New York, as the guest of the managing director, Joseph L. Plunkitt. Following is Mr. Kidder's appreciation of the screen version of his story and the work of Mr. Ray in the leading role. Speaking of the star's interpretation of the principal character, Mr. Kidder says:

"He is more than a 'ray;' he is a dramatic X-ray, for he illuminates all he touches. The 'movies' are certainly wonderful. To obtain the effects they do without language is little short of a miracle, especially with a play like 'Peaceful Valley,' in which the dialogue has been a prime factor in its thirty years' success upon the legitimate stage.

"Ray is so earnest in whatever he does that one misses the spoken word very little. Of course, there are episodes in the play that I regret not to find in the picture; but to offset this, there are scenes in the film version that are much stronger vizualized than described.

"What wonder that the speechless drama has dealt such a terrific blow to the regular stage? But let us get back to Ray.

"Here is a natural-born actor."

Mae Brusch, who will appear in a prominent role of "Foolish Wives," Von Stroheim's new production for Universal

New Vehicle Selected for Earle Williams

Blending comedy and melodrama, Earle Williams' next Vitagraph feature will have amusing situations as well as thrilling action, declares Vitagraph. The picture is entitled "Diamonds Adrift," and is an adaptation from a story in a popular magazine by Frederick J. Jackson. Albert E. Smith, president of Vitagraph, purchased the story for Mr. Williams while he was on the West Coast a few months ago and had looked over the true locals of the plot with Mr. Williams. The scenes are laid along the Pacific Coast from Los Angeles harbor to Mazatlan, Mexico.

Chester Bennett, who has directed Mr. Williams in his last several pictures, has just signed a new contract to continue in this capacity, and will start the next picture immediately.

Betty Francisco Irvin Willat's New "Find"

Betty Francisco, Director Irvin V. Willat's newest "find," is a young lady of more than ordinary beauty as well as one who is possessed of histrionic power of the very highest order, declares W. W. Hodkinson. Miss Francisco has appeared in the Ziegfeld Follies, where her beauty and personal charm won her a foremost place.

Pioneer Secures "The Eternal Mother"

The much talked-of feature, starring Florence Reed and carrying the appealing title of "The Eternal Mother", has been acquired by the Pioneer Film Corporation, according to an announcement made yesterday by President A. E. Lefcourt at the Pioneer headquarters, 130 West 46th Street, New York.

DEAD MEN TELL NO TALES

Universal's Premier at Astor

Grand Presentation Is Staged for "Once to Every Woman"

AN elaborate presentation was staged by Universal in New York City the past week for "Once to Every Woman," the new Universal-Jewel production, starring Dorothy Phillips and directed by her husband, Allen J. Holubar. The showing was held in the Grand Ball Room of the Hotel Astor. Prominent exhibitors from the New York territory, leading men and women of the moving picture world, and hundreds of newspaper, magazine and theatrical people filled the hall.

The large crowd greeted the new picture favorably and acclaimed it the greatest piece of work ever done by Miss Phillips and her husband-director. Especial praise was meted out to the star for her ability in handling the series of varying characterizations made necessary by the story. She at first acted the role of a high school girl, then that of a young music student, later a successful prima donna, and finally a matured woman chastened by sacrifice. Her artistry in handling these widely separated phases of feminine character stamps her as one of the greatest screen actresses, it was the consensus of opinion.

Much credit was also given to Holubar for his direction of the picture. In the staging of an entire grand opera—singers, orchestra and audience, for a single sequence of scenes in "Once to Every Woman," Holubar won commendation as a doer of big things for the screen, declares Universal.

The Hotel Astor presentation was especially notable because of the musical accompaniment. The story of "Once to Every Woman" written by Holubar himself, recites the aspirations and romance of the music world, and of the progress of a rising young opera singer. An orchestral accompaniment compiled and directed by James V. Bradford, added much to the general effect of the picture. This accompaniment was especially effective during the scenes depicting the action of a grand opera first night.

A prologue song was sung by Miss Mabelle Nash, a lyric soprano. It was "Ben Bolt," the old favorite. This song is an intimate part of the heart appeal in "Once to Every Woman," and although simple and unostentatious, it made an ideal prologue for the photoplay. Miss Nash, a protege of William Thornton, noted impressario, and who at one time was the most popular prologue songster on the First National Exhibitors' Circuits in the Middle West, sang several verses of "Ben Bolt" before the presentation.

"Once to Every Woman," brings a new "mother" to screen prominence. She is Mrs. Margaret Mann. Many of those who saw her last Thursday united in saying she is one of the most sympathetic and lovable "mothers" yet seen in photodrama. It is her mother-love which binds the varying action of the picture into a dramatic and forceful whole.

Other high-lights in the Dorothy Phillips film were the realistic theatre panic scenes, staged by Holubar, and the unusually picturesque subtitles.

Universal was highly pleased with its first invitation showing. Paul Gulick, Director of Publicity, and Charles Rosenweig, general sales-manager of the New York Exchange, who arranged the showing, united in saying that the success of the presentation has convinced Universal that "Once to Every Woman" will eclipse by far the success of Miss Phillips' previous screen hits, among them "The Heart of Humanity," and "The Right to Happiness." The film company is driving in every part of the country in a campaign to popularize "Once to Every Woman" among the patrons of every Universal exhibitor.

Wm. Fox Film Activities in Brief

New Productions and Engagements Are Announced

WILLIAM FOX announces that "Partners of Fate," a tale of society and the seas by Stephen Chalmers, has been purchased as the second vehicle for his new star, Louise Lovely. This will follow "The Little Grey Mouse," Miss Lovely's recently completed film. The supporting cast engaged includes Rosemary Theby, William Scott, Philo McCullough, George Stigmann, Richard Cummings and Eileen O'Malley.

As soon as Tom Mix finishes supervising the cutting and editing of his latest special Western, "Prairie Trails," he will begin production work under Lynn F. Reynolds on "Happy-Go-Lucky," in the William Fox West Coast studio.

Carol Holloway, the magazine cover beauty, and long identified with Vitagraph special productions, has been engaged by William Fox for an important role in the new Buck Jones production to follow "Just Pals," now in the making.

J. Searle Dawley has been assigned to Pearl White as the first star to have his direction under the William Fox banner.

Clyde Cook, whose initial Fox special comedy, "Kiss Me Quick," received such wonderful reception by New York audiences when first shown at the Strand and Rialto theatres, is now making his third production—bearing the title, "All Wrong."

"Over the Hill," the great William Fox success, is entering the third month of its run on Broadway, where it is playing to capacity houses at every performance.

Robert Elliott, well-known stage and screen artist, after a very brief absence from the screen, will again make his appearance in the silent drama in support of Pearl White in a special William Fox production now in the making.

George Fisher and Ruth Stonehouse will divide supporting honors in the newest Eileen Percy starring vehicle for Fox, "The Land of Jazz." This photoplay promises something unique.

William Farnum will shortly return to the West Coast studios of Fox to start work on the filming of a famous stage success.

Mark Twain's classic, "A Connecticut Yankee At King Arthur's Court," is approaching completion under the direction of Emmett J. Flynn. This picture will probably have its initial showing on Broadway within three months. The all-star cast includes Harry C. Myers n the role of the Yankee; Rosemary Theby in the role of the wicked princess; Pauline Stark as Sandy, the favored one; Charles Clary as King Arthur; and William V. Mong as the Court Magician. The entire production is being staged at the William Fox West Coast studios.

"Her Dog Gone Wedding" and "Pals and Petticoats" are the names of two new Fox Sunshine Comedies which will be issued in the near future. The famous Sunshine widows have the support of long-established comedians of the screen in both these productions.

Edward Sedgwick is making rapid progress on the first few episodes of the second William Fox serial, "Fantomas." One thrill follows another in this famous mystery story, says William Fox, and the players include Edward Rosemon as Fantomas, Johnnie Walker as the protecting lover of Edna Murphy, the girl; Eva Balfour and John Willard.

Following completion of the famous Frank L. Packard story, "The Iron Rider," William Russell will start work on an original story entitled "The Cloth of Gold."

Virginia Lee, who has just finished playing the leading role in the initial Cayuga production

Completing Metro Specials

Four Productions Nearly Finished at Company's West Coast Studios

FOUR special Metro productions of the most widely varied character are nearing completion at the company's West Coast studios in Hollywood, California.

Most spectacular of the group is "The Four Horsemen of the Apocalypse," a colossal picturized version of the famous novel by Vicente Blasco Ibanez. A corps of experts that includes military men, artists, costumers and historians are working with Rex Ingram, director, and Miss June Mathis, who prepared the script for this special. Nearly 12,000 men and women will participate in the production, either as performers before the camera, or in some of the many phases of preparatory work that has been carried on ever since Metro purchased the picture rights to the world-famous novel.

"The Offshore Pirate," the second story by F. Scott Fitzgerald to be filmed by Metro, is a sea story with plenty of salt but none of the 'sailorisms' that usually are supposed to be essential for such a tale. As the audacious ward of a misguided millionaire, Viola Dana has proved a capable ally of the two Fitzgeralds—F. Scott, the author, and Dalllas M., the director—in putting the tale across, says Metro.

Native Hawaiians in a real Hawaiian setting furnish the proper atmosphere for Doraldina, the famous dancer, in her first Metro starring picture, "Passion Fruit," by Carey Wilson. Edward Earle, "the O. Henry Man" is playing the leading male role in this production. Other players having important parts are Stuart Holmes Sidney Bracey, William Bainbridge and Florence Turner.

May Allison's latest starring vehicle, "The Marriage of William Ashe," dealing with the political and social life of the inner circles of London, is a screen adaptation of Margaret Mayo's stage version of the widely known novel by Mrs. Humphry Ward. Edward Sloman is directing the picture. The all-star cast which is supporting Miss Allison includes Wyndham Standing, Frank Elliott, Lydia Yeamons Titus and Clarissa Selwynne.

Sentiment in Sennett Film

Serious Touches Are Mingled With Fun in "Love, Honor and Behave"

MACK SENNETT'S latest big picture, "Love, Honor and Behave," is said to have qualities that will appeal to every type of picture patron. A quality not usually associated with Sennett comedies is that of sentiment which abounds in this new plot. It is not held up for smiles or hearty laughs, but is injected with sincerity and emotional effectiveness, says First National.

Marie Prevost appears as a young bride. The bridegroom is George O'Hara, and the tangle that is woven in their domestic affairs provides this picture with its plot. The bridegroom is held in the mesh of circumstantial evidence, and the bride is too willing to believe the worst. They take their case to the Judge, whose nature partakes of the wisdom of Solomon and the wit of Portia. He settles their differences. In order to do this, "Judge" Murray tells the pair a story purporting to be the narrative of his own experiences when he, too, was a bridegroom and his bride was likewise over-jealous.

The value of circumstantial evidence is given a resounding wallop in the plot; the credibility of unsupported testimony and the veracity of coincidents are challenged by the jurist until Marie is persuaded that, like the Judge, her husband has been the victim of cruel circumstances.

"Judge" Murray's story provides the episodes of the picture. Beautiful Phyllis Haver, as leading woman in the Judge's story, is revealed as a bride whose experiences parallel those of the piquant Marie.

It is said by those that have seen this picture that the injection of a real purpose, the development of an authentic plot and the projection of a sound moral do not interfere at all with the hilarious movement of a typically Sennett story.

EXHIBITORS
of the following theatres
ATTENTION!
A Beautifully toned and tinted
ANIMATED PRESENTATION
Same as we make to the order of—
Rialto Rivoli Criterion
For not less than One Dollar Per Foot
and up to Five Dollars Per Foot
Twenty Five to Forty Feet of Art Film for
$5.00
Start or Finish your show with one of our Novelties
Money Back If we fail to Please
CINEMAD
Columbia Theatre Bldg. N.Y.C.

A scene from the Realart picture, "The Soul of Youth," in which Louis D. Sargent has the principal juvenile role

Foreign Sales Reported by Inter-Ocean

Many sales are reported this week by the Inter-Ocean Film Corporation in a statement issued by Gus Slesinger, Manager of the Department of Foreign Film Sales. "The Silent Barrier," first of the Louis Tracy Productions; "Whispering Devils," an Equity Pictures special, and "Bearcat," an adaptation of Charles Neville Buck's novel, "When Bearcat Went Dry," are reported as having sold for physical distribution throughout Argentine, Uruguay, Paraguay, Chile, Peru, Bolivia and Ecuador. "Whispering Devils" has also been disposed of for territorial distribution throughout France, Switzerland, Belgium and Holland.

"The Transgressor," produced by the Catholic Art Association, and controlled for foreign distribution by the Inter-Ocean Film Corporation, together with the rights to "The Long Arm of Mannister" are reported as having been sold for distribution throughout Australia. The rights to "The Silent Barrier" are also reported sold for that territory.

Garson Has Novel Ad on Young Picture

An attractive brochure has been issued and will be given to all exhibitors who book "Hush," the first of the Clara Kimball Young pictures which will be released through Garson Productions. The advertisement is made up of clever pen and ink drawings and well written catch lines and teasers on the theme of the picture. J. H. Mayer, of the Garson Productions, announces that a campaign book will soon be ready.

Baseball Picture Wins First Run Bookings

"The Great Baseball Scandal," the slow motion photography exposure of how baseball games are "thrown," recently released for the State Rights market by C. B. C. Film Sales Corporation is reported by Joseph Friedman of Celebrated Players Film Exchange, Chicago, to have bookings in a number of the leading first run houses in his territory.

An important production, entitled "Tiger," will be started at Universal City within a few days, Universal announces. The story is by Max Brand, and it will serve Frank Mayo as a starring vehicle. Jacques Jaccard, who has just finished directing Mayo in "Honor Bound" will supervise the production of "Tiger."

Jacques Jaccard has selected a strong cast to support the Universal star. Fritzi Brunette will play the feminine lead; Walter Long has the heavy role; Al Kaufman, star of the squared circle, has the part of a "bouncer" in an underworld resort; Herbert Bethew appears in a colorful character role, and others in the cast will be Eleanor Hancock, Charles Brinley and Willis Robards.

Joseph D. Ward Engaged as Pioneer Manager

Joseph D. Ward has been appointed manager of the shipping and supply departments of the Pioneer Film Corporation. He comes to Pioneer after seven years of service with the Universal, where he held important positions and received a thorough training in studio, laboratory and home office work.

Fox Opens Exchange at Albany, New York

William Fox has added another link to his great chain of exchanges. The new exchange is at Nos. 46-48 Orange Street, Albany, New York.

The opening of the Albany branch office marks the twenty-fifth exchange of Fox Film Corporation in the United States. The office at the State capital will meet the requirements of a large field of upstate exhibitors, who heretofore have been handicapped in facilities for handling Fox Entertainments. Jere J. Spandau has been appointed manager.

Another Seitz Serial,
scintillating, sparkling, sensational,-

GEORGE B. SEITZ *in*

VELVET FINGERS

WITH

MARGUERITE COURTOT

Revealing in fifteen exciting episodes the adventurous careers of a bad man who becomes good and a good man who becomes bad. And there's love interest, also,--lots of it!

A Pathe' Serial

Produced and Directed by George B. Seitz

Story by Bertram Millhauser

Edgar Lewis

presents

"A BEGGAR IN PURPLE"

Based on the novel by Andrew Soutar

Personally directed by EDGAR LEWIS

Pathé Distributors

Why did the one woman on whom he showered love, luxury, jewels, and riches betray him and secretly give her affections to the man he hated?

Why did the woman he despised as faithless, the woman he accused of spying upon him, the woman he drove from him, prove to be the only one who really loved him?

What made him the poorest man in the world though his money bags were flowing over?

This remarkable photo-drama is alive with action, tension, and appeal for men and women.

Pathé
Distributors

JESSE D. HAMPTON

PRESENTS

"HALF A CHANCE"

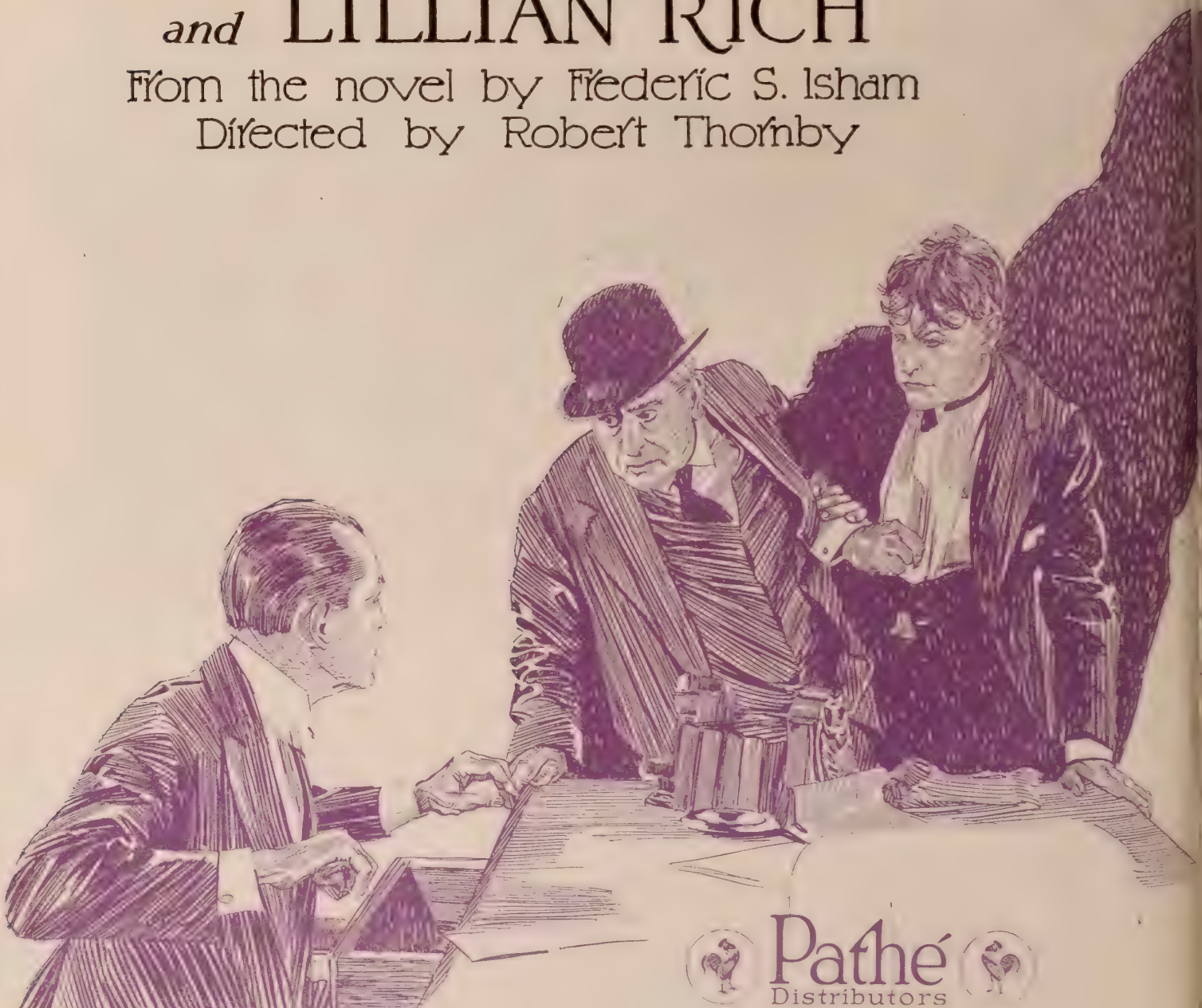
with

MAHLON HAMILTON

and LILLIAN RICH

From the novel by Frederic S. Isham

Directed by Robert Thornby



Pathé Distributors

Do women like a man because he dresses well, speaks well and has a high social position, or because he is big, strong, ambitious and clever? Do they like one that can fight like a wildcat and love like fury, even though he is, or was once, a "roughneck?"

Here's one of the strongest stories ever filmed, telling of a man's man who found himself by shipwreck, who buried his name and his old personality on a desert isle, and, starting anew, rose to the very top.

Beautifully produced, splendidly acted and intensely interesting.

Pathé Distributors

A ROBERT BRUNTON Production

The DEVIL TO PAY

from the novel by Frances Nimmo Greene

Directed by Ernest C. WARDE

He thought to put his guilt upon another, —and there was the devil to pay

He thought that as president of the powerful bank he could fool all the people all the time,—and there was the devil to pay.

He thought he could marry the girl and get from her the money that would save him, but there was the devil to pay.

Suspense, mystery, action, and *power!*

Pathé Distributors

"The Great Redeemer," Metro's super-special release, Maurice Tourneur's production of H. H. Van Loan's greatest story, was presented at the Rivoli theatre, Broadway and Fiftieth street, New York, on Sunday, October 24, for a week's showing.

The world premiere of the picture took place not long ago in the New California theatre, Los Angeles. The success it achieved there is now so much film history. The New York presentation, Metro officials believe, will confirm, by a showing in the East, the fact that this striking drama of regeneration is undeniably "one of the master-pictures of the decade."

Two scenes from "Held by the Enemy," a Paramount picture featuring Agnes Ayres, Jack Holt, Wanda Hawley and Lewis Stone

Kellerman Film at the Capitol This Week

"The Art of Diving," the Annette Kellerman slow motion picture and the third of the single reel specials released through Educational Exchanges, is being featured on the anniversary program of the Capitol theatre, New York, this week. After seeing this picture, which is made by the Cinal process, S. L. Rothapfel asked that the New York release be held back so that he could include it in his celebration of the end of the Capitol's first year.

In this picture the "modern Venus" is said to reveal the secrets of her diving that has made her one of the greatest drawing cards in all vaudeville. First her feats are shown with the standard motion camera and then the movements are analyzed by slow motion.

Goldwyn Secures Story by Charles Kenyon

Goldwyn has added another story by a famous American author written directly for the screen to the three previously announced as ready to go into production at its West Coast studios, and two others for later picturization. It was written by Charles Kenyon, the well known dramatist whose greatest play, "Kindling," won popularity on the speaking stage.

His first story written directly for the screen is entitled "The Alibi," and Goldwyn is planning to give it an elaborate production.

Westminster Abbey Is Produced in Film

Four of the most pretentious reproductions of historic places which have ever been made in a motion picture studio will furnish settings for some of the scenes in "The Great Adventure," the third Whitman Bennett production starring Lionel Barrymore for distribution by Associated First National Pictures, Inc., declares this distributing organization. These four settings are faithful reproductions of portions of Westminster Abbey, one being the east end of the South Ambulatory; the second the chancel looking toward the High Altar; the third the gallery looking down on the chancel and the fourth the organ loft.

Busy Days for Lasky Forces

THE work done on two big scenes in the productions now being filmed by Cecil DeMille and George Melford is described in a statement emanating from the New York headquarters of Famous Players-Lasky Corporation. The big scenes were "shot" at the Lasky studio on Friday, October 1st. "Mr. DeMille, working on 'Forbidden Fruit'," reads the Paramount statement, "has a setting that occupies one entire stage, the largest in the studio, known as the 'open stage' or 'stage four-open', in the sense that it has no roof, but is covered with canvas diffusers. The great tank, the scene of so many already historic dramas of the screen, was covered by the setting, while every available foot had something on it in connection with the scene.

"Hundreds of extras were employed, in striking costumes, for this scene which will be one of the big features of the picture. A small army of carpenters, 'prop' men, light-men, stage-hands, grips, assistants, etc., were on the job, while a battery of cameramen shot the scenes. The first day was given over to rehearsal, and the actual taking was done the next. Among the noted players appearing are Forrest Stanley, Agnes Ayres, Theodore Roberts, Kathlyn Williams, Theodore Kosloff, Clarence Burton, Shannon Day and many others.

"Mr. Melford's job was on location, and the street in front of the studio was literally packed with motor cars, extra people, cameramen, stage-crew and others. Many big vans carried the extra people to location, while dozens of private autos conveyed the principals and the staff. These scenes will show the big feature of the William Vaughn Moody play, 'The Faith Healer.' The leading man in this production, Milton Sills, also wrote the continuity in collaboration with Mrs. Moody, widow of the late dramatist. Ann Forrest is leadwoman and there is a strong cast in addition. The picture is shaping up well, according to report, with compelling situations and dramatic moments piling up on one another.

"In addition to the above production," continues the statement from Paramount, "several others are in process of production, including Roscoe (Fatty) Arbuckle in 'Brewster's Millions', directed by Joseph Henabery and adapted by Walter Woods; and Mary Miles Minter, who has space at the Lasky studio for her Realart picture, "All Soul's Eve,' directed by Chester M. Franklin.

"Shortly several other important pictures will be under way, such as William DeMille's production, 'What Every Woman Knows', which Olga Printzlau is adapting from Barrie's play and in which Lois Wilson and Conrad Nagel will have the leads.

'Wallace Reid will soon begin on a new film for Paramount as yet untitled and to be directed by Frank Urson, until recently assistant to Cecil B. DeMille and now a director in his own right.

"Much interest is manifested at the studio in the announcement that Sir Gilbert Parker will shortly arrive at Hollywood to arrange for the production of one of his original stories for Paramount. Another famous figure to arrive shortly at the Lasky studio will be Penrhyn Stanlaws, the noted illustrator and artist, who has been studying the technique of pictures at the New York studios of the company. The exact details of his work on the Coast have not yet been made public.

"In every respect it looks like a busy fall and winter season at the Lasky studio, and preparations are under way to accommodate the many sets and provide facilities for the great number of scenes that are to be made in the near future."

Release "Earthbound" at Once

ALTHOUGH the Goldwyn Distributing Corporation believes that Basil King's picture, "Earthbound," would unquestionably bring tremendous returns as a road show, or from runs in legitimate theatres, it is officially announced that this production will be released immediately to exhibitors.

This means that exhibitors of the country are to reap the full immediate benefit of the prestige achieved by the production through extended runs at theatres in key cities, says Goldwyn. The nationwide publicity that "Earthbound" has received is in the opinion of Goldwyn officials worth hundreds of thousands of dollars. Rumors that, because of the magnitude of the picture, Goldwyn would reserve it for road show or legitimate presentation, are set at rest by the statement that it is released to picture theatres with a value to exhibitors of 100 per cent.

This announcement comes as the culmination of a great advertising campaign launched by Goldwyn in August when the picture was presented simultaneously at the Astor theatre, New York, and the Playhouse, Chicago, at $2.00 top followed by a run at Miller's theatre, Los Angeles.

The benefit to be derived from the publicity that "Earthbound" has received during the past three months is very great, says Goldwyn, not only in the territories immediately effected, but in the country at large. Important newspapers in all large cities have given space to the new photoplay art revealed in this production, and there is scarcely a national magazine of note that has not brought it to the attention of its readers. Besides many papers have run accounts of the big crowds it has attracted.

Furthering the advertising gained by special engagement additional indefinite runs are scheduled for the Imperial, San Francisco, Oct. 24; the Strand, Seattle, Nov. 6; Ascher's Auditorium, Dayton, O., Nov. 7; Massey Hall, Toronto, Canada, Nov. 5; the Columbia, Portland, Ore., and the Victory, Tampa, Fla.

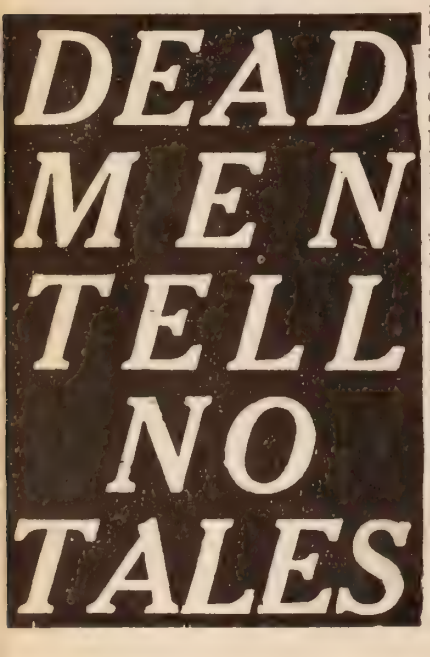
Here are two scenes from the forthcoming feature "Life," with which William A. Brady returns to the producing field after several months' absence

Showings will soon be given of Betty Compson's first personally-produced starring picture, "Prisoners of Love," according to an announcement emanating from the Goldwyn offices. This production will have its initial showing at the Capitol theatre, New York City, during the week of November 21, and prints are now on the way to the various Goldwyn exchanges throughout the country.

"Prisoners of Love," which introduces Miss Compson as a screen star, will mark her first appearance since George Loane Tucker's "Miracle Man" elevated her from the realm of comedies to straight

Paramount Cameraman Honored for Work

Arthur Miller, cameraman for the George Fitzmaurice productions for Paramount, has received word from officials of the Roual Photographic Salon in London that his photographic study of Mae Murray, entitled "The Dancer," was judged one of the best twelve studies hung recently. The picture was made during the filming of the Fitzmaurice production, "Idols of Clay." Mr. Miller also had five other pictures hung in the salon, all of them exterior views.



Engagement Pleases Kipling

Randolph Lewis in London Cables That Author Likes His Commission

RANDOLPH LEWIS, who has been sent by Pathe to advise Rudyard Kipling on screen technique and the details of motion-picture production, has addressed a cablegram to Paul Brunet, president of the Pathe Exchange, Inc., in which the statement is made that Mr. Kipling is enthusiastic over his commission to write a series of stories direct for the screen under contract with Pathe. Mr. Lewis' cablegram also conveys, according to Pathe, the thanks of the famous British author to Mr. Brunet for the latter's personal attention and interest in the engagement.

Immediately upon his arrival in London, Lewis went to the Kipling home, and the following day work was begun on the first draft of the initial story to be produced by Pathe. These stories will be reborn on the screen under the direction of Robert Brunton.

Mr. Brunton has already made a number of notable successes for Pathe. The more recent of these is "The Devil to Pay", a big feature production. He also made "Daredevil Jack," the serial starring Jack Dempsey, heavyweight champion of the world; "Double Adventure", another serial not yet released by Pathe, starring Charles Hutchison; and is now producing "The Avenging Arrow", a chapter play with Ruth Roland starring.

Soon after the script of the first Kipling story is received in the United States, work upon production will be inaugurated in the Brunton studio. Plans have been laid for the issuing of the initial Kipling special early in the coming year.

Japanese Commend Vidor

High Standards in "The Jack Knife Man" Win Favor of Japanese Censor

IT is rathher unusual for an American producer of motion pictures to be singled out and held up for admiration by any particular nationality residing thousands of miles away from Hollywood, but that is exactly what has happened in the case of King W. Vidor who is producing special feature attractions to be distributed by Associated First National Pictures, Inc., says First National.

Prior to the showing of "The Jack Knife Man," Vidor's latest release through Associated First National, the "creed" of the young director was published broadcast in Japan. It evoked considerable com-

Consequently, King Vidor was not as surprised as he might have been when, shortly after "The Jack Knife Man" had been shown in Japan, he received a letter from G. Tachibana, Chief Inspector of Films, Metropolitan Police Board, Tokyo, Japan. This letter again took occasion to praise Mr. Vidor's high standards and at the same time enclosed a memorandum showing just what the Japanese will not tolerate on the screens of their country.

It appears that there are sixteen angles in films which will not pass muster at the Nipponese metropolis. According to First National the tabooed pictures include those that:

Concern the Imperial Family or ancestors; endanger the prestige of the nation; incite radical changes of government, or principles, or social disorder; endanger the "reputation and honor enjoyed by great men and sages, dead or alive;" suggest methods of crimes or means of escape; injure international relationship; represent "too cruel or atrocious acts or ignominious or obscene conduct, adultery or vulgar love affairs; criticise current events, or suggest or discourage any personal affairs of individuals; tend to discourage learning and lawful business, or to "make people roughhearted and frivolous;" lead children to "play mischievous sport;" tend to injure the dignity of school masters; "broken or defaced films, or films that shake too much because of harm to eyes;" "contradict morality and consequently the principle." Good brings its own reward and the devil its punishment.

William Brady Finishes Filming "Life"

William A. Brady announces the completion of his latest motion picture production "Life." "Life is a picturization of the melodrama of that title written by Thompson Buchanan and Mr. Brady. It scored a great success when it was produced by the latter on the stage of the Manhattan Opera House some seasons back. "Life" was directed by Travers Vale and photographed by Frank Kirby.

H. Thompson Rich Heads Hodkinson Staff

One of the most recent additions to the W. W. Hodkinson organization is H. Thompson Rich, a writer of unusual ability. Mr. Rich has been associated in the past with Vitagraph, Metro and Goldwyn and has been intensively trained in every branch of the business. While he is perhaps best known as a continuity writer, he is also an author of no little repute. Mr. Rich will head the Literary Department of the W. W. Hodkinson corporation.

"Twin Beds" at Strand Week of October 31

Sunday, October 31, has been definitely set for the presentation of Mr. and Mrs. Carter De Haven in the film adaptation of "Twin Beds" at the Strand theatre, Manhattan. The picture will continue there during the entire week. The very near future will witness also the first showings of this picture in many other parts of the country.

New Twist Is Given to a Regulation Plot

Stuart Paton is giving an entirely new twist to the familiar "girl-on-an-island" plot in "Out of the Sunset," a new picture starring Eva Novak, it has been announced by Universal. "Out of the Sunset" is from the story by George Rix. It was scenarioized by Philip Hurn. Supporting Miss Novak will be Jack Perrin, Oleta Otis, Lawrence Shumway, Jack Curtis, Harry Carter, and Bert Apling.

Loew Pays Tribute to "Madame X" Film

Goldwyn submits a copy of an advertisement used by Marcus Loew in the New York newspapers of October 19 to announce Pauline Frederick in "Madame X." Here is the tribute paid by the prominent theatre-owner to the Goldwyn release:

"Marcus Loew personally calls to your attention one of the greatest pictures of all times, "Madame X," a drama which will live in your memory forever, featuring Pauline Frederick, will be shown in all the Loew theatres in Greater New York this week and next week. Watch for dates."

Dead Men Tell No Tales

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

IT has been generally considered that fan mail is of no value other than to take the place of applause heard by actors on the speaking stage but it remains for William Duncan, the director star of Vitagraph serials, to find an important use for the thousands of letters he receives. By securing admission figures from a given locality Duncan has been able to arrive at almost definite figures of the number of fans who write letters in comparison with the number who witness the showing of the given picture. By securing such averages from several different localities he can gauge the general attendance of a given subject which makes his views on the popularity of a picture almost as accurate as a tabulation of admissions from the theatres of the world.

"The American serial," says Mr. Duncan, "has taken the whole civilized world by storm. Even the semi-civilized nations are daily paying huge sums into foreign box offices to see American serials. Letters from Siberia, the Caucasus, Turkestan and the Tartar regions of Russia show that the semi-civilized nationalities are serial mad. An abnormal demand has been created for the chapter plays in Europe, South America and the Orient and many movie houses of these countries are holding their screen patronage with serials much the same as many magazines pile up enormous circulations by means of continued stories.

"The American feature picture may meet with all kinds of Italian, French, German and English competition in Europe but the American serial is supreme and meets with little domestic opposition. Many American producers, studying the shadow fields of Europe and South America have found, greatly to their surprise, that the serial actors and actresses are better known than some of the most exploited feature players."

Because of the popularity of American serials Duncan has decided to remain in serial productions indefinitely. He is now working on his seventh episode play, as yet unnamed, which is the first production under his new contract which has a long time to run.

That the timing of action in motion pictures is a vital factor often overlooked, is a firm conviction of Dallas M. Fitzgerald, of the Metro staff, who is directing Viola Dana in her new starring picture, "The Off-Shore Pirate." Mr. Fitzgerald also directed Miss Dana in "Blackmail" and "Cinderella's Twin," her two most recent stellar productions. Previous to these productions, he directed Bert Lytell in "The Price of Redemption."

Mary Miles Minter as the wife-model in "All Souls' Eve," a Realart production

Mr. Fitzgerald is a close student of the many little details frequently neglected that go to make up a successful production and in his opinion the timing of action is one of the most important.

"Such a detail as establishing the tempo of a picture is often overlooked," said Mr. Fitzgerald. "Yet the motion picture audience is much more critical than those in the industry realize and generally can notice whether the rhythm of the action corresponds with the story, because there is a sudden jump when the picture does not run smoothly."

Mr. Fitzgerald never plans his action without allowing time for each member of his company to do his part, leaving no time to produce a lull or a rush.

"Many pictures are spoiled," he added, "simply because the action is worked up smoothly to the climax and then, in order to impress the big point, action is allowed to drag and thus throw it out of meter. It often happens that in a long scene where several persons are moving about, one will have to stop for a moment in order to allow the other to catch up. These little details may seem trifling, but they all contribute to the success or failure of a picture."

"The Off-Shore Pirate," from the short story by F. Scott Fitzgerald, was adapted to the screen by Waldemar Young.

Lucius Henderson, supervising director of American Cinema Corporation, has a word or ten to say regarding the prevalent high cost of living, since the price of pastry seems to be eliminating the heretofore common "fat boy type."

"Her Majesty," now in the course of production, in which Mollie King will appear in the title role, calls for a fat boy, early in the course of action. For more than a week Mr. Henderson had been looking over and around plump applicants without finding one rotund enough to even excite a corporation smile. About to change the character to a "skinny," Miss King's sister, Nellie King, found the solution of Mr. Henderson's problem. In a pastry shop, she happened upon a sweet tooth "hound," a boy not more than four feet in height, who was found to tip the scale at 180. And with becoming a moving picture actor, and being assured the best pastry would be used for his scenes, the fat boy followed the "bait," and while his share of the script's action is said to be brief, it is also predicted as one of the best comedy reliefs in the picture.

ABOUT PLAYERS

The feminine lead in "Cameron of the Royal Mounted," featuring Gaston Glass, will be played by Vivienne Osborne, who has joined the company on location in Calgary, where exteriors will be made, under the direction of Henry MacRae. Both Mr. Glass and Miss Osborne are to be congratulated upon their appointments, negotiated by their manager, Arthur H. Jacobs.

Virginia Valli, the demure little leading lady, who is winning considerable popularity, will be seen in "The Plunger" and in "The Spendthrift," forthcoming Fox productions. Both of these pictures are in a comedy vein of the George Walsh type and a direct contrast to the highly emotional role portrayed by Miss Valli in "The Better Way," starring Hope Hampton, in which Miss Valli is said to give an unusually good performance.

Olive Tell has been specially engaged for the forthcoming Eugene O'Brien picture, opposite the popular leading man. Miss Tell recently completed her work in "Clothes," Metro, and needs no introduction to film enthusiasts.

Rose Tapley, for several years one of Vitagraph's most popular players and associated with Famous Players-Lasky, in exhibitors' cooperative work for three years, is shortly to return to the screen. Miss Tapley has a wide acquaintance among theatre managers, her activity for Paramount forces bringing her in direct contact with many exhibitors of prominence dur-

(*Continued on page* 3578)

ing the past three years. And as an actress she is well remembered.

A picture with all Canadian cast, which will depict the life and development of the great northwest, is said to be in formation, the masculine element already decided upon, including Gordon H. Standing, Rockliffe Fellowes and Frank C. Badgley. Mr. Standing should be well acclimated for the part, since he has recently finished work in another Canadian story, "The Foreigner," for First National release. Mr. Fellowes may truthfully boast of never having played other than a leading role and Mr. Badgley, who made his debut in motion pictures under D. W. Griffith's banner, plays the "heavy" in Dorothy Gish's newest picture, temporarily titled "The Ghost in the Garret."

Mr. Edward Earle, who played opposite Doraldina in her first Metro starring vehicle, has ventured to return to the uncertain climate of New York, where he will again be seen upon the legitimate stage in a new play written by Earl Carroll. Mr. Earle left for the coast especially for the Doraldina picture in which he will be seen in the lead.

William N. Bailey, completing his work as leading man opposite Juanita Hansen, in Pathe serials, shortly is to make a tour of personal appearances in theatres showing the episodes. Prior to joining the Essanay company a few years ago, Mr. Bailey was well known upon the legitimate stage.

Martha Mansfield has been selected for the envied role opposite Conway Tearle in the next superspecial in which the star will appear, a most flattering assignment, even for the beauteous Martha.

Mollie King plays a dual role in the new American Cinema Corporation's production of "Her Majesty." As twin sisters, the star has an opportunity for portraying diversified characterization. One girl is country bred, the other a society butterfly with the attendant variety in background manners and costuming. Elizabeth Ethel Donoher wrote the story. The supporting cast is yet to be announced.

Mme. Olga Petrova, who is known in every end of the amusement world, is now making a twelve weeks tour in vaudeville. And besides being in a class by herself, as an actress of the screen, she is also a composer. She is at present using "The Road to Romany" as a part of her forty-five minutes entertainment, one of her own compositions, published by M. Witmark & Sons. Her success in her own song has been so pronounced that Witmarks are now bringing out her latest effort, "A Golden Day in June."

A terrific battle took place early this week at the Long Island studio where "The Voice of the Blood" is being filmed. The participants were Alice Brady, star of the production, and Edith Stockton, principal female support—but the "battle" was just a scene in the story. It was a real hair-pulling match, however, and stirred even the hardened studio hands by its intensity, for the actresses gave their all to the scene.

The reality of this individual incident gives great promise for the picture since this is the critical situation in the story, showing the actual physical battle between the two chorus girls—depicted by Miss Brady and Miss Stockton—over the man whom they both want. The scene takes place in a remarkable replica of the most popular jazz restaurant that flourished on Broadway in the year 1 P. V. (Pre Volstead).

Incidentally, the engagement of Edith Stockton for Miss Brady's support is a concrete indication of Realart's lavish production, since Miss Stockton is a star in her own right, having recently completed her third Plympton Epic Production entitled "Through the Storm."

About three years ago Percy Marmont made his screen debut in Elsie Ferguson's first picture for Famous Players, and since that time Marmont has appeared opposite a varied array of feminine luminaries. Now it comes out that he has signed with Famous to create the leading masculine role in a special production. Within the last few months Mr. Marmont has played with Marguerite Clarke, Billie Burke, and in Vitagraph productions, opposite Alice Joyce and Corinne Griffith; with Norma Talmadge in "The Branded Woman" and recently with Hope Hampton in "The Better Way." His work at Famous will follow a vacation at Paul Smith's camp in the Adirondacks.

Creighton Hale, one of the best known juvenile leading men of the screen, has been engaged by American Cinema Corporation to play opposite Mollie King in "Her Majesty," already in the course of making. Mr. Hale won his first renown for his share of the several Pearl White serials for Pathe a few years since, which have been shown in every country boasting of a picture house. Recently, he was seen in D. W. Griffith's "Way Down East," to great advantage. In "Her Majesty," Mr. Hale has the role of Ted Harper, a part presenting a wide scope, traveling from early episodes of boydom on a farm to a wealthy society man, in the later reels. The picture is under the direction of George Irving.

Film Activities in France Take Big Spurt

THE French government, which is at present battling with all its might to restore its financial position, must be credited with a veritable inspiration for the scheme which it has adopted to popularize the new State Loan that is being launched at present. In conjunction with the powerful newspaper, the *Matin,* and following the example already set in the United States, the government has opened up an original and highly interesting cinema competition to which are attached prizes amounting to one hundred and fifty thousand francs offered by the *Matin.* The scheme is simple but eminently practical. The idea is to obtain by popular vote the best reason with which a French citizen should be inspired to subscribe to the new Loan. For this purpose a special film is being prepared composed of seven scenes or subjects. These subjects include: 1. The Desire for a Good Investment; 2. Desire for a Sure Investment; 3. Desire to subscribe through Prudence; 4. Through Duty to one's Country; 5. Because one must sow in order to reap; 6. So that France may gather in the Fruits of Victory; 7. Through Motives of Sentiment.

The public, by an arrangement with the directors of all cinema theatres throughout France and the colonies, will be provided with voting cards, and the prizes will be awarded to those who approach the nearest in their forecast of the number of voters of the winning subject.

The film itself has been entrusted to one of the most eminent directors in the French cinema world, while the artists include a powerful phalanx of the country's cinema actors, among whom may be noted Signoret, Andre Brabant, Marguerite Deval, etc. An important role will also be confided to the French aviation ace, Captain Fonck.

While the Government anticipates valuable economic results from this original scheme, the French cinema world, including both directors and artists, are applauding the idea as destined to advance the cause of the cinema in France not only artistically but practically.

One of the most remarkable and original films ever produced has just been shown in Paris. It is entitled "The Mysteries of the Heavens" and is the work of the distinguished journalist and writer, Louis Forest. Taking as his text the question, "Will our earth ever be extinguished like some of the stars in the night skies?" the author has revealed on a series of astonishingly well reproduced plates of remarkable beauty the successive discoveries of astronomers throughout the centuries.

The public was enabled to wander through the lovely landscapes of the moon, to gaze on Mars and its strange canals, to watch the movements of the planets and comets and to study the sun's spots and atmosphere.

At times, descending from the ethereal to the terrestrial, the series of views revealed the human side of the history. One saw the first astronomers at work—the Chaldean Shepherds of the Bible watching the movements of the planets in search of the Star which was a sign of the coming of Christ. Then succeeded the mediæval astronomers and their ancient lore, including such names as Copernicus, Kepler, Laplace, whose patient and laborious studies resulted in such valuable and far-reaching deductions in astronomical science.

The whole was a remarkable exhibition of science and art and technique — the technique of the film. Many ingenious devices have been adopted for showing comparative movements of size and force and the result is a valuable educational film which does honor to the great inventive and artistic French mind.

The latest and not the least significant innovation in the French film world is the founding at Nice, which glories in the title of the "Los Angeles" of France, of a society known as the "Inter-Cine" for the purpose of supplying a long felt want. Previous to this, Nice was conceded to be splendidly equipped climactically, geographically and atmospherically for the production of films, while to these natural advantages was added a number of splendid studios to which the most skillful producers and the finest artists flocked. The practical end, however, was incomplete for there frequently lacked many of the accessories essential to film production, such as furniture or costumes of a particular style or period or the latest devices in photography or lighting systems.

The "Inter-Cine," composed of a group of eminent cinema personalities, undertakes to supply the trade, both producers and artists, with all and everything in the way of material for film production. This society is the first of its kind in France and is welcomed by everyone concerned.

It has just been announced that the capital of the Gaumont Company has been increased from five to ten million francs by the issue of fifty thousand new shares of a hundred francs offered to the shareholders at a hundred and fifteen francs per share.

In connection with the recent transformation of the Pathe Company, it is learnt that the company's film rights department has been sold to a newly established society with a capital of twenty million francs. Pathe however is to receive a part of the profits or a minimum of two million francs. The same arrangement is being carried out with both the British and American branches of Pathe.

France is the country par excellence of museums and historical collections. The last word in this species of artistic achievement is the establishment of a Cinema Museum, which already contains many miles of films, principally educational, dealing with the social and economic life of the country. The museum, which owes its foundation to the generosity and originality of a wealthy Frenchman, is situated in a magnificent park at Boulogne on the Seine, near Paris. It is destined eventually to be handed over to the State and preserved and increased as a national institution.—*F. J. TUCKFIELD.*

Topics of Moment to Leading Directors

Robert G. Vignola

THE practice of some exhibitors to cut feature pictures to fit their programs regardless of the picture itself is again in the limelight. Robert G. Vignola, one of the screen's foremost directors, and producer of special Vignola Productions for Cosmopolitan-Paramount, protests against the practice and declares that it is working to the ultimate disadvantage of the exhibitor himself.

"It is a pernicious habit," said Director Vignola, "and it is injurious to the whole industry. It does more to alienate the public from the motion picture than any other factor. Recently I had occasion to visit several neighborhood theatres in New York to see productions that I had seen in the Broadway theatres. I am interested in the exhibitors' problems and I wanted to see the difference in presentation, projection, etc. I received the surprise of my life. I found in every case that the exhibitor, evidently desiring to get in as many shows as possible, had slashed the picture to fit his program and had done the job so poorly that much of the value of the picture was destroyed. In other words, the pictures that I saw at these half dozen theatres were not the same pictures I had seen previously at the big downtown houses, regardless of the fact that they bore the same brand name, the same title, and resembled the other. While I have always been aware of the fact that some exhibitors took liberties with productions they showed, I was not aware that the practice was so widespread. It revealed to me an evil that should be eradicated as soon as possible for the good of the screen.

"I have a great deal of admiration for the exhibitor as a showman. But I also believe that every man ought to stick to his trade. I do not recognize the average exhibitor's qualifications to improve upon a director's work. I believe that when a producer releases a picture it is complete in every detail. It is unfortunate that a man who knows little or nothing about the picture itself should come along and be permitted to slash it right and left, cut out its fine points, etc., for the purpose of squeezing it into a short program. Might as well cut a book to make it fit into the bookcase, or slice a toe to make it fit into a shoe.

"What is the result? The public finding out that its particular neighborhood theatre is in the habit of "editing" pictures it shows, finally refuses to patronize that theatre and transfers its allegiance to the exhibitor who shows a picture as it has been turned over to him, regardless of its length. It's the old story of the traveling theatrical company. When the public discovered that the traveling show wasn't the same as the big town show, it refused to patronize it until the evil was remedied. The same condition confronts the exhibitor.

"As a director I suggest to the exhibitor that he play only pictures of suitable length. If a picture is too long for him let him leave it alone. It is unfair to the public, to the producers, and to the exhibitor himself in the long run, to play a big picture and cut it to fit in a small program.

"Quite recently I went to see a neighborhood theatre's presentation of my first Vignola Special for Cosmopolitan-Paramount, 'The World and His Wife,'" said Director Vignola. 'I found that the exhibitor had taken several unusual liberties with the production, and one of them was the eliminating of the footage giving screen credit to my assistant director, Phil Carle, for his work; my cameraman, Al Liguori, for his, and so on.

"It is unfair. A director's staff is very important. A poor staff is a hindrance. A good staff is extremely valuable. I am fortunate in having a very good staff and I want to show my appreciation for their assistance by giving them due public credit. Every director feels as I do about it. That's why screen credit is given. But when an exhibitor for some reason or other cuts out this credit we have no means of telling the general public how much others besides us deserve acknowledgement for the production.

"The footage taken up by screen credits is so small that no exhibitor can claim its elimination is an advantage to him in any way. I know that the exhibitors aren't doing this for any other reason than that they think it speeds up their shows, and I am taking this opportunity of answering them and trying to show them that screen credits are very important and that as a matter of fair play they should not eliminate them."

George D. Baker

"TO my mind the short story is the best foundation for successful pictures."

This is the opinion of George D. Baker, director, who has just been signed by Metro, and who, among other decidedly creditable productions, will soon add "Heliotrope" and "Proxies' to his long list of releases.

"If the short story in point has run in one of the popular magazines —so much the better," states Mr. Baker, "for in this way it has already acquired publicity values that are worth money to the producers. This story should have one big central idea, not too many characters and not too many complications. The director can elaborate and round out, instead of losing sleep over the problem where he can safely cut and still not maim."

"'Heliotrope,' taken from the short story 'Heliotrope Harry,' by Richard Washburn Child, will bear me out. There is an intensity in the action of this well knit short story that is not found any too often in the discursive action of a book. Of course, sometimes it is met with, there. I will say, too, that in my opinion the late scramble after celebrated books and plays is rather on the wane and in many instances has brought about disastrous results. The mere fact that a story is well known does not always mean that it will make a good picture.

"In the adaptation of the novel and the stage play, authors are not always treated fairly. Not *often*, I should say. If a story needs to be re-written and reconstructed, the place for it is in the fire. Personally, I like to give an author a sympathetic rendering of his story. My personal preference for a story is one with something of an uplift."

Mr. Baker, who directed the long remembered "Revelation," starring Alla Nazimova, and numerous successes recently had indulged himself in a vacation. Instead, however, of spending his time between pictures in recreation, Mr. Baker started on a tour of the principal cities of the country in order to study the likes and dislikes of theatre patrons in each locality in order that the George D. Baker productions shall appeal to the majority of motion picture audiences. Speaking of this Mr. Baker said:

"I find it a decided advantage in my endeavor to produce better features to analyze the preferences of the exhibitors throughout the country. Therefore, while not occupied in the actual direction of my productions, I make a point of studying the picture market as reflected in the opinions of the audiences. The time and money I have spent in thus getting closer to the people who are the final judges of the worth of my features has been more than repaid in the vast fund of valuable audience knowledge that I have acquired. And it has given me an opportunity to know, personally, the exhibitor. Mutual cooperation between the exhibitor and the individual director is, in my estimation, one of the most beneficial assets that a director can have in his work of producing box office successes.

Jerome Storm

"THE type is the thing" says Jerome Storm, now casting his first production starring Lillian Gish for the Frohman Amusement Company, and "acting experience is only secondary consideration," when the former director of Ray pictures is looking for people to characterize different roles, reversing the traditional rule that a player to win success on the screen must first of all be a good actor.

In the fourteen Charles Ray productions which Mr. Storm directed he formulated the rule "the type's the thing," and proved it to general satisfaction. He has spent three weeks scouring New York for the right types of character for the Lillian Gish picture and to date has determined only on the leading man. During this time he has interviewed virtually every player, not working, in New York City, and the number is said to be five thousand.

"Directors have been criticized for insisting upon 'types' rather than actors," says Mr. Storm. "It is claimed that a good actor is not limited to type. Granted that a few players have the virtuosity for assuming various characters, I still contend that the type is the thing—principally.

"There lies the difference between the stage and screen. On the stage an actor does not depend so largely upon his own personality. He may have heavy lines of dissipation and yet play a young Sir Galahad, because there are no close-ups. Distance, lights and make-up give illusion. And he can give an inspirational quality to his voice. On the screen this same man would never get by as an idealist. No matter how well he acted, we wouldn't believe him. We understand too well that a man's deeds and thoughts are the sculptors of his face. Inversely, we know that a man with the imprint of the materialist is not an idealist. There is no way to put over the illusion.

"The camera reveals character more accurately than the eye. No amount of make-up can fool it. I believe that the real character of a man can be determined much better by seeing that man on the screen than by meeting him in real life. In life we constantly are on guard. We surround ourselves with a certain reserve. Before the camera, however, we must be absolutely real or we fail to convince.

"Another point in favor of the argument for type is the screen's demand for extreme youth. We expect it of our heroes and heroines. I believe that soon there will be more plays built about people of middle age. But youth always will predominate because we all like to see it.

"Here again is a problem peculiar to the screen. A woman of thirty-five or forty may appear very youthful on the stage, but on the screen she would not be accepted as a girl of eighteen. There may be exceptions. I can think of only one. To expect great acting ability of a girl eighteen or twenty is unreasonable, therefore I believe in picking a girl who *is*, or at least *looks*, the character rather than one whom I think *might* be able to act it.

"In the picture which I now am casting, I need a number of distinct types. Most of them are young people. I have interviewed at least two thousand players here in New York and to date have accepted but one. The fault I found with most of the players I interviewed was artificiality. I know of young girls who have come from the country and made an instant hit in New York. Directors picked them out and gave them a chance because they looked 'real.' They were individual. A few months later and the same girls were not considered. Why? Because they had put on paint, peroxide and other Broadway counterfeits.

"In searching New York for types, I have not troubled about acting ability. I do not think a great deal is required for the ordinary part in a picture. Naturalness is the prime requisite. And a girl of ordinary intelligence can soon learn the rule of technique if a director is willing to instruct. I happened to notice a stenographer in an agent's office in New York. She was just the type I wanted. I asked her if she would consider it. She seemed surprised, because she had no experience. I tried her out with a score of girls who had experience, and she proved by far the best in the role. That answers the question. I'm also giving an opportunity to a girl whom I saw in a dramatic school. I preferred her to all the pretty pupils. If she proves pliant under direction, she will have commenced her career."

Jessen's Studio News by Wire

UNIVERSAL

Lyons and Moran have made a departure for their next feature comedy "One Awful Night" by selecting blonds to play opposite them. Lillian Hall will be opposite Moran and Alta Allen will be Eddie's wife in the picture.

With "White Youth" completed the Universal company has selected "Hidden Fires" a romance of the tropics by Norman Dawn as the next vehicle for Edith Roberts. Dawn is to direct this story, the selection of director being based on his past successful work with this star.

Two Universal subjects are in the finishing stages. One is "The Orchid" starring Carmel Myers under the direction of Marcelle de Sano. The title of this will probably be changed to "Money Mad." The other is the Gladys Walton picture titled "The Flip Flapper" directed by Harry Harris.

The Reeves Eason company is back from three weeks in San Gabriel Canyon where exterior shots were taken of "Gold and the Woman." One feature of this story is that four members of the Eason family will be seen on the screen. Eason is directing and playing an important part, the little four year old son plays another, Mrs. Eason will be seen in one role and the Eason dog "Mickey" is in several scenes in the picture.

A production entitled "Tiger" was started this week at Universal City. The story is by Max Brand, and Frank Mayo will be the featured player. Jacques Jaccard, who has just finished directing Mayo in "Honor Bound," will supervise the production of "Tiger." Among those selected to appear in the supporting cast are Fritzi Brunette, Walter Long, Al Kaufman, Herbert Bethew, Elinor Hancock, Charles Brinley, and others. The scenes of the story shift from Fifth Avenue, New York, to the vice haunts of the lower East Side.

Harry Carey has begun work on his newest Universal feature, "Burning Embers," under the direction of Val Paul. It is an original story from Carey's own pen. In his company will be Frank Braidwood. Mignonne, Charles Le Moyne and Arthur Millett.

Studio For Rent in Florida

Can be rented whole or in part. Out-door stage with a space of 50 by 142 feet floor area and an Indoor-stage space of 50 by 60 feet under Cooper-Hewitt Lights. Large enough for three companies to operate at one time.

KLUTHO STUDIO
22 W. 9th St.
Jacksonville, Florida

Lon Chaney as he appears in his impersonation of a Chinaman in the forthcoming Universal picture, "Outside the Law"

Stuart Paton is now nearing the end of Eva Novak's second Universal starring feature, "Out of the Sunset." The company has been at Laguna Beach for the past three weeks. Jack Perrin is playing the male lead.

Dorothea Wolbert, who is being featured in a series of short reel comedies under the direction of Vin Moore, has finished a burlesque on "Romeo and Juliette."

FOX

WORK on the "Connecticut Yankee" has been completed by Emmet Flynn who has been directing this production. Harry Myers, who plays the titular role in this picture has been re-engaged by William Fox Film Company to play in future picture productions under the William Fox banner.

The last scenes for "The Land of Jazz" have been taken by Director Jules Furthman. Eileen Percy, who is the star of this production, is supported by an unusually large cast. The members of the supporting cast includes Herbert Hayes, Ruth Stonehouse, Dick Lareno and Hayward Mack.

METRO

After a week with Joseph Engle, general manager of the Metro studios, Marcus Loew has departed for the east, going by the way of San Francisco, Salt Lake, Denver and Chicago. While at the west coast studios he viewed a number of pictures in the final editing stages and witnessed the making of a number of scenes for the big Metro special, "The Four Horsemen." He spent practically all of the time in Los Angeles at the producing plant and witnessed the making of scenes by all companies there.

A canyon in the San Bernadino mountains is to serve for many of the scenes for the Alice Lake picture, "Mother Love," being filmed under the direction of Wesley Ruggles. This spot is to serve as the honeymoon retreat of the star in this story adapted from "What About the Child?" story by Isola Forrester and Mann Paige. De Witt C. Jennings and Florence Gilbert have important roles in this play. Jack Dougherty has been engaged to play opposite Miss Lake, who has been secured from Oliver Morosco's theatre stock in Los Angeles. Dougherty appeared in "The Devil to Pay" and "In the Shadow of the Hills" on the screen and previously had experience on Broadway and in stock.

Production work on "The Four Horsemen" continues under the direction of Rex Ingram, who for the past two weeks has been engaged in the making of big battle scenes representing the coming of the Huns in the battle of the Marne. To facilitate in the making of this part of the film which required thousands of extras, fifteen experienced directors were engaged to direct under the supervision of Ingram. The directors were costumed so that they could appear in the picture and continue direction while the camera was in operation. An entire French village was destroyed in a portion of these scenes and this included a most magnificent French castle in which had been built a complete pipe organ of unusually large proportions.

The absence of Bayard Veillers from the Metro studio will not interrupt production activities in the least for all companies have been assigned to future productions. Veillers is spending several weeks in New York searching for new stories suitable for the screen.

REALART

William Desmond Taylor will begin the direction of his next production for Realart on November 15th. The title of his new picture will be "The Almighty Dollar," which will be based on the story by Cosmo Hamilton.

Sam Woods has completed production work on "The Snob." This picture serves as the new starring vehicle for Wanda Hawley. With her work on "The Snob" entirely finished, it is the plan of the Realart star to indulge in a period of vacation until November 8th.

The Mary Miles Minter filming company has completed the picturization of "All Souls' Eve," which is a screen adaptation of the stage production of the same title. The play enjoyed a successful run on Broadway. The picture was made under the direction of Chester Franklyn. A feature of the new Minter production for Realart is the many double exposures which are contained in the picture. Jack Holt plays the leading male role.

Miss Minter started work on her new picture on Monday, October 25th. The production is an adaptation of Avery Hopwood's circus play. No title has been as yet selected for the picture. Jack Mulhall plays the leading male role.

Final scenes have been taken on Bebe Daniels's new starring vehicle, "She Couldn't Help It," which is a screen adaptation of the story, "In the Bishop's Carriage." Miss Daniels has started work promptly on her next picture under the Realart auspices, entitled "Ducks and Drakes," an Elmer Harris play. The continuity for the screen version was written by the author of the stage production. Maurice Campbell has been directing both of the Bebe Daniels pictures.

The Realart studios have been expanded by the purchase of eight additional lots adjoining the original studio property. Stages and storage buildings are being erected which will result in the doubling of the production space.

F. P. LASKY

Announcement was made this week that Jesse L. Lasky, who has been in New York for the past month, would arrive on the west coast about November 7th. It

is rumored that Adolph Zukor, president of Famous Players-Lasky Company, may accompany Mr. Lasky to Los Angeles.

Information was also given out here this week that Thomas Meighan, who is playing the star role in "The Quarry," now being produced in the east, will make his steenth transcontinental journey to Los Angeles. Mr. Meighan has made the trip between New York and Los Angeles and return six times this year.

On October 18th two important productions were begun at the Lasky studios, one featuring Roscoe Arbuckle and directed by James Cruze and the other starring Wallace Reid under the direction of Frank Urson. Mr. Arbuckle is just completing "Brewster's Millions" under the direction of Joe Henaberry. Wallace Reid has been resting for the past two weeks. His next starring vehicle will be the first picture to be directed by Mr. Urson since his promotion to the Lasky directorial ranks. The title of the story is "The Daughter of a Magnate," by Frank Sparrows.

Cecil B. de Mille will spend the next two months cutting and titling "The Forbidden Fruit," his newest special production, and on December 10th will start filming a new picture, according to announcement here this week.

Penrhyn Stanlaws, the famous artist who arrived at Lasky's west coast studios this week, is now engaged in familiarizing himself with the technical side of motion picture production inasmuch as he plans soon to become a director.

When William D. Taylor returns from a vacation now being spent in the Rockies hunting grizzly bears he will take up the making of a Cosmo Hamilton story at present titled "The Almighty Dollar." This story was begun by Hamilton about six months ago when he and Taylor spent considerable time together in Hollywood. The continuity is being written by Julia Crawford Ivers. Cast will probably not be selected for several weeks.

VITAGRAPH

Director David Smith has just finished filming a series of scenes showing the spectacular fox hunt for the Vitagraph special production of "Black Beauty" which has Jean Paige and James Morrison in the leading roles.

The Earle Williams company is at work making the final interior scenes on a number of big sets at the studio for "Diamonds Adrift" and are to leave shortly for an extended cruise on a lumber schooner. Chester Bennett is directing this feature and Beatrice Burnham is playing the leading feminine role.

Title has been selected for the coming William Duncan serial which will be known as "Fighting Fate." Director star Duncan and his leading woman Edith Johnson and company are now at work on the sixth episode making exterior scenes in Los Angeles harbor.

Preparatory work is now being done for the filming of the first Antonio Moreno feature and actual filming will be started within the next two weeks. Director William Bertram with the Joe Ryan company filming "The Purpule Riders" are spending two weeks in the Imperial Valley. Director Jesse Robbins is making a Mexican comedy with Jimmy Aubrey, and "The Hunter" the next Larry Semon comedy will be finished within another week.

Larry Semon this week finished interiors and is now filming some big chase scenes for "The Hunter," his next Vitagraph special comedy.

Earle Williams will in another week finish his current feature temporarily called "Diamonds Adrift." It is from the story by Frederick J. Jackson. Beatrice Burnham appears opposite the star and Chester Bennett is directing.

Antonio Moreno is finishing his serial, "The Veiled Mystery," and has gone to Catalina Island for a brief rest before starting his next picture, which will be a special production.

The Joe Ryan unit filming "The Purple Riders," a western serial, left the city this week for location on the Mexican border. William Bertram is directing.

CHRISTIE

Director General Al Christie is giving all of his attention to the making of two-reel Christie comedies now that he has all studio work on "See My Lawyer" the Max Marcin Broadway play completed. At the present time Christie has a cast composed of Eddie Barry, Earl Rodney, Helen Darling and Ray Gallagher and is working on a farce written by Robert Graham.

"Dining Room, Kitchen and Sink" is the title of the two-reel subject Scott Sidney has just finished with Faye Tincher and Eddie Barry. The plot centers about a theatrical troupe stranded in a summer resort town. He has now taken up the filming of a subject featuring Neal Burns and Vera Stedman.

William Meaudine is making "Movie Mad" an aeroplane comedy and the company has been riding over Hollywood daily for the past week.

BRUNTON

A fire broke out on Friday night, October 22nd, which resulted in the destruction of a big scene dock containing sets being used in Robert Brunton's production, "The Devil to Pay." A mammoth stage, one-hundred twenty-five by three-hundred feet was separated from the burned buildings by only a distance of thirty yards. The loss has been estimated at $20,000. The cause has not been ascertained.

Charles Hutchinson, the Pathe serial star, who was injured recently in a twenty-five foot dive during the filming of the new Robert Brunton chapter picture for release by Pathe, "The Fortieth Door," will be unable to return to work for two months, the attending physician advised this week.

Roy Stewart, the Robert Brunton star, has been loaned to Pauline Frederick for a part in her current production.

Claire Adams, Carl Gordon and Robert McKim have been selected as principals for Benjamin Hampton s forthcoming production, titled "There Was a King in Egypt." Howard Hickman has been assigned to direct this picture.

INCE

Hobart Bosworth is to appear in Thomas H. Ince's Associated Producers productions according to announcement made this week, this producer having selected the original Carey Wilson story "Pearls and Pain" as ideal for Bosworth in as much as it gives him the role of a rough seaman which is so ably characterized in "The Sea Wolf" and "Behind the Door." Joseph Franklyn Poland has written the continuity, Roland Lee will direct and J. O. Taylor will be in charge of photography. The story deals with pearl smuggling and has an atmosphere of Singapore, Cairo and the South Sea Islands. For the past several months Bosworth has been working in J. Parker Reid productions.

The Governor, one of the largest passenger ships plying between Pacific coast ports was used for a two day cruise by the Ince company filming "The Magic Life" which co-stars House Peters and Florence Vidor. Reports of some very sensational shipwreck scenes made at night come from the studio. Real terror was injected into the scenes by the inexperienced men operating the ropes that lowered the life boats, the boats being tilted until the occupants thought they would be dumped into the ocean. John Griffith Ray is directing this picture and other principals are Joseph Gilgore and Margaret Livingston. Miss Bradley King is responsible for the screen adaptation.

A Charles Belmont Davis story has been purchased by Thomas H. Ince and is to serve as a vehicle for Lloyd Hughes and Miss King and Del Andrews are now preparing the continuity. No release title has been selected.

Action of the "One a Minute" company is now centered about a drug store where Douglas MacLean dispenses everything from soda fizz to rodent poisoning. This play is from the stage farce by Fred Jackson and the supporting cast for Douglas MacLean includes Marion Debeck, a new comer to films from Broadway, Victor Potel, Andrew Robson, Francis Raymond and others, and the direction is by Jack Nelson.

1st NATIONAL

Allan Holubar is engaged in the eliminating process, otherwise known as editing and titling "Man, Woman, Marriage." His task consists of reducing film to a seven-reel length from the takes which are said to consist of almost 400,000 feet.

ROBERTSON-COLE

A. S. Kirkpatrick, vice-president and general manager of the division of films of the Robertson-Cole organization, left Los Angeles enroute for the East on Tuesday of this week. His departure followed a number of important decisions made in connection with the construction of the new mammoth studio which is being built on Melrose Avenue, Hollywood, and which, it is estimated, will cost a half million dollars.

Louis J. Gasnier will be the first Robertson-Cole director to work at the new plant. He has been assigned to the task of directing the picturization of a French story which is now being adapted for screen production by McGrew Willis.

Pauline Frederick is now engaged in the filming, under Robertson-Cole auspices, of "The Mistress of Shenstone." This picture is based on the novel of the same title written by Florence L. Barclay. Henry King is directing Miss Frederick in her new starring vehicle. The cast includes Roy Stewart, Emmett King, Helen Wright, Ben Wilson and Arthur Clayton. Miss Barclay enjoys the distinction of being the author of "The Rosary."

Christie Cabanne is engaged in the filming of an original melodrama written by himself. He is producing at the Hollywood studio. The cast for the new Christie Cabanne production includes Casson Ferguson, Alex Francis, Ruth Renick, Virginia A. Caldwell, Cora Drew, Maxfield Stanley, Lillian Langdon and Helen Lynch.

Production work has just been completed on Sessue Hayakawa's starring vehicle, "East is East." The story was written by Lloyd Osborne. Gloria Peyton appears as the leading woman in this production.

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HERE AND THERE

"Luck" is the name given the mermaid comedy now being made for Educational by Jack While and featuring Lloyd Hamilton. The subject just completed has been

So. California Thearet Changes

Los Angeles, Cal.—Walker Theatre Co., 730 S. Grand—Style filed by S. A. Thompson & Robert A. Brackett.

Sawtelle, Cal.—William M. Hill — Theatre — Chat. Mtg. Fixts. to M. G. Barker to secure lease.

Fresno, Cal.—Crescent Theatres Corp.—Incorporated by E. Y. Foley, Peter Droge, Milo Rowell. Will erect theatre costing $250,000.

Los Angeles—Classic Film Actors Agency, 310 Brosse Bldg.—Style filed by Harry Spingler & Artie Glass.

Los Angeles — Doubleday Production Co. — Cap. $100,000; Ovid M. Doubleday, L. C. McKee & Charles Mack. E. E. Kelley, Atty.

Los Angeles—Imperial Photoplays, Inc.—Cap. $500,000; E. R. Brackett, C. C. Priest & A. E. Place. Florence Sheafor, Atty.

Los Angeles—Lone Star Film Production Co.—Cap. $100,000; Walter J. Forrester, W. J. Miller & J. F. Walker.

Los Angeles—Kleen Komedy Kompany—Cap. $40,000; Joseph Wienblatt, Lew Iseman, Thomas Barrabee and Harry Mann. L. M. Conieys, Notary.

titled "April Fool" and has Bee Monson opposite Hamilton.

Oliver Morosco now in Los Angeles announces that he will personally direct the first production of the newly organized company bearing his name. This is to be a screen adaptation of "The Half Breed" from the story play. William Desmond is to appear in the name part and actual production will be started by November first.

Edgar Lewis is making the final scenes for "The Sage Hen," a mother love story with a western mine atmosphere which was adapted from a story written by the late Harry Solter. Gladys Brockwell heads the cast and is supported by James Mason, Arthur Morrison, Wallace McDonald, Lillian Rich, Alfred Allen, Helen Case, Magda Lane and little Richard Hedrick. The story will be released by Pathe.

Irvin V. Willat and company have begun the filming of "Pardners of the Tide" for W. W. Hodkinson release and have gone to San Francisco for dock scenes and will also secure shots of an ocean freighter being burned at sea. Betty Francisco, late of Ziegfeld's Follies, is to be the leading woman in this production. Others accompanying Willat to Frisco are Harry Oliver, Paul Eagler, John Waters, Frank Blount, "Bud" Erickson, Jack Donovan, J. P. Lockney, Fred Kohler, W. C. Norton, Joe Miller and Bert Hadley.

Bessie Barriscale has completed the final scenes for "The Living Child", and will leave for New York this week.

Harry Cohn has announced the engagement of Gilbert Pratt, Herman Raymaker and Sid Smith to direct future Hallroom Boy comedies. These directors will serve alternately in the production of the Hallroom Boy comedy pictures.

Mr. Cohn has leased space at the Jesse D. Hampton studio, and he will produce there in the future.

Craig Hutchinson, the director, and Roscoe E. Carns, who are under contract to King Vidor, have been loaned to C. L. Chester for the filming of two comedies. These comedy productions will be made at the Francis Ford studio.

ASSO. PRODUCERS

F. B. Warren, general manager of Associated Producers, arrived in Los Angeles this week for a series of conferences with Mack Sennett, J. Parker Read, Jr., Allan Dwan, Maurice Tourneur, Marshall Neilan, George Loan Tucker and Thomas H. Ince, the seven members of the organization. The general meeting was held last Monday night at the Mack Sennett studios, when production plans of all seven producers were discussed. Mr. Warren assured everybody present that all Associated productions are being received with enthusiasm by exhibitors throughout the United States.

It is rumored that Mr. Warren may establish permanent headquarters in Los Angeles, but this could not be verified.

GOLDWYN

Abraham Lehr, general of production at the Goldwyn Coast studios, left for New York on last Sunday. Mr. Lehrman plans to remain in the East for three weeks.

Leroy Scott, a member of Goldwyn's Eminent Authors' Staff, arrived in Los Angeles on Monday of this week. He has come West for the purpose of advising and assisting Gerald Duffey in writing the screen version of his story, "No. 13, Washington Square."

Helene Chadwick and Richard Dix have been selected to head the cast that will appear in the picturization of Rupert Hughes's original screen play, "Mister and Miserable Jones." The direction of this picture will be in the care of E. Mason Hopper.

The cast selected for the production of Roger Cobb's play, "Boys Will Be Boys," is announced to include Irene Rich, Sydney Ainsworth, Edward Kimball, Milton Ross, C. E. Mason and others.

The company which has been filming under the direction of Clarence Badger has just arrived from "location" work at Jackson, Cal.

Mason Litson has begun the direction of the tenth "Edgar Pomeroy" picture based on Booth Tarkington's stories. The title of the new picture is "The Country Cousin."

New West Coast Film Firms

Los Angeles, Cal.—Pacific Overseas Film Co., 238 H. W. Hellman Bldg., Pub. Notice of Dissolution.

Los Angeles, Cal. — The Tubyaiat Press & Photo Play Corporation — Cap. $500,000; Harold A. Miller, William B. Ward, William C. Wilson, Frank L. Miller, Bingham T. Wilson, Joseph J. Stedman, Dave F. Smith.

Glendale, Cal.—Helen Gibson Productions — Moving Picture Producer Style filed by Helen Gibson.

The continuities for three big productions to be started soon under the Goldwyn banner are now under preparation. Reginald Barker will direct "The Bridal Path," the play by Thompson Buchanan; Frank Lloyd will direct the picturization of the original story for the screen written by Gouverneur Morris, the title of which is "The Water Lily"; and Wallace Worsley will wield the magaphone for the original play written by Gertrude Atherton, entitled "Noblesse Obligé."

Victor Schirtzinger is writing the musical score for the picturization of the Detrichstein play, "The Great Lover."

Southern California Theatre Changes

Reedley, Cal.—J. A. Lawand & Samuel Maaser—Will erect Moving Picture theatre.

Huntington Park, Cal.—C. C. & F. B. Lewis—Will erect theatre to cost $40,000.

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

INDIANAPOLIS

Gustav G. Schmidt, president of the newly organized Motion Picture Theatre Owners of Indiana and also head of the city council in Indianapolis, is being talked of for the Republican nomination for mayor in the spring municipal primaries. Mr. Schmidt has gained wide prominence in the city through a number of investigations of conduct of certain officials of the present administration and of the affairs of public utilities. This has taken so much time away from his own business of operating the Crystal and several neighborhood houses that he has not had all the time he desires to devote to the affairs of the theatre owners' organization, he states, but hopes to be able to see a complete gathering of photoplay forces of the state before January when the fight for favorable legislation from the Indiana state legislature begins.

The string of Famous Players productions which the Ohio has been running exclusively for several weeks was broken the week of Oct. 25 with Numa's "The Revenge of Tarzan."

Movies are to break into the winter season at the Murat, the Indianapolis Schubert house, for the first time in the theatre's history the week of Oct. 31, when Fox's "While New York Sleeps" will be shown. Manager Nelson G. Trowbridge turned to the films when he found it impossible to book a suitable legitimate attraction.

T. W. Barhydte, capitalist and former owner of vaudeville houses and lessee of the Grand Opera House in Terre Haute, announces that he has sold his holdings in the Hippodrome of that city and will construct the largest photoplay theatre in Indiana outside Indianapolis in the heart of the business district soon.

Managers and owners of photoplay houses in Vincennes, Ind., are running their own machines as a result of a strike of union operators for a wage scale based on an hourly rather than a weekly scale. The theatres are running as usual.

A number of important deals affecting the ownership of Indiana picture theatres have been consummated recently or are under contemplation. It is announced that J. D. Adams has completed and is now operating the new "Columbia" at Columbia City. The Hornbeck Amusement Co., of Lafayette has purchased the Alhambra and Strand at Knightstown. It is also reported that Clarence Brannigan and Billy Connor, owner and manage, respectively of the Luna-Lite and Marion at Marion, Ind., are about to swing a deal by which they will add the Royal at Newcastle to their string.

H. P. Wolfberg, district manager for Famous Players-Lasky Corporation, was in Indianapolis last week attending the organization meeting of the Motion Picture Theatre Owners of Indiana and inspecting the facilities at the new Famous Players Indiana exchange.

J. Russell Powell, son of a former chief of police of Indianapolis, is a member of the supporting cast in "The Soul of Youth" shown at the Alhambra the first half of this week.

Mme. Olga Petrova, who recently left the "movies" to return to the legitimate stage, was headlined at Keith's this week. Petrova is the wife of Dr. John D. Stewart, formerly of Indianapolis, and was the center of several important receptions given by the socially prominent during the week.

The new Motion Picture Theatre Owners of Indiana organization, perfected last week, is alive and growing fast. President Gustav G. Schmidt, of the Crystal, Indianapolis, reports that the members are having substantial success in the campaign to raise the $3,000 financial quota and to line up the exhibitors of the state 100 per cent solid in order to carry on not only the national movement but also to go into a strenuous battle before the next session of the state legislature to obtain laws favoring the industry.

MILWAULKEE

According to rumors current in Milwaukee that city is to have two new motion picture theatres as a direct result of prohibition. The world famous Schlitz Palm Garden which is an immense hippodrome filled with hundreds of tables and chairs and where the stuff that made Milwaukee famous used to flow into immense steins is to be turned into a photoplay palace in the near future. The Palm Garden is well adapted for a motion picture theatre and could be turned into one with very little expense.

Another Milwaukee institution which thrived in the "good old days" is the Gargoyle restaurant, one of the pet projects of the Pabst Brewing Company. This restaurant is at present dark and it is stated upon good authority that Saxe Brothers, Milwaukee, have taken a short option on the site with a view to securing it and neighboring store buildings for another theatre in the heart of Milwaukee's down town district. The Gargoyle restaurant site is adjacent to the Saxe's Miller theatre.

Attendance records in Milwaukee were completely shattered during the showing of "Humoresque" at the Butterfly theatre in that city. Heretofore Milwaukee theatres felt they were doing a banner business when a production lasted for two weeks, but "Humoresque" fooled them all and played to capacity houses for three weeks. At no time during the twenty-one days was there a let-up of business.

OMAHA

According to a recent article appearing in the Omaha Bee, the Hostettler Amusement Company has filed with the state bureau of securities an application for permit to issue and sell $250,000 in common stock, some of which will be sold in Iowa. The application states that the company has purchased and expects to purchase a line of motion-picture theatres. The main theatre, it is said, will be erected in Omaha at the corner of Fifteenth and Douglas streets. The Rialto, Sun and Liberty theatres of the Princess Amusement Company of Lincoln are mentioned as being among those houses already purchased.

Well informed film men in Omaha say that the Hostettler Amusement Company expects to erect a theatre either on the southeast corner of Fifteenth and Douglas streets or in the middle of the block, east.

A recent announcement of the Overland Amusement Company of Kansas City, Mo., states that it will extend its circuit of theatres to Omaha soon. Erection of an Overland Amusement house will be at Fifteenth and Farnam streets, according to Morris Milder, vice president of the company.

Headquarters of the Hostettler Amusement Company will be in Omaha, well informed film men say.

E. C. Rhodin, manager of First National Circuit office in Kansas City, Mo., spent a week in Omaha en route to a hunting camp along the Platte river. He was a guest of C. E. Holah, the "human dynamo" while in Omaha.

A. R. Pierson has accepted a position as assistant manager of the Strand theatre.

C. O. Kingsley, manager of Realart at Omaha, has been instrumental in placing Realart productions in downtown houses in long succession. "Food for Scandal," starring Wanda Hawley; "The Soul of Youth," featuring Louis Sargent; Constance Binney in "39 East," and "In the Heart of a Fool," have been run in the past four weeks at either the Rialto or the Sun theatres.

Edward Holland, exploitation representative for Mayflower, leaves Omaha this week for New York City for orders on special exploitation work in another territory. Mr. Holland's stay in the West has been replete with timely publicity work originated by him.

E. J. MacIvor, manager of Goldwyn at Omaha; E. C. Jensen, mid-West district supervisor for Goldwyn and Harry Lorch, publicity director for Goldwyn in the middle West, made up a trio of popular film men in Omaha last week. Mr. Jensen and Mr. Lorch stopped in Omaha on a tour of inspection of Goldwyn's branch offices.

H. L. Lefholtz, manager of Universal in Omaha, is on a tour of popular movie towns in his district. Last week he visited Lincoln, Grand Island, North Platte and Kearney, Neb., whence he extended his trip into South Dakota territory.

PORTLAND,ORE

W. E. Keefe, manager of production for the American Lifeograph company of Portland is in California, signing up members of the cast for new pictures to be made during the coming year by this company. Mr. Keefe has just returned from New York where he sold the Lifeograph pictures made last year which include "The Scarlet Tide" and "The Golden Trail," purchased by the Arrow Film Corporation and the "Paul" series of comedies bought by the Pioneer Film Corporation. Jane Novak was star of "The Golden Trail." and the Lifeograph company holds a contract with her for services in four more productions.

"One Thousand Pounds of Harmony" is the manner in which the Liberty theatre, Portland, bills a male trio now making a return engagement. The trio has been over the Jensen and Von Herberg circuit of 27 houses in Oregon Washington, Idaho and Montana and has proven one of the greatest cards ever booked by these theatres.

A. C. Raleigh, manager of the Columbia theatre, is back at his post of duty following a two weeks' vacation. The Columbia theatre is now in its second week showing Cecil De Mille's "Something to Think About." Another Portland picture also in its second week first run is the Gouverneur Morris-Rex Beach production, "The Penalty," starring Lon Chaney. Two weeks is considered in Portland an extremely long period for a first run picture. "Humoresque," which showed this summer at the Columbia, is the only picture in Portland which has consistantly held up for a longer period. It ran 17 days.

J. J. Parker, half owner with Jensen and Von Herberg, of the Majestic, People's and Star theatres and also of the Equity exchange of this city and Seattle, is in California renewing contracts for his cinemas and distribution center. He is expected back before November 2 as he has announced nothing will keep him from casting his ballot on that day.

Frank Borsage, with a good sized company of players, cameramen, architects and others, having spent a month in eastern Oregon waiting for the winter rains to cease, came through Portland last week on their way back to California, with nary a foot of film to show for their venture. With Borsage was Jane Novak who was in Portland just a year before making "The Golden Trail" for the American Lifeograph company. While in the city she called at the Universal exchange where she asked C. W. Koerner, branch manager, to screen for her "Wanted at Headquarters," the first starring vehicle of her young sister Eve.

Associated First National pictures has announced that November 1 a branch exchange will be opened in Portland. It will operate under the Seattle Exchange, but will have separate copies of all films.

To show Portland what a great opportunity it is making in ship building at home the vessels built in the city, the Grant Smith & Co. had a motion picture taken of the crack six-masted schooners, Oregon Pine and Oregon Fir. These two schooners have already completed their first voyage and the film story of their history dates from the first work on their hulls to their launching first trip and first return to the home port. The film was shown at the Liberty theatre in connection with Dorothy Dalton's "Half an Hour."

O. M. Whittington, owner of the Grand and Liberty theatres at Bend Ore, visited Portland exchanges recently and contracted for many of the larger films. Among his contracts was one for the serial, "The Phantom Foe."

Dr. Howard S. Clemmer of the Clemmer theatre, Spokane, was another Portland visitor. He represented the firm of Clemmer and Lamback, which has the Associated Producers' franchise for the Oregon territory. While here Dr. Clemmer initiated several into his famous "Redhead" club.

A. H. MacDonald of Eugene, Ore., reports work on the Oregon theatre, which during recent months has been under reconstruction, almost completed. Eugene is the seat of the state university and no efforts have been spared to make the Oregon theatre as attractive as possible to the student life. Mr. MacDonald is also the owner of the Rex theatre and has a controlling interest in the Eugene theatre, in which show both stage and screen productions.

William Ely, manager of the Hippodrome, one of Marcus Loew's chain of combination theatres, has announced that all Metro attractions will show at his theatre for their Portland first run. In proof of this Manager Ely is this week featuring "The Mutiny of the Elisnore." The Hippodrome policy of using serials the latter part of the week will still be adhered to, according to Ely.

NORTHERN NEW YORK

Bill Allen, manager at the Vitagraph office in Buffalo for over six years, has been appointed manager of the Toronto exchange of the same company. He will assume his new duties November 1. Mr. Allen will be succeeded at the local office by J. E. Kimberly, now manager of the Pathe exchange. Mr. Kimberly's successor has not as yet been named.

The Shattuck theatre in Hornell, N. Y. was entered by burglars early on the morning of October 18 and the safe in the box office cleaned of about $1,500. One man was arrested a few hours after the job. He gave his name as Edward Denike, Kingston, N. Y. It is alleged several hundred dollars of the theatre loot was found in his pockets. The Regent theatre, Buffalo, had its safe robbed of $1,000 only a few days ago. It looks like a drive is on.

George W. Erdman, former manager of the Paramount exchange in Cleveland and now district manager for Select, with supervision over the Buffalo, Pittsburg, Cleveland and Detroit offices, was in Buffalo last week getting acquainted with local exchange officials. Mr. Erdman is a former manager of the Elmwood, Buffalo.

The new Savoy theatre has reopened in Syracuse after being closed for several months for alterations. A $10,000 organ, new lobby decorations, stage setting and many interior improvements are features of the new house. "Madame X" was the opening attraction.

The Motion Picture Operators' Union of Buffalo held their annual ball in Eagles' hall, Thursday evening, October 28. It was attended by exhibitors, operators and exchange employes and was a big success.

Fred M. Zimmerman, president of Nu-Art has purchased a boat load of films in New York, among which are Babe Ruth in "Headin' Home," "Keep to the Right," Equity special; "Voices," a Victor Kremer subject; Edith Taliferro in "The Rich Slave," Jack Sherill and Ruth Clifford in "The Invisible Ray," "The Blazed Trail," two-reel stories and the new Billy West and Frazee comedies. Nu-Art has the state rights on these pictures outside north of Westchester county.

A meeting of the Buffalo Exchange Managers' association was held in the Hotel Iriquois on Monday, October 25 to discuss the poor transportation conditions in this part of the state. Fred M. Zimmerman, president, presided.

Fred Gillen not being thoroughly convinced that the public is tired of war pictures presented the U. S. Official War Films at the Armory theatre in Binghamton, N. Y., recently for a two-day run and did such a large business that he promised to rebook the pictures for an early showing.

Allan S. Moritz, of the Famous Players-Lasky Exchange, reports that his office was tied for third place in the recent nation-wide sales drive. J. Walter Bengough, formerly with Dooley, has been engaged by Mr. Moritz as a salesman.

General Manager C. A. Taylor, of Gardiner Pictures, Inc., announces that commencing Monday, October 25, his company will inaugurate a No-Deposit system. "Buck" says the system is the coming thing. The Gardiner company has purchased 15 "re-created" Harry Carey subjects. "Buck" left for New York Sunday, October 24, to look over some new subjects.

Ollie Stacey, manager of the Majestic, Albany, has purchased the Empire, Glens Falls, N. Y., from Lew Buettner. Pictures and vaudeville will be the policy.

T. J. McCarthy has bought the Empire theatre in Port Henry, N. Y. Mr. McCarthy owns the Liberty theatre in the same city.

Harry E. Lotz, Realart manager has signed up the Oakdale, Buffalo, and the Majestic, Hornell, for the Realart franchise.

John Walker will open a new theatre in Schenectady, N. Y., on Thanksgiving Day. The house will seat 1800. Mr. Walker also operates the Lincoln in the same city.

N. I. Filkins has engaged Ben Abrams, formerly with Goldwyn, as a member of the Merit Film Company sales staff. W. C. Fickeisen on his tour of the state last week, booked eleven houses north of Watertown, N. Y., with Merit subjects.

D. Stoll has purchased the Abbott theatre in South Buffalo from J. H. Smith.

Sol Katzick has bought the Seymour theatre, a neighborhood house in Syracuse.

Charlie Smith of Hornell is spending $20,000 on remodeling the Shattuck theatre.

Charles Nickum's new Gem theatre in Olean, N. Y., at First and State streets, will be open for business within the next month.

An agreement has been reached between the Mark-Strand and Shea Amusement Company officials whereby there will be a division of the First National output in Buffalo. Under the agreement Shea's Hippodrome gets Norma Talmadge and the Strand Charles Ray and Norma Talmadge for the time being.

Eddie Hayes, city sales manager for First National, has closed contracts with Harry Marsey, president of General Theatres Corporation for the company's product up to the franchise. These productions will be shown in the Circle, Allendale, Marlowe, Ellen Terry, Circle and Star. Mr. Hayes also reports that Shea's North Park theatre has signed a franchise and that the Feiber & Shea Company in Jamestown has booked a large number of F. N. subjects.

Walter Hayes, one of the officials of the Mark-Strand Company, announces that the new Strand in Albany will open Monday evening, November 8. The manager will be William F. Brooker, formerly with the Fox publicity forces, and Walter Roberts, formerly assistant manager at the local Strand, will occupy a similar position in the Capital City house.

C. A. Taylor, general manager of Gardiner Pictures, Inc., announces that the company has acquired the state rights on the Vod-a-Vil Movies. H. S. Gans is now in charge of the Special Pictures Company department. Mr. Taylor will soon leave on an extended tour of the territory. He also expects to add three new members to his sales staff soon, because of the rush of business.

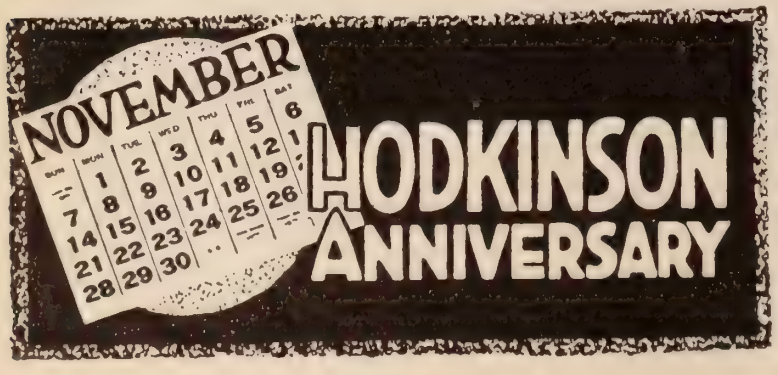
Lou Barter, manager of the Oliver in North Tonawanda, had almost every kiddie in town in his theatre on the morning of Columbus Day, when he put on a special show for the little folks and gave each one a bag of popcorn to enjoy during the performance.

Local exhibitors gave their aid to the University of Buffalo campaign for $5,000,000 last week. On the theatre committee were I. M. Mosher, John R. Oishei, Dr. Peter C. Cornell, Harold B. Franklin, E. O. Weinberg, Bruce Fowler, Elmer C. Winegar, Henry Carr, A. L. Skinner and Harry Marsey.

The Regent theatre, Main and Utica, was robbed of $1,000 in cash on Sunday evening, October 10, when burglars getting in through a rear door broke into the office, jimmied open a safe and made off with the long green. J. H. Michael, manager of the Regent, reports the loss covered by insurance. The burglars carried the safe from the office upstairs to the ground floor. It was a clean getaway.

Cass Staley has purchased the Lincoln theatre, Rochester, from Hugh Davis. Mr. Staley owns the Rose Garden theatre in the same city.

Papers have been filed in the county clerk's office by the Olympic Amusement Company, operating the Olympic, Lyric and other houses in town, increasing the capital from $75,000 to $675,000.



Dan Savage, manager of the Empire State Sales Company and the Educational Exchanges in the Palace Theatre Building, reports that he has placed the entire Educational output with Bill Callahan of the Regorson Corporation, Rochester, controlling the Regent, Piccadilly, and Loew's Star. He has also signed up the Universal, Auburn; Avon, Utica; Strand, Victoria, Central Park, Star and Rivoli, Buffalo. Mr. Savage has also booked the Annette Kellerman slow motion pictures for a run at the Palace.

CLEVELAND

Of interest to all schools, churches, public halls, private residents and others who want to give private exhibitions of motion pictures is the announcement that the Zenith Portable Motion Picture Projector, manufacttured by the Safety Projector and Film Company, Duluth, Minn., will be distributed throughout Ohio, Michigan and Kentucky by the Standard Film Service Company, Sloan Building, Cleveland, Ohio.

The Cleveland Normal School has led the way, and has already installed a Zenith machine in its auditorium, to be used for educational purposes. Other schools and welfare institutions have expressed favorable criticisms of the Zenith, commenting especially upon its simple mechanism, and the safety devices employed, which make it practicable for general use.

Billy Exton of the Supreme Feature Film Company of Pittsburgh is playing a return engagement in Ohio with "Mickey" and "The Spoilers." He arrived in Cleveland this week with a lot of new prints of these pictures, and is planning to repeat the success he made with them on his initial appearance. Exton is making his headquarters at 305 Sloan Building. Physical distribution of the features will be handled by the Sterling Film Service Company, 305 Sloan Building.

"The County Fair" was sold this week to Phil Selznick, for distribution in the state of Ohio. The sum paid for the state rights to this Tourneur picture is said to be $15,000, which, if true, is more than Ohio generally pays for its independent pictures.

Phil Selznick, who used to be connected with the local Select office, is going it alone these days, under the title of Phil Selznick Productions. He is located at 318 Erie Building. Selznick expects to play "The County Fair" big throughout the state, giving it a regular circus setting wherever possible. Exhibitors hereabouts were all interested in the announcement of Selznick's purchase, for only good reports have been heard of the value of "The County Fair" as a box office attraction.

Comic Classics, released by Special Pictures Corporation, are coming along strong out here. They are now showing regularly at the Strand, Metropolitan, Orpheum and Knickerbocker, all first-run houses. due to the tireless energy of Frank Marshall, manager for Special Picture Corporation in these parts.

Hoffman-Palace theatre, the new million dollar theatre which has been in the course of erection on Euclid avenue and East 101st street for the past year, will open October 31 under a straight motion picture policy. Will Marshall, manager of the Hoffman-Palace, made this announcement the other day, putting an end to the uncertainty that has heretofore obtained in regard to the established policy of the house. There will be a news reel, a comedy, a specialty number, and a feature on each and every program. "The Devil's Passkey" has been selected for the opening feature. The Hoffman-Palace has 1400 seats, and when completed will be one of the finest houses in the country.

"Parlor, Bedroom and Bath," released through Metro, has been passed by the Ohio Board of Censors, after long deliberation on the part of the Censor Board. There were quite a few eliminations ordered. Also, a foreword was added, which reads:

"In presenting 'Parlor, Bedroom and Bath,' the author expressly desires to eliminate all possibilities of its being taken seriously by his audiences.

DEAD MEN TELL NO TALES

"The bow-knots of matrimony oftimes loosen and come untied, and twentieth century married life becomes a rollicking, merry-go-round of dizzy varicolored mistakes.

"The pen of the author, dipped in imagination's ink, has written 'Parlor, Bedroom and Bath' to entertain you. The situations are what might be attendant upon your own case should you feel the traces of double harness loosening.

"But, after all, you will find this little burlesque on married life a palatable antidote for the blues, and a humorous swan song in which Cupid plays in discords of snarps and flats and tears, finally merging into a crescendo of harmony and laughs."

Palmer Slocum wrote it.

Bert Stern, Metro salesman, has been transferred from the Cleveland office to Detroit.

Fred G. Sliter, division manager for Robertson-Cole Company, who has been recuperating at Mt. Clemens, Michigan, for the past two weeks, stopped off in Cleveland for a few days this week on his way to New York, where he has gone to attend the initial screening of Robertson-Cole's big picture, "Kismet," featuring Otis Skinner.

Al Lebensberger, local Robertson-Cole manager, went to New York to attend the screening of "Kismet."

William Shapiro, erstwhile manager of the Fox Exchange in Cleveland, and now connected with the company's New York office, was in town the latter part of the week, looking over the local film situation.

CANADA

The special feature, "Open Your Eyes," dealing with the so-called "social evil," has had an interesting time of it during its comparatively brief career in the Province of Ontario. The picture was formally approved by the Ontario Board of Moving Picture Censors and was publicly screened in Windsor, Ontario, last summer. The picture was taken to Toronto, where it was scheduled for showing in the Massey Hall, Toronto, the large concert auditorium of the Ontario Capitol. The run was being extensively advertised when announcement was made that the Provincial authorities had recalled the feature. It was intimated that the approval of the censors had been rescinded by Hon. Mr. Drury, Premier of the Province.

On October 22, announcement was made that the picture had once more been approved for public presentation in Ontario, but this time by Hon. Peter Smith, the Provincial Treasurer, under whose jurisdiction the censor board is conducted. The feature was booked for presentation during the week of October 25 at the Strand theatre, Toronto, this being one of the large downtown houses in Toronto owned by the Famous Players Canadian Corporation. The feature was produced by the United States Public Health Service, it has been announced. Prior to its presentation at the Strand, Toronto, the picture had received the endorsement of a number of prominent Canadian medical authorities and social workers.

The application of the Canadian Educational Films, Limited, of Toronto, for an injunction to restrain the Specialty Film Import, Limited, Toronto, producers of the British-Canadian Pathe Weekly, and the Strand and Regent theatres, Toronto, from distributing or presenting the moving pictures of the big horse race between Man o' War and Sir Barton for the $75,000 purse and the $5,000 gold cup at Kenilworth track, Windsor, on October 12, was refused by Mr. Justice Middleton at Osgoode Hall, Toronto. The Educational Films Corporation had secured the exclusive moving picture rights for the big event and had prevented all camera representatives of other companies from entering the Kenilworth Jockey Club on the day of the race. In spite of precautions pictures of the race were presented at the two Toronto theatres on the day following the event.

Counsel for the defendants, Mr. A. C. McMaster, informed the court that the pictures involved in the case had been taken from lorries on the outside of the jockey club park and he claimed that no trespass had been committed in the taking of the pictures in this manner. He was upheld in this contention, it is said, by the judge, who refused to grant the restraining order. The views consist of pictures of the two horses in training for the race, detectives guarding the horses and several flashes of the race itself, which, apparently, had been taken with the telescopic lens. There were also pictures of the big crowd entering the grounds and of the officials in charge of the race.

Loew's seventh theatre in Canada will open at Ottawa, the Canadian Capital, on Monday, November 8, according to an official announcement. The opening attraction will be D. W. Griffith's "The Love Flower," and it is the intention to have a number of prominent moving picture stars present for the opening ceremonies. The Loew chain now comprises theatres in Toronto, Hamilton, London and Montreal, as well as Ottawa. The Ottawa house has been under construction for the past sixteen months, progress having been very slow on account of scarcity in materials and labor.

The magnificent new Pantages' theatre in Toronto, which is credited with being the largest theatre in Canada, with its 3,700 seats, is to have an organ. A Hope-Jones instrument is being installed.

A new departure in moving picture trade circles of Canada is the establishment of a "Photoplay News Service," with headquarters in the Hermant Building, Toronto. This service syndicates a column of moving picture news to Canadian newspapers each week and an attempt is made to give real news of the trade in addition to announcements regarding pictures and stars. News was released recently regarding the establishment of the Canadian Educational Films, Limited, the extension of the Allen Circuit of theatres, the taking of pictures of the big horse race at Windsor and other items.

Mr. P. G. Demetri has opened a brand new moving picture theatre in Montreal, Quebec, which is known as the Belmont theatre. It is located in the north end of the city.

James Travis, formerly manager of the Mutual and Pathe offices in Toronto, and more recently manager of the Select office in St. John, N. B., has returned to the Pathe organization and is serving as special sales representative at Toronto.

A. M. Wilbur has resigned as Toronto manager of the Vitagraph Corporation, to become manager of the Winnipeg office of the Select Pictures Corporation of Canada. Mr. Wilbur is well known in the Canadian West, having been the Winnipeg manager of the Vitagraph Company for a number of years before going to Toronto a few weeks ago.

Martin Barnett has been appointed Ontario sales manager for the Canadian Educational Films, Ltd., with offices at Toronto.

Quite a shake-up has occurred among the managers for various theatres in Eastern Canada controlled by the Famous Players Canadian Corporation, Ltd. The theatres affected include those at Toronto, Ottawa, Kingston and one or two other centers.

Harry Pomeroy has returned to the management of the Strand theatre, Ottawa, after having had charge of the Strand theatre, Toronto, for several weeks. Mr. Pomeroy replaces Mr. Harry Vance, who has been transferred to another city. Mr. Harold Hitchison, assistant manager of the Regent and Strand theatres, Toronto, for several years, has been appointed manager of the Strand theatre in Kingston, Ontario. Mr. J. Eaton has been placed in charge of the Alhambra theatre, one of the new and large suburban theatres of Toronto. Mr. Clarence Robson, a veteran showman and one of the most prominent exhibitors in Canada, will manage both the Regent and Strand theatres of Toronto, these being two large downtown houses. Mr. Robson has directed the operation of the Regent theatre for a year or more, and will now conduct the two houses.

The Famous Players Canadian Corporation recently opened a brand new theatre at Oshawa, Ontario, an automobile manufacturing center of 12,000 people. According to General Manager Thomas of the F.-P. Canadian company, the new theatre there is one of the most beautiful and complete houses to be found in a city of this size in the whole of Canada. A veteran exhibitor has been placed in charge of the new Regent theatre in Oshawa in the person of Mr. I. S. Smart of Port Hope. Mr. Smart has been a prominent figure in the moving picture business of Canada for many years. He has been actively identified with the Moving Pictures Exhibitors' Protective Association of Ontario in the past. Mr. Smart formerly conducted his own theatre in Port Hope.

Basil Horsfall, proprietor of the Tivoli theatre, Bleury and St. Catherine streets, Montreal, Quebec, has taken over the Sun theatre on Notre Dame street, and will conduct both houses in the future. Not long ago the Tivoli theatre, Montreal, closed a contract for the first run of English features released by the Anglo-Canadian Picture Plays, Ltd., of Montreal and London, England, through the Specialty Film Import, Ltd., of Montreal.

Herb Jennings, formerly manager of the Allen's Danforth theatre, Toronto, has returned to Toronto from Quebec City and has been placed in charge of Allen's St. Clair theatre, one of Toronto's new large theatres. Mr. Jennings spent a number of weeks in the capital of Quebec to reorganize the Allen theatre there. Mr. Jennings is one of Canada's veteran exhibitors. His father is manager of the Imperial theatre, Kitchener, Ontario.

BOSTON

The Commonwealth Photoplay Corporation has taken over the Hatch Photoplay Service and is distributing Ben Turpin and other popular comedies from their office at 12 Piedmont street. John H. Foy, formerly connected with the Hatch company, is the New England manager for the Commonwealth.

Joseph Raymond, who opened the Powers Broadway theatre last month, has been succeeded by Julius Smith. Besides managing the Broadway Mr. Smith also has charge of the Orient Garden in East Boston and Congress Hall, South Boston.

Members of the Boston film colony came to the fore in a worthy movement when they furnished pictures used at the benefit performance for the family of the late James W. Mullaly of Cambridge. Mr. Mullaly, a gate-tender at the North Cambridge railroad crossing, lost his life in an attempt to save that of Mrs. Emma Osgood, an aged woman who had wandered in the path of a speeding express train. The benefit was staged Sunday, October 31, at Gordon's Central Square theatre, Cambridge. James Sayre, the manager of the house, supplied vaudeville.

Manager Scheffitz of the Garden theatre, Springfield, Mass., has bought the property of the Allah theatre and is having it remodeled.

At a meeting of the Allied Theatrical Managers' Association of Massachusetts, Robert G. Larsen was elected president, George A. Giles vice-president and Richard Drown treasurer. The organization will take an active interest in affairs this season.

At the Majestic theatre, D. W. Griffith's "Way Down East" is closing a successful run of over a month. The picture was shown to filled houses for this entire period with prices ranging from fifty cents to $1.50. A selected orchestra of thirty pieces furnished excellent interpretation of the picture and the management introduced a quartet, which rendered 'In the Gloaming' and 'Just a Song at Twilight' when the farm yard scenes were shown.

William H. Jenner, who opened the New England agency of the Associated Producers, Inc., at 28 Pedimont street recently, reports that the new films are being well received in the biggest houses in New England. Mr. Jenner was formerly connected with the United Artist Company.

"The results of the pictures received at the Boston office are very encouraging, and managers are loud in their praises," says Mr. Jenner.

The Boston operators are granted an increase of $12 a week, which brings their salaries up to $57.50 a week. The new increase which the union demanded was met by the exhibitors with very little dickering.

Believing that the public are anxious to know what goes on behind the scenes, the Park Square theatre has completed bookings with the Associated Producers, Inc., for "How Thomas Ince Makes Pictures." The date when the enlightening film will be shown has not yet been set.

ATLANTA

Wassman & Stephens, Atlanta, state that they have purchased the rights in this territory to the Gaumont serial, "In the Clutches of the Hindoo," and the feature, "The Devil's Angel," starring Helen Gardner.

Miss Susie Baxley, the only woman traveling representative in this territory, and who does her traveling in the interests of Wassman & Stephens, has started a new and thriving little concern of her own, known as the Emergency Film Service, which is designed to protect exhibitors from the much dreaded mis-outs.

Mr. Albert Sottille, of the Pastime Amusement Company, Charleston, S. C., is building a new theatre in Charleston. It is now well on the way to completion, though it has not as yet been named. It will seat twenty-three hundred people, and will have several features that are quite new to southern theatre patrons. One will be a nursery—one of the largest and most complete in the South. Three expert trained nurses will be on duty in this nursery to care for the kiddies and amuse them, while their tired mothers see the pictures.

S. A. Lynch, by his purchase of the Palace, Princess and the old Macon theatres, completed his conquest of Macon, Ga. It is reported, unofficially, that the purchase price in this deal, for the three theatres, was $150,000.

It is estimated, conservatively, that 171,666 people attended the reopening of the Lyric theatre, Richmond, Va., as a picture house, when Thomas Meighan made a personal appearance. Mr. Meighan had a busy day of it—he appeared at three shows, spoke to the Boy Scouts at the Hotel Jefferson, addressed the Kiwanis luncheon and shook hands so much that he finally had to use his left hand to finish up. Although the State Fair was in active competition, there were, by actual count, 2,500 more paid admissions to the Lyric than there was to the fair.

Doris Kenyon and her company of thirteen, with Director Johnson, are at work in Knoxville, Tenn., filming scenes for "Footsteps," which will be Miss Kenyon's next picture.

The first organization of Kentucky exhibitors has been completed, with L. J. Dittmar, manager of the Rialto and Majestic theatres, Lexington, as president and C. W. Krebe of the Cherokee, Louisville, as secretary and treasurer. They adopted resolutions much after the line of other state organizations affiliated with the national body of the M. P. T. O. A.

Durham, N. C., is quite incensed over the action of the City Council in adding an extra license fee of $50 to every machine displaying advertising slides on the screen. All theatres have ceased the advertising slides, but there is considerable indignation over what all feel to be a keen injustice.

CINCINNATI

A. E. Mittendorf and associates are negotiating for the lease of Robinson's Opera House, Ninth and Plum streets, with a view to converting it into a motion picture theatre.

The local Robertson-Cole office and the Pioneer Film Corporation, which have leased space in the Film Exchange Building, Pioneer and Broadway, have commissioned the Leibold-Farrell Building Company to make alterations and changes according to the Eastman specifications for the storage of films. The changes will cost approximately $4,500.

The International Film Company will open an office on the ground floor of the property at 138-140 West Seventh street. The lease is for three years at $185 a month.

Miss Billie Biddle and Miss Elizabeth Smith, former employees of the Colonial theatre, who were indicted with Joseph Noterman on a charge of embezzlement, were given suspended sentences to the Marysville Prison for Women when arraigned in Common Pleas Court this week. Their former employers asked for leniency in their sentence.

PROV., R. I.

The Rialto theatre, of which William J. Mahoney is the manager, celebrates its first birthday during the week of October 11. For the occasion Norma Talmadge in "Yes and No," and Bert Lytell's "The Price of Redemption" have been booked. During the year just ended some excellent photoplays have been presented at this theatre, and it may truly be said that the year has been a profitable one.

Samuel Bomes, an architect in this city, is building a new theatre on Broad street, in the residential section. It will be called the Liberty theatre and will be completed about the first of the year.

The Rialto theatre in Providence "blossomed" out on Columbus Day with a new sign, much larger and with a greater decorative scheme than the old one. The former one was removed to the new Rialto Hotel, which will cater to theatrical folk.

The Victory theatre played "Youthful Folly," starring Olive Thomas, during the week of October 11, playing to capacity houses. The press agent made considerable out of the recent unfortunate death of the young woman, and possibly this had something to do with the attendance.

LANSING

Michigan picture fans are watching with considerable interest for the forthcoming release, "Over the Hill," a screen dramatization of Will Carleton's poem of the same name. It is a William Fox Corporation production.

Coincident with the production of the film is the meeting the last of this month at Hillsdale, Michigan, of the Will Carleton Memorial Association. This association plans to place bronze markers at the old home of Will Carleton, near Hudson, Michigan, and at other points made famous by his poems.

A sizable amount has already been secured for a Will Carleton Memorial fund, to assist needy students at Hillsdale College, at Hillsdale, Michigan.

Carleton is one of the few Michigan poets. His "Over the Hills to the Poor House" was his best known—so well known in fact, through two or three generations that the expression "over the hills to the poor house"—is a household vernacular.

Carleton is the first Michigan poet to have one of his compositions taken for adaptation to the screen. He was born at Hudson, Michigan, Oct. 21, 1845.

"Stage and Screen," a new publication for the local theatregoer, had its first appearance during the past week here. It is distributed to patrons of the Gladmer and Colonial theatres here and a mailing list in Lansing and the surrounding territory is filled weekly with it. The publication contains the programs, news and general information about both the Gladmer and Colonial theatres. Harry Guest is editor of "Stage and Screen."

DETROIT

A state convention of sub-franchise First National holders in Michigan has been called for November 4 in Detroit.

Two new residential theatres have just opened, the Holbrook and the Grand Victory. Both are small but well built and prettily decorated houses and each opened to capacity, one with "45 Minutes from Broadway" and the other with "Help Wanted, Male."

The Michigan Motion Picture Exhibitors' Association has filed a complaint with the Detroit News over the publication of a story which ascribed an attempted hold-up of an oil station by a small boy to moving pictures. The boy said he was just playing a game, and pictures had nothing to do with it. The News is understood to have so slurred the picture industry in its news and editorial columns that the theatres have retaliated. No theatre gives the News more than a two-inch display advertisement on Sunday and a one-inch daily card. Some of the theatres do not use the News at all.

John H. Kunsky has purchased the Michigan rights on "Madonnas and Men." It will be shown at the Madison the week of October 31 and will be preceded by an advertising campaign.

Will M. Elliott, managing director of the Majestic, who has been seriously ill ever since the house opened, is on the road to recovery.

The Riveria theatre at Niles, seating 1,000, is scheduled to open on Thanksgiving Day.

Fitzpatrick and McElroy have leased the Iris theatre, St. Johns, and added it to their big circuit in the state.

Detroit now has a new first-class motion picture theatre in the Majestic, which re-opened its doors recently, the principal film attraction being Thomas Meighan in "Civilian Clothes." The house was taken over by Phil Gleichman and was re-decorated and refurnished with new scenery, carpets, electrical fixtures, organ, projection machines and everything else essential to a modern photoplay house.

Mr. Gleichman was in receipt iof several score telegrams from motion picture stars and producers, including Adolph Zukor, Thomas Meighan, Roscoe Arbuckle, Alice Brady, Gloria Swanson, Cecil B. De Mille, and others. Will M. Elliott is house manager and Francis A. Mangan, production manager. A $5,000 advertising campaign preceded the opening, every medium available being employed with the result that the first week saw capacity audiences at every performance.

The Majestic will change its programs every Saturday, which is an innovation so far as Detroit is concerned, the bill running for a week.

Kimmell Brothers have purchased the Royal theatre, at Royal Oak, a suburb of Detroit, from Edward Beardslee. The house seats 600.

W. T. Snowden, formerly publicity man for Robertson Cole in Detroit, has joined the Standard Film exchange forces.

Independent Master Films, Inc., have purchased the state rights exchange, operated by Joe Horwitz.

OKLAHOMA CITY

Okmulgee, Okla., may boast of having the finest amusement palace in the entire southwest, none of the larger cities excepted. Oil was primarily the cause of its erection as the owners, F. A. Young and John A. Feeney, have been so fortunate in their drilling operations in the Okmulgee neighborhood that they felt indebted to build some sort of a monument to the future success of that city. They have spared no expense in building the monument, as it was constructed at a cost of $525,000.

The building, which is called the "Hippodrome Amusement Palace," was formally opened September 30, at which time dancing, high-class vaudeville, and other amusements were enjoyed. The structure has a seating capacity of 2,000 and is provided with a natatorium, size 50x100 feet; a dancing pavilion, 100x 100, and with a roof garden around the entire dome of the dance pavilion. It has also a large café and soft drink parlor, and is equipped with the largest stage in the southwest.

A moving picture show exclusively for negroes, was recently opened up by C. E. Bailey, at Hugo, Okla. The theatre will seat 1,400.

McGinney and Weaver are erecting a theatre at Wilburton, Okla., with 600 seating capacity. The theatre cost about $10,000, and is modern and up to date.

Ed. Turner has sold his interest in the Mutual theatre at Meeker, Okla.; to Messrs. Elmer Walker, J. G. Walker and T. L. Oehmke. At the same time he and his brother bought a picture at Cashion, which will be run by Leonard.

The Queen theatre at Ranger Texas, owned by R. J. Stinnett, was destroyed by fire recently.

A new $5,500 Wurlitzer orchestra piano has been installed at Rogers, Ark., by C. E. Robertson in his Victory theatre. The machine is a duplex U style and is operated by a two horsepower motor which supplies a good volume to the five sets of pipes.

The Palace theatre at Terrell, Texas, is being remodelled throughout and a number of new seats installed.

The Dreamland theatre at Canton, Texas, has been sold by C. L. Beard to C. G. Bailey.

Hot Springs, Ark., is soon to have a theatre for the exclusive use of negroes, and the building when completed will probably be the finest institution of its kind owned and operated by negroes in the country.

The Vapor City Amusement Company has been incorporated with a capital of $100,000 stock to build the theatre. The company is headed by some of the leading negro citizens of the community. B. C. Truman is president; Josephine Claridy, vice president; L. R. Wilson, secretary; Clara Truman Clerk and H. L. King, stock salesman. The location of the proposed theatre is just south of the Pythian bathhouse on Malvern avenue and will cost about $75,000.

NEW ORLEANS

The Harcol Film Company observed New Orleans' annual moving day, October 1, and now has its laboratories and salesrooms occupying the whole of a four-tory building, 330 Camp street. The concern formerly was above the Tudor theatre. It formerly had its laboratories on Broad street, considerable distance from the office and salesrooms. It is distributor in all Southern States for the DeVry projector and has branches in Atlanta and Louisville. A. Harrison, Jr., former newspaper man, is president.

Col. T. C. Campbell, manager of the Tulane (Klaw & Erlanger) and Walter Kattman, Loew's Crescent, attended the opening of Loew's new theatre in Memphis, Tenn.

Ed Evans, former star roadman for Consolidated, is the new exchange manager for the new New Orleans exchange of Educational and will handle Louisiana and Mississippi.

E. V. Richards, general manager of the Saenger Amusement Company, spent most of the summer touring Europe with President Julian Saenger, has returned to New Orleans. Mr. Richards and Secretary L. M. Ash came to New Orleans from New York by boat.

Wylie Pope, former Goldwyn Exchange manager, will leave New Orleans about the middle of this month to take charge of his new theatre in Americus, Ga., in partnership with Arthur Lucas, of Atlanta, a former district manager for Goldwyn. Mr. Lucas heads a string of about fifteen theatres.

New Orleans theatres are in another charity campaign, but this one they are more willing to assist than some others because it is for the local society. Four minute speakers and special songs are being provided.

SAN FRANCISCO

Leon Levy, former assistant manager of the Imperial Theatre, San Francisco, has been promoted to the managership due to the vacancy caused by the acceptance by Harry David, former manager, of the managership of the "State" Theatre in Oakland. Mr. David was with the California and Portola theatres for nine years. Sol Pincus, formerly publicity director at the Imperial is now house manager and treasurer in Mr. Levy's former position.

Harry Ginsberg, assistant to General Manager Earl Hammond of the Educational Film Corporation, was a recent visitor to San Francisco. He stopped at the St. Francis hotel. Mr. Ginsberg has left for Seattle, on a tour of the United States installing branches and inspecting exchanges.

Loot of the old Essanay studio at Niles was reported by Charles H. Boysen, Los Angeles promoter, who claims that the film, "Dust of Dawn," yith plates, negatives and three sets of scenery were carried off. The lost material is valued at $15,000.

SPOKANE

Contracts have been closed here for a 100 percent Fox program this winter by the Stilwell Theatre company at the Casino and Class A theatres in Spokane. The stars include William Farnum, Tom Mix, George Walsh, Louise Lovely, Shirley Mason, Buck Jones and William Russell. The bookings include super-specials, 26 Sunshine comedies, 104 editions of Fox News and 52 Mutt and Jeff animated cartoons.

L. Sturm, personal representative of the Fox Entertainments, was here this week and closed the year's contracts with C. E. Stilwell, manager, and Walter Fenney, assistant manager. The super-special "When New York Sleeps," said to be one of the most pretentious pictures ever produced by the company, will appear at an early date. It is an all-star production depicting in three episodes the night life in New York, giving glimpses of suburb life, the gay white way and the tragedy of the East Side.

The Marshall-Neillan Film company of Los Angeles, Cal., was through Spokane recently enroute home from Glacier National park, Montana, where the company has been making pictures. There were nearly 60 in the party, which was in charge of Thomas Held. The company has been making pictures in the park, employing 300 of the Blackfeet Indians there in scenes for "Custer's Last Stand."

SPRINGFIELD, Mass.

Walter M. Merkle, formerly manager of Poli's theatre at Hartford, Ct., for a time with the Selznick Motion Picture Studios, recently assumed the management of the new Capitol theatre in this city, succeeding George H. Dumont. Prior to entering the theatrical field, he was a newspaperman, having served as dramatic critic of the Worcester (Mass.) Telegram and later he was connected with the Boston Traveler. He also has had theatre supervision in Worcester.

It is planned to restore the singing and other musical acts on the Capitol program as an important accompaniment to the high-grade motion pictures shown.

ALBANY

D. H. Finke of New York has assumed the management of the Palace motion picture theatre in Schenectady, succeeding his brother-in-law, William M. Shirley, who has become director general of the Max Spiegel enterprises, and which include houses in Newark, Hartford, Far Rockaway, Allentown, Reading, Toledo and elsewhere, besides the Max Spiegel road shows. Before leaving Schenectady, Mr. Shirley was tendered a reception and "good by" gathering by his employees.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Blue Moon (Special Cast)
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5
The Week End (Margarita Fisher).....6
A Live Wire Hick (William Russell).....5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
Bitter Fruit (Special Cast).....5

"TEX" SERIES

Circumstantial Evidence (Glen White).....5
The Wall Street Mystery (Glen White).....5
The Unseen Witness (Glen White).....5
The Trail of the Cigarette (Glen White).....5
Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath).....2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

The Magic Life (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon).....6
Woman Above Reproach (Florence Chase).....6
Evolution of Man (Special Cast).....6
Woman of Mystery (Cunard-Ford).....5
When Quackel Did Hyde (Charlie Joy).....5
Thirty Years Between (Vera Stewart).....5

HARRY CAREY TWO REELERS

Wanderer.....2
Sheriff's Dilemma.....2
Brothers.....2
His Desperate Deed.....2
Beyond All Law.....2
Tenderfoot's Money.....2

JOY COMEDIES

The Hoodoo Watch.....2
Three of a Kind.....2
Stone Quarry Romance.....2
Too Much Garlic.....2

C. B. C. FILM SALES

State Rights

The Victim.....6

HALL ROOM BOYS COMEDIES

Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs.....2
Aug. 5—Some Champs.....2
July 22—Wild, Wild Women.....2
July 8—Stung Again.....2
June 24—Back on the Farm.....2

CREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

STAR RANCH WESTERNS

One two-reeler every two weeks.

CAPITAL FILM COMPANY

RITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap.....2
Traitor's Vengeance.....2
The Girl of the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
Fight to a Finish.....2

ESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy Takes a Dancing Lesson.....1
Flat Hunting.....1
Andy Visits His Mama-in-Law.....1
Andy Plays Golf.....1
A Quiet Day at Home.....1
Andy on a Diet.....1
Andy's Wash Day.....1
Andy's Night Out.....1
Andy and Min at the Theatre.....1
Andy Visits the Osteopath.....1
Andy on Skates.....1
Andy's Mother-in-Law Pays Him a Visit.....1
Andy's Inter-Ruben Guest.....1
Andy Redecorates His Flat.....1
Andy the Model.....1
Accidents Will Happen.....1
Howdy Pardner.....1
There's A Raisen.....1
Ship Ahoy.....1
The Toreador.....1
The Broilers.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway.....1
Solitude.....1
Wanderlust.....1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1
Horseshoe—Bridal Veil.....1
Forbidden Fanes.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray).....4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.)..6505
Oct. 24—A Full House (Bryant Washburn).....4200
Oct. 24—Held By the Enemy (Special Cast).....5526
Oct. 17—The City Sparrow (Ethel Clayton).....4618
Oct. 17—The Cradle of Courage (Wm. S. Hart)..4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.).5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle).....6417
Oct. 3—The Jail Bird (Ince. Prod.-Douglas MacLean).....4961
Oct. 3—Something to Think About (C. B. DeMille Prod.).....7000
Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh)..5267
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Humoresque (Cosmopolitan Production)..5987
Sept.—What's Your Hurry (Wallace Reid).....5040
Sept.—Lady Rose's Daughter (Elsie Ferguson)..4585
Sept.—The Village Sleuth (Charles Ray-Ince Prod.).....4082
Sept.—The Right to Love (George Fitzmaurice Prod.).....6661
Aug.—Hairpins (Enid Bennett).....4796

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Oct. 24—Rough House (Re-issue).....2

PARAMOUNT-SENNETT COMEDIES

Oct. 31—Movie Fans.....2
Oct. 17—My Goodness.....2
Oct. 3—His Youthful Fancy.....2
Aug. —Forty-five Minutes From Broadway (Chas. Ray).....

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits.....2
Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Oct. 17—Nature's Contrasts.....1
Oct. 24—Rubbering in Selangor.....1
Oct. 17—The Land of Cardons.....1
Oct. 10—With the Sultan of Perak.....1
Oct. 3—Mosell Memories.....1

PARAMOUNT-BURLINGHAM

Oct. 17—Winter Sports at St. Moritz.....
Sept. 19—Down the Strand in London.....1

PARAMOUNT-POST NATURE PICTURES

Oct. 10—The Cloud.....1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Oct. 31—Magazine Items—Frank Moser Cartoon....1
Oct. 24—Magazine Items—Pat Sullivan.....1
Oct. 17—Magazine Items—Earl Hurd Cartoon.....1
Oct. 10—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 3—Magazine Items—Frank Moser Cartoon....1

TRUEX AND OTHER COMEDIES

Apr. 11—Ship Ahoy.....2
Mar. 28—Cleaning Up (Al. St. John).....2
Dec. 28—To Good to be True (Ernest Truex).....2
Dec. 14—Speed (Al. St. John).....2

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married.....2
A Bedroom Scandal.....2

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights.....1
Winning a Widow.....1
Will It Come to This.....1
He Got It.....1
Hot Dog.....1
School for Skirts.....1
The Painter.....1
Bone Dry Blues.....1

FIRST NATIONAL EXCHANGES

Dec. —Dangerous Business (Constance Talmadge).....
Dec. —The Woman in the House (Mildred Harris Chaplin).....
Nov. —Curiosity (Norma Talmadge).....
Nov. —The Devil's Garden (Lionel Barrymore).
Nov. —The Scoffer (Dwan Prod.).....
Nov. —Sowing the Wind (Anita Stewart).....
Nov. —Dinty (Marshall Neilan Prod.).....
Oct. —Old Dad (Mildred Harris Chaplin).....
Oct. —Twin Beds (De Havens).....
Oct. —Nomads of the North (James Oliver Curwood).....
Oct. —Peaceful Valley (Charles Ray).....
Oct. —Passion (Special Cast).....
Sept. —Good References (Constance Talmadge).
Sept. —Athalie (Sydney Franklin Prod.).....
Sept. —The Master Mind (Lionel Barrymore)..
Sept. —The Branded Woman (Norma Talmadge)
Sept. —The Kick in High Life (H. Lehrman)...
Sept. —Harriet the Piper (Anita Stewart).....
Sept. —Curtain (Katherine MacDonald).....
Sept. —The Heart of a Fool (Dwan).....
Aug. —What Women Love (Annette Kellermann)

Release Information Continued on Page 3588

Advance Information on All Film Releases

(Continued from page 3587)

FOX FILM EXCHANGES

SPECIALS

Queen of Sheba (Special Cast).....8
Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Over the Hill (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Mountain Woman.....6
The Tiger's Cub.....6
The Thief.....6

TOM MIX SERIES

Prairie Trails.....6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Flame of the Yukon.....6
Chin Toy.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen.....5
The Plunger.....5
Number 17.....5
From Now On.....5

20TH CENTURY BRAND

Just Pals (Buck Jones).....5
The Land of Jazz (Eileen Percy).....5
The Rangers (Buck Jones).....5
Beware of the Bride (Eileen Percy).....5
Sunset Sprague (Buck Jones).....5
The Little Grey Mouse (Louise Lovely).....5

SERIALS

Bride 13 (Fifteen Episodes).....2

FOX NEWS

Twice a Week.....1

SUNSHINE COMEDIES

An Elephant's Nightmare.....2
Hold Me Tight.....2
His Noisy Still.....2
Pretty Lady.....2
Chase Me.....2

CLYDE COOK COMEDIES

All Wrong.....2
Kiss Me Quick.....2
The Huntsman.....2

MUTT AND JEFF CARTOONS

The Hypnotist.....½
The Papoose.....½
On the Hip.....½
Northwoods.....½
Sherlock Hawkshaw & Co.....½
All Stuck Up.....½
A Hard Luck Santa Claus.....½
Gum Shoe Work.....½
Home Brew.....½
The Medicine Man.....½
Farm Efficiency.....½

GAUMONT COMPANY

(At State Right Exchanges)

Husbands and Wives (Vivian Martin).....6
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1
The Real Roosevelt.....2
Satan on Earth.....2
The Hand of Vengeance (Serial, ten two-reel episodes).....

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Madame X (Pauline Frederick).....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore).....5290
What Happened to Rosa (Mabel Normand).....
Milestones (Special Cast).....5782
Honest Hutch (Goldwyn).....5349
His Own Law (Hobart Bosworth).....5947
The Branding Iron (Reginald Barker Prod.—Special Cast).....6569
Cupid the Cowpuncher (Will Rogers).....5
The Slim Princess (Mabel Normand).....5
Roads of Destiny (Pauline Frederick).....5
Jes' Call Me Jim (Will Rogers).....6
The Great Accident (Tom Moore).....6
Dollars and Sense (Madge Kennedy).....
The Woman and the Puppet (Geraldine Farrar)....7
Trimmed With Red (Madge Kennedy).....7

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar Camps Out.....2
Edgar's Sunday Courtship.....2
Edgar Takes the Cake.....2
Edgar's Jona Day.....2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards).....2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....2
Aug. 1—The Road to Ruin (Flanagan and Edwards).2
July 18—A Counter Plot (Buddy Post).....2
July 4—Mum's the Word (Buddy Post).....2
June 20—A Money Mixup (Buddy Post).....2

FORD EDUCATIONAL WEEKLY

Oct. 10—For the Future.....1
Oct. 3—Between Friends.....1
Sept. 26—In the Glory of the Past.....1
Sept. 19—"Air" Istocracy (Bird Life).....1
Sept. 12—Having a Circus (Chicago Zoo).....1
Sept. 5—In for a Raise (Baking Powder).....1

GOLDWYN-BRAY PICTOGRAPHS

Aug. 29—This Wonderful World.....1
Aug. 22—World's First Scientific Harness.....1
Aug. 15—If You Could Shrink.....1
Aug. 8—Eternal Nature.....1
July 18—The Life History of the Pearl.....1
July 11—Our Wonderful World (Tripoli).....1
July 4—Beating a Man at His Own Game.....1

GOLDWYN-BRAY COMICS

Aug. 22—Shedding a Profiteer (Judge Rummy).....1
Aug. 15—A Fly Guy (Happy Hooligan).....1
Aug. 8—The Rotisserie Bros. (Judge Rummy).....1
Aug. 1—The Last Rose of Summer (Happy Hooligan).....1

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....1
Speeding Through Dixie.....1
Royal Ease.....1
Colossus of Roads.....1
The Spirit of the Birch.....1
Suds.....1
Precisely as Polly.....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan).....5
The House of Whispers (J. Warren Kerrigan).....5
No. 99 (J. Warren Kerrigan).....5
The Dream Cheater (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling).....6
The Blue Bonnet (Billie Rhodes).....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—The Lumber Jack.....5
Nov. 15—Skyfire.....5
Oct. 1—Hell's Oasis.....5

DAMFOOL TWINS COMEDIES

Dec. 1—Don't Never Marry.....2
Nov. 15—Cedarbrook Farm.....2

INTER-OCEAN FILM CORP.

The Silent Barrier.....5
Bearcat.....6
Seeds of Vengeance.....6
The Gift Supreme.....6
Whispering Devils.....5
The Victim.....9
The Transgressor.....8
The Burning Question.....8
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES

Cads and Caddies.....2
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
Mis Fortune Hunters.....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps.....1
Vacation Days in Switzerland.....1
From Montreux to Berness Alps.....1
Through Switzerland in 10 Minutes.....1

JANS PICTURES CORP.

A Woman's Business.....6
Love Without Question (Olive Tell).....7

KINETO CO., OF AMERICA

Urban Popular Classics.....
Chas. Urban's Movie Chats.....
Kineto Reviews.....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri).....5
Voices (Special Cast).....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas.....4
Snakeville Comedies.....4
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5

CHAPLIN REISSUES

A Burlesque on Carmen.....4
The Champion.....2
Jitney Elopement.....2
Work.....2
By the Sea.....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch.....5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Jan. 24—Big Game (Special Cast).....6
Jan. 17—The House in the Wall (Special Cast)....6
Jan. 10—Fine Feathers (Special Cast).....6
Jan. 3—Hearts Are Trumps (Special Cast).....6
Dec. 27—The Marriage of William Ashe (May Allison).....6
Dec. 20—The Misleading Lady (Bert Lytell).....6
Dec. 13—Cinderella's Twin (Viola Dana).....6
Nov. 29—The Four Horsemen of the Apocalypse (Special Cast).....6
Nov. 22—Someone in the House (Special Cast).....6
Nov. 15—Polly With a Past (Ina Claire).....6
Nov. 8—Are All Men Alike (May Allison).....6
Nov. 1—The Marriage of Mayfair (Special Cast)..6
Oct. 25—Body and Soul (Alice Lake).....6
Oct. 18—The Saphead (Crane-Keaton).....6
Oct. 4—Blackmail (Viola Dana).....6
Sept. 27—Clothes (Special Cast).....6
Sept. 13—The Prince of Redemption (Bert Lytell)...6
Sept. 1—The Hope (Special Cast).....6

C. E. SHURTLEFF PRODUCTIONS

Jan. 10—The God of His Fathers (Special Cast)....6
Dec. 6—The Star Rover (Special Cast).....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Dec. 22—The Scarecrow.....2
Oct. 27—Convict 13.....2
Sept. 1—One Week.....2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Oct. 11—Billions (Nazimova).....6
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7
The Brat (Nazimova).....7
The Red Lantern (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

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Advance Information on All Film Releases

(Continued from page 3588)

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS
Man and Woman (Special Cast) Sherman Prods. Corp.
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex).....
The Crimson Cross (Special Cast) Favark Corp.....
The Fighting Kentuckians (Special Cast) Sterling Features
Out of the Dust (Apex Film Co.).....
The Crimson Cross (Special Cast) The Franck Corp.
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co.
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.

COMEDIES
After Bed Time (Frazee Film Prods.).....2
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp.....4

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Nov. 7—A Beggar in Purple (Edgar Lewis').....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart).....6
Oct. 24—Half a Chance (Mahlon Hamilton).....7
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar).....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7
Aug. 15—The Girl in the Web (Blanche Sweet).....6

THE PHANTOM FOE
(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)
Nov. 14—Fifth, The Tower Room.....2
Nov. 7—Fourth, The Open Window.....2
Oct. 31—Third, The Trail of the Wolf.....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Nov. 14—Twelfth, The Secret Order.....2
Nov. 7—Eleventh, The Fatal Diamond.....2
Oct. 31—Tenth, The Secret of the Trunk.....2
Oct. 9—Ninth, The Perilous Path.....2
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2
Sept. 5—Second, The Inner Circle.....2

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 17—Tenth, Defeat—And Victory.....2
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pixen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

VANITY FAIR MAIDS COMEDIES
Nov. 14—The Sandman.....1
Oct. 31—Mamma's Boy 1
Oct. 3—June Madness 1

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES
Oct. 24—When the Wind Blows (Snub Pollard)....
Oct. 10—Fellow Citizens (Snub Pollard).....1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1

ROLIN TWO REELERS
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).. 5

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....?

STAR PRODUCTIONS
Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

REELCRAFT PICTURES CORP.
ROYAL COMEDIES
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES
Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES
Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SPECIALS
Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....
Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES
June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1

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Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

May 16—The Lone Trapper....1
May 2—Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Tree Magic....1
Ghosts of Romance....1
Sons of Salooskin....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble....5
Fickle Women....5

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars....1
Hay Fever....1
Sweet Dynamite....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards)....2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)....2
Oct. 17—A Pajama Marriage (Neely Edwards)....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land....1
Oct. 31—Dawnland....1
Oct. 24—Going North....1
Oct. 17—The Highway of Wonderland....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles....1
Oct. 3—Dreams....1
Sept. 26—Up on the Farm....1

MORANTI COMEDIES

Oct. 31—Kids....1
Oct. 17—Guilty....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I....2
Oct. 7—Home Rule....2

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)....5
It Happened in Paris (Mme. Yorska)....5
Human Passions (Lottie Tilford)....5
Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)....
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
Weekly Indigestion (one every week)....1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's)....7
June 27—Suds (Mary Pickford)....5
June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
Apr. 5—Down on the Farm (Mack Sennett's)....5
Jan. 18—Pollyanna (Mary Pickford)....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks)....6
Oct. 20—Broken Blossoms (D. W. Griffith's)....6
Sept. 1—His Majesty the American (Douglas Fairbanks)....8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

West is West (Harry Carey)....5
Fixed by George (Lyons-Moran)....5
The Gilded Dream (Carmel Myers)....5
Wanted at Headquarters (Eva Novak)....5
The Marriage Pit (Frank Mayo)....5
Sundown Slim (Harry Carey)....5
Pink Tights (Gladys Walton)....5
Once a Plumber (Lyons-Moran)....5
The Secret Gift (Special Cast)....5
Hitchin' Posts (Frank Mayo)....5

JEWEL PRODUCTIONS, INC.

Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
Shipwrecked Among Cannibals....6
The Breath of the Gods (Aoki-Carew)....6
Under Crimson Skies (Elmo Lincoln)....6

JEWEL COMEDIES

A Wild Night (Joe Martin)....2
A Prohibition Monkey....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf....2
Fifth, The Forest Runners....2
Fourth, When the Devil Laughed....2
Third, Big Stakes....2
Second, The Girl and the Law....2
First, A Son of the North....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Seventh, The Circle of Fire....2
Sixth, The Pool of Mystery....2
Fifth, On the Great Wall of China....2
Fourth, The Flaming Disk....2
Third, The Perilous Leap....2
Second, The Span of Life....2
First, The Rails of Dearth....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Eleventh, The Shanghai Peril....2
Ninth, The Train of Death....2
Eighth, Trailed to Peking....2
Seventh, The Unseen Foe....2
Sixth, Captured in China....2
Fifth, A Jump for Life....2
Fourth, Into the Chasm....2
Third, A Watery Grave....2

THE VANISHING DAGGER

(Featuring Eddie Polo)

Eighteenth, Silver Linings....2
Seventeenth, Beasts of the Jungle....2
Sixteenth, Beneath the Sea....2
Fifteenth, the Great Pendulum....2
Fourteenth, Walls of Doom....2
Thirteenth, Spears of Death....2
Twelfth, An Evil Plot....2
Eleventh, A Race to Scotland....2

CENTURY COMEDIES

Twin Crooks (Byron-Dorety)....2
A Lyin' Tamer (Bowes-Lamont)....2
A Blue Ribbon Mutt (Byron-Dorety)....2
Uncle Tom's Caboose (Dorety-Prevost)....2
Should Tailors Trifle....2
Loose Lions (Anderson-Lamont)....2
A Shot-Gun Wedding (Sweet-Sterling)....2
His Master's Breath (Century Dog)....2
Love and Gasoline (Henley-Keaton)....2
The Profiteering Blues (Sterling-Lambert)....2
You Tell 'Em, Lions, I Roar (Century Lions)....2
A Movie Hero (Adams-Fortune)....2

STAR COMEDIES

Hearts and Clubs....1
My Lady's Ankle....1
A Scream in Society....1
Am I Dreaming (Carter DeHaven)....1
Where Is My Dog (Harry Mann)....1
Bill's Wife (Wilson-Gerber)....1
The Belle and the Bill (Bartine Burkette)....1
Rings and Things (Hill-Burns)....1
Fix It For Me (Bartine Burkette)....1
Her Night Out (Burkette-Howard)....1
Who's Crazy Now (Burkette-Howard)....1
The Nuisance (Burkette-Howard)....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron)....2
Won by a Nose (Dorety-Keating-Henley)....2
Off His Trolly (Engle-Dickerson)....2
Should Waiters Marry (Geo. Ovey)....2
A Villain's Broken Heart (Engle-Zemlick)....2
A He Male Vamp (Monty-Sweet)....2

WESTERN AND RAILROAD DRAMAS

The Two Fisted Lover (Hoot Gibson)....2
Double Danger (Hoot Gibson)....2
Cenders (Hoot Gibson)....2
In Wrong Wright (Hoot Gibson)....2
Some Shooter (Hoot Gibson)....2
One Law for All (Hoot Gibson)....2
The Grinning Granger....2
A Gamblin' Fool (Hoot Gibson)....2
The Big Catch (Hoot Gibson)....2
The Honor of the Range (Maloney-Neilson)....2

NEWS AND MAGAZINE REELS

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The Voice of Fools....5
The Prey....6
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

JIMMY AUBREY COMEDIES

The Back Yard....2

HARRY T. MOREY PICTURES

The Gauntlet....5
The Sea Rider....5
The Flaming Clue....5
The Birth of a Soul....5

VITAGRAPH SPECIALS

Dead Men Tell No Tales (Tom Terress') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

LARRY SEMON COMEDIES

The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)....2
An Afternoon Miracle (Special Cast)....2
Trimble, Trimble (Special Cast)....2
The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Shipman)....2

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Morino.)

Fifteenth, The Accounting....2
Fourteenth, The Veil's Secret....2
Thirteenth, The Sinister Stroke....2
Twelfth, A Climax of Hate....2
Eleventh, The Smoke of Doom....2
Tenth, A Demon's Device....2
Ninth, The Slide for Life....2
Eighth, The Span of Death....2
Seventh, Human Targets....2
Sixth, The Fiery Furnace....2
Fifth, The Well of Despair....2
Fourth, Trapped in Mid-Air....2
Third, The Sea Demon....2
Second, The Quicksand....2
First, The Menace....2

THE SILENT AVENGER

Fifteen Two-Reel Episodes Starring Wm. Duncan

Fifteenth, The Final Trump....2
Fourteenth, The Lake of Fire....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog....2
Fourteenth, The Fatal Escape....2
Thirteenth, A Woman's Grit....2
Twelfth, Human Bait....2
Eleventh, The Tank's Secret....2
Tenth, A Fanatic's Revenge....2
Ninth, An Inch from Doom....2
Eighth, Hemmed In....2
Seventh, Hindoo Hate....2
Sixth, Springing the Trap....2
Fifth, Hands of Horror....2
Fourth, The Fatal Choice....2
Third, Plucked from Peril....2
Second, The Murder Mood....2
First, The Evil Spell....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ahses of Desire (Mrs. Sessue Hayakawa)....6

ALICE BRADY FEATURES

Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5
The Dancer's Peril....5
A Gilded Cage....5
La Boheme....5
The Rack....5
The Divoree Game....5
Spurs of Sybil....5
Miss Petticoats....5
Self-Made Widow....5
The Hungry Heart....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5
The Man Who Forgot....5
Family Honor....5
Face in the Moonlight....5
All Man....5
A Girl's Folly....5
Sudden Riches....5
False Friends....5

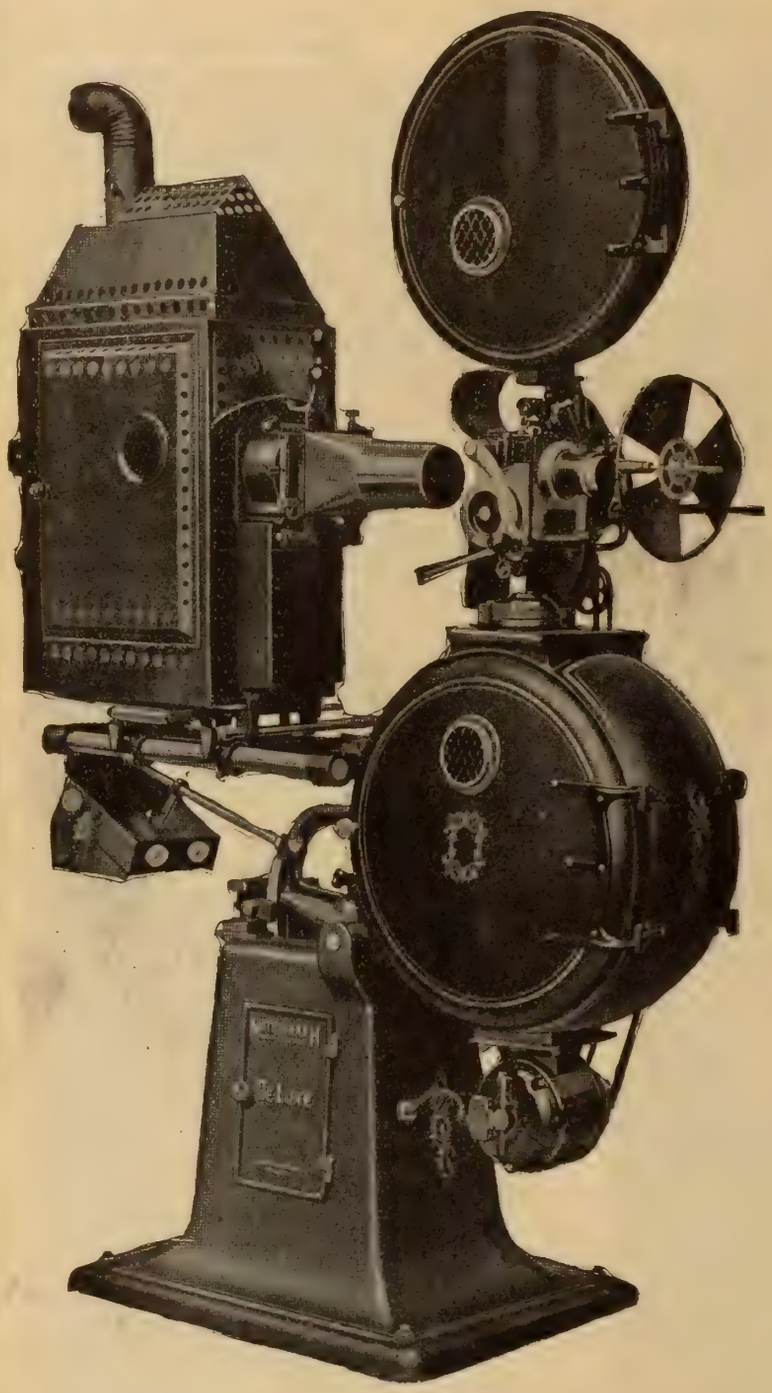
Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3591-3617

Detail of balcony staircase, Allen theatre, Vancouver, B. C.

MOTIOGRAPH DE LUXE



It has well been said—THE MOST IMPORTANT UNIT that goes into your theatre is the PROJECTING MACHINE. As the buyer, you have the right to insist that the projector be of uniform high quality. *For years, the "MOTIOGRAPH DE LUXE" has set the standard of quality.*

THE MOTIOGRAPH is the *only* projecting machine on the market that does not use a single die casting.

THE MOTIOGRAPH was the first projector to be equipped with motor.

THE MOTIOGRAPH ball bearing perfect take-up has made it possible for the Motiograph to handle three to four thousand feet of film perfectly in one continuous run.

THE MOTIOGRAPH framing device can be removed and replaced in a very few seconds.

THE MOTIOGRAPH has many other pronounced features, and it has well been named.

The Projector Predominant

Write for Literature

ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH STREET **CHICAGO, ILL.**

Theatre Lighting and Projection Featured at Hamilton Palace

IN designing the projection room of the Palace theatre, Hamilton, Ohio, both Managing Director Meyer and architect Frederick G. Mueller have taken into consideration size, comfort and handiness which all make for the best efficiency of the man behind the shutter. All persons connected with theatrical circles and interested in projection have acclaimed it to be as good, if not better, designed and equipped as any projection room in this vast United States. That may be putting it a little strong; nevertheless, it is a fact. The following will serve as a description of the most important features of both the theatre and projection room.

The size of the projection room itself is most surprising, the length being 24 feet, the depth 13 feet, with a 9-foot ceiling, and is built of hollow tile and concrete with sand finished walls. The projection room equipment consists of two latest model, type S, Simplex Projectors, a Martin rotary converter with a capacity of 7½ k.w., or in other words, giving an amperage range of from 60 to 100 amperes per arc. The converter is also equipped with an emergency A. C. Service that can be brought into use merely by throwing double-throw switches, which have effect on one arc independently of the entire number of lamps. A crescent spot lamp, equipped with six space color wheel, is also part of the equipment.

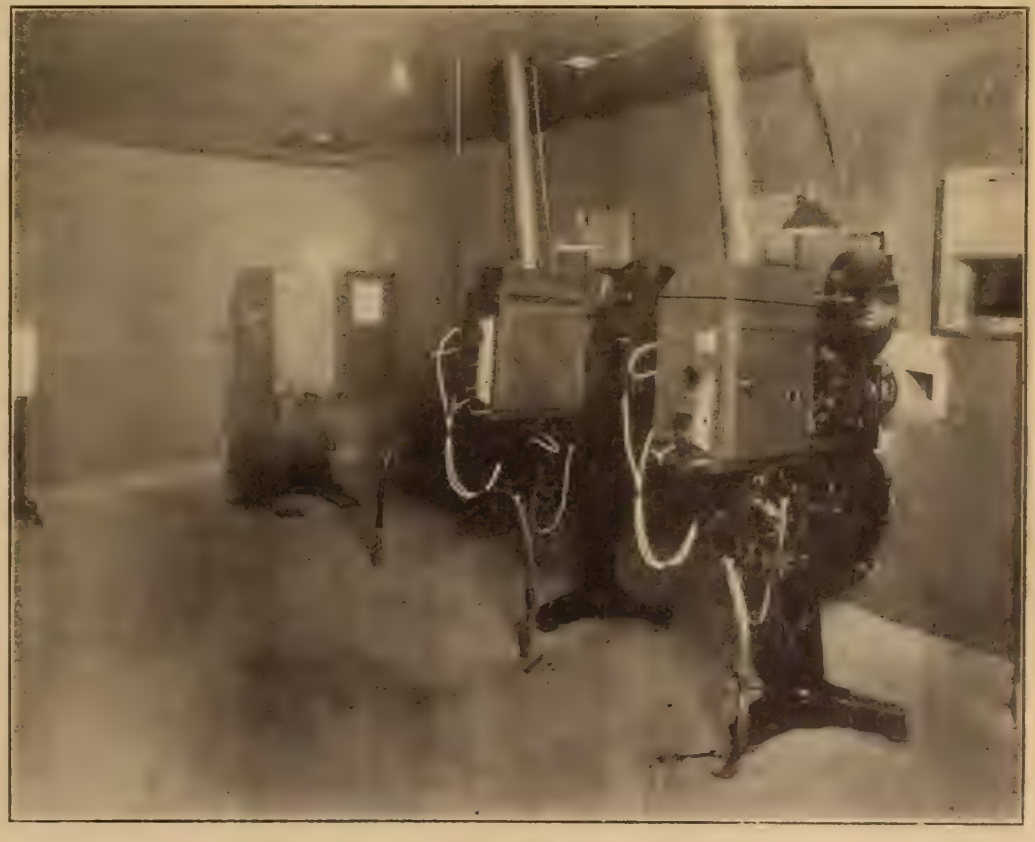
Films which go to make up the performance of any particular program are kept in an air-tight, fireproof Gilmore safety film cabinet. This film cabinet has been improved in a novel way. The original film cabinet was one of the hanging wall type, but believing that this would be slightly unhandy, the following feature was added: A special stand was secured and the film can fastened to the top of this stand, thereby allowing the projectionist to roll this cabinet to any part of the projection room where it is to his best convenience. It usually stands directly behind and between the two projectors. A work cabinet seven feet long has been especially designed with a set of six drawers large enough to take care of tools, slides, and smaller supplies which might be lost or misplaced in the regular supply room. An automatic motor rewind of a modified design is mounted thereon. The supply room, 6x6, has been built in addition to the projection room proper, for storing oils, additional intermittent movements, large tools, carbons, amp leads, and all additional films which are not part of the particular program of the present showing; also the projectionists' library, which consists of the latest works of authorities on electrical and projectional knowledge.

Fred S. Meyer, Man. Director Palace Theatre, Hamilton, O.

Above the projection room there has been installed an exhaust fan similar to the larger type manufactured by the American Blower Company for auditorium ventilation. To this fan is connected a 12x24-inch metal pipe, which, in turn, connects with the projection room and also the lamps on the projectors, thereby delivering all the heat from the projection arcs and the room itself to the roof of the building. As a result of this feature it is no uncommon thing for the projectionists to be on duty in white shirt, collar and tie. On the front wall of the projection room are a series of switches and dimmers which control diffused lights, footlights and curtain, all of which is used during the showing of the program. Every precaution has been taken to eliminate noise from the auditorium by the use of plate glass in observation and machine port-holes so constructed that they may be opened or closed at the will of the projectionist.

The lighting system of the Palace is unique to the full meaning of the word, in that all lights used during the performance are controlled from projecting position and the remainder from a panel board conveniently close to the machines. In the ceiling of the auditorium is a polyhedral trough, 24 inches wide, faced with diffused glass. Behind the glass of this trough there are three independent circuits of various colored lights, which tint the auditorium with a color harmonizing with that of the film production.

In addition to these, there are three independently controlled footlight circuits, all of which are used during the over-



Projection room, Palace theatre, Hamilton, Ohio

tures, and special musical settings. Old Man Palace believes that the screen should not be seen by the public while not in actual use. Therefore, a large plush curtain—the type that opens from the center—covers the screen during overtures and special offerings. As previously mentioned, this curtain is automatically controlled by the projectionist. By a combination of a spot flood lamp with various colors, diffused lighting system and footlights, a most wonderful lighting effect can be produced in conjunction with overtures and special musical settings. During the presentation of several extraordinary productions, a beautiful lighting effect was originated by flooding the different scenes with a tinge in contrast to that of the film. Neither time nor money has been spared by Managing Director Meyer in laying at the finger tips of the men responsible for the screen results of the Palace, any equipment, special or otherwise, that would go to make for the convenience and greater efficiency of delivering superb projection. The men responsible for the unusual presentation of de luxe features are G. W. Betz, Chief Productionist, and W. G. Bisdorf, Assistant Projectionist, both members of Hamilton Local I. A. T. S. E. and M. P. M. O. No. 136.

"Before" and "After" Photos Show Changes Made in Merrill Theatre, Milwaukee

Color Scheme Changed Completely, Rest Rooms and Lobbies Altered to Make Them Attractive

THE difference between ordinary management and theatre direction of the highest type is shown by the accompanying photographs of the Merrill theatre, Milwaukee, before and after it was purchased by Ascher Brothers, Chicago. When the Ascher interests acquired the Merrill theatre it was fairly popular, had a certain clientele, but in the words of a prominent Milwaukee showman, was doing "a nice, quiet business."

When the theatre was taken over by the Aschers, S. L. Rothapfel made a survey of the house and instituted certain changes. As a result of his directions the Merrill theatre stepped into the leading rank of Milwaukee theatres. Starting with the canopied entrance to the theatre, Mr. Rothapfel, with the help of Manager Rouda, effected changes which marked the difference between good and indifferent management. An electric sign directly over the box office was removed and the one sheet card announcements considerably toned down. Hanging baskets of growing flowers and boxes filled with plants added considerably to the entrance of the theatre.

The color scheme of the long lobby was completely changed.

Two of the accompanying photographs show the decided improvement which was made in the women's rest room of the theatre. Ordinary wicker furniture was replaced by a sumptuous black walnut set, even the mirror on the wall being improved upon. Reading lamps, a small fernery and bound magazines added to the charm of the rest room. Another pair of photographs show how the back of the theatre, just inside of the entrance, was handled.

Glaring posters announcing coming productions were removed together with more of the wicker furniture. In their place Director Rothapfel substituted artistic furniture and pleasing tapestries. The bare bowls used for indirect lighting were considerably beautified by the use of artificial vines.

Even in the auditorium of the theatre considerable changes were made. About ten feet in front of the stage grand draperies of painted canvas were suspended across the entire theatre, hiding colored border lighting used in producing various lighting effects. The side panels on the walls were covered with tapestries, while short distances above the heads of the audience boxes of imitation nasturtiums were arranged on either side.

Needless to say, the Merrill theatre as it now stands is one of the most attractive photoplay houses in the middle west, and is a decided credit to the string of Ascher houses. It stands as but one more example of the splendid results which may be attained in the modern motion picture theatre through the expenditure of a little money and thought.

Libman Establishes Frame Company

WILLIAM F. LIBMAN, one of the best known lobby display experts in the country, has just opened his own office in the Godfrey Building, 729 Seventh avenue, New York city, for the purpose of serving theatres throughout the country with a line of lobby display frames and decorations.

Mr. Libman was formerly associated with the old company of Menger and Ring. Several years ago he was instrumental in establishing the Stanley Frame Company and he has through service rendered to the foremost theatre men in the country, established a numerous following.

Practically every big city in the country and innumerable of the smaller cities have theatres that bear the imprint of Mr. Libman's splendid ability in designing lobby frames. He has designed and supervised the execution of frames for

W. F. Libman, who has organized his own firm for the manufacture of lobby frames

the Marcus Loew theatres, William Fox theatres, Stanley houses in Pennsylvania, Crandall houses in Washington, F. & D. houses in California, the Ruben & Finklestein houses in St. Paul and Minneapolis and the Tony Sudekum Signal Amusement Company houses in the South, and many others in a list far too long for this listing.

Because all of this work has had Mr. Libman's personal supervision he feels that by establishing his own office he will be able to render even better service than he has been able to up to this time. Not only is the evidence of his ability seen in the new theatres, but he has also done a great deal of work in the renovation and improvement of older houses. Mr. Libman feels that his new arrangement, giving him absolute independence to work out his own ideas, will enable him to get closer to the needs of many more houses than has been possible heretofore. He has already opened his new headquarters in the Godfrey Building.

Progress on Victory Theatre

FOUNDATIONS are being poured for the new Victory theatre at Evansville, Ind. The project calls for an outlay of $1,000,000 and a stock company, headed by Marcus Sonntag, president of the American Trust and Savings bank here, is behind the building. All stock has been sold and construction work will go forward actively with a day and night shift of men at work.

The new structure is located at Sixth and Main streets, in the heart of the city's business section, and will replace two and three-story buildings which have been razed.

The theatre will extend along the Sixth street side of the building, with the entrance at the corner of Sixth and Main streets. A fancy lobby will be arranged,

Is yours a FEATURE THEATRE?

DORIC THEATRE
Kansas City, Mo.

GREENBAUM & HARDY.
Architects.

Cream Matt Enamel
Terra Cotta.

Is your theatre the most attractive building in its neighborhood? You exhibitors know how important the Motion Picture is to the life of the Community—and you know how quick the leading exhibitors have been to utilize Architecture as a means of "featuring" your theatres. And many of you know that of all materials, Terra Cotta has been the one which has most effectively aided architectural success in theatre design.

A Terra Cotta front makes any theatre known to every possible patron, and creates a popularity that means "success" in terms of dollars and cents.

Look at this popular Kansas City motion picture theatre. Terra Cotta gave it its columns, its arched doorways, its modelled details—they're all Terra Cotta, richly colored and permanently beautiful.

The Terra Cotta lettering imparts a note of refinement; the festive ornaments, the symbolic figures, the variety and repetition of ornament—all are made possible by the moderate cost of Terra Cotta.

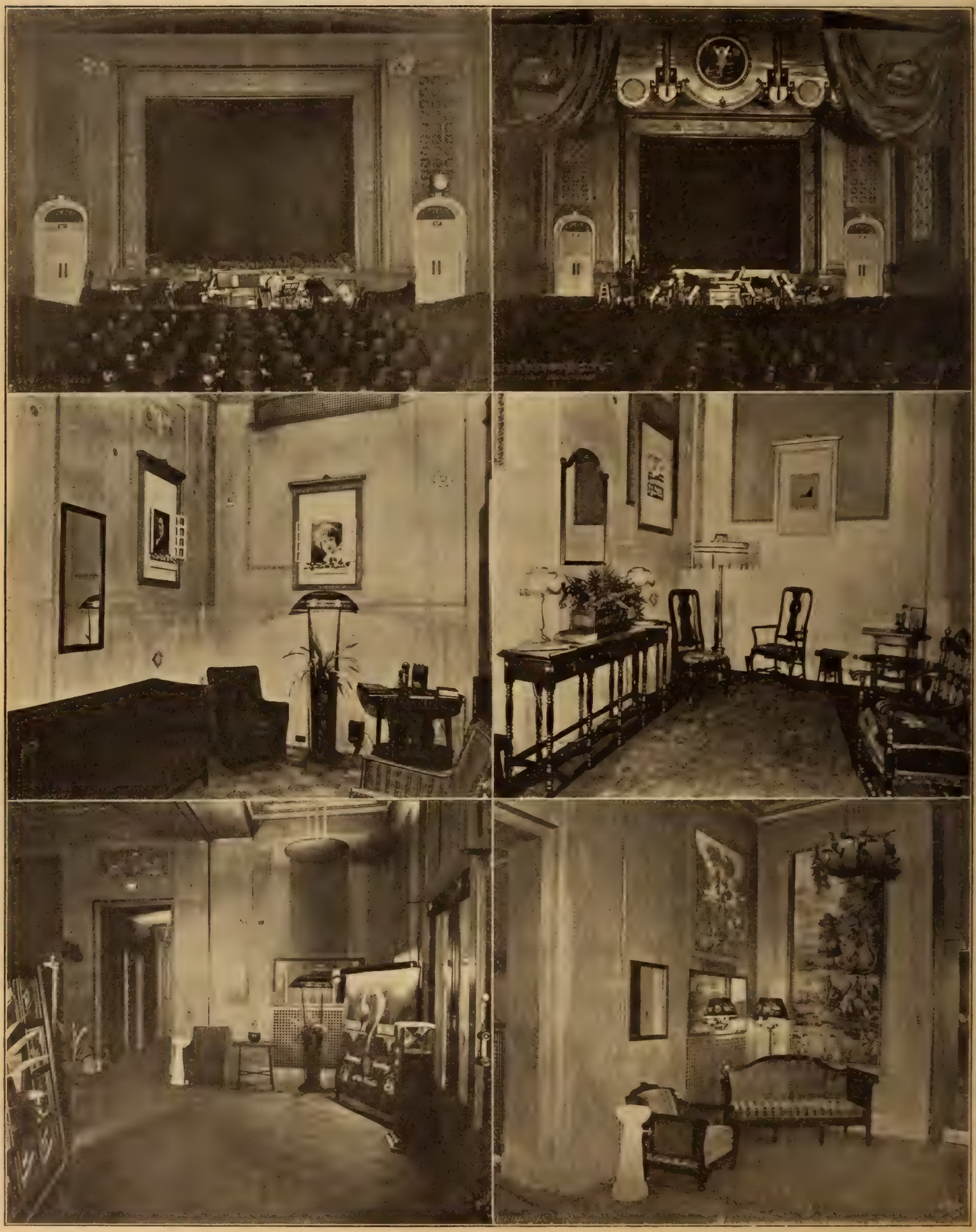
If you're thinking of building, write for "The Theatre," a brochure of 36 large pages illustrating typical motion-picture theatres in all parts of the country. Write today. Address National Terra Cotta Society, 1 Madison Avenue, New York, N.Y.

TERRA COTTA

Permanent Beautiful Profitable

Many Changes made in the Merrill Theatre, Milwaukee

Before remodelling ***After remodelling***



Above: A typical motion picture theatre lobby with floor covered with Gold Seal Battleship Linoleum.

At left: Photograph of Exeter Street Theatre, Boston, Mass., in which Gold Seal Battleship Linoleum was laid by C. C. Bailey & Co. of Boston.

If You Made Your Own Floor-Covering—

You would build sturdy durability all the way through—you would make it easy to clean in order to lessen your upkeep bills—you would have it soundproof, soft underfoot.

In other words, you would make a floor-covering identical with *Gold Seal* Battleship Linoleum.

Gold Seal Battleship Linoleum measures up to and overtops every one of these requirements—it even exceeds the specifications of the U. S. Navy. More than that, it bears a positive guarantee of "Satisfaction guaranteed or your money back," no other floor-covering sold bears such a liberal pledge of satisfaction and safety for the purchaser.

Springy, easy to clean, attractive, remarkably durable, *Gold Seal* Battleship Linoleum is both built and guaranteed for satisfaction.

Gold Seal Cork Carpet

If you want absolutely silent floors in your theatre—lay *Gold Seal* Cork Carpet. Velvety soft and springy, this wonderful floor-covering deadens all sound of footsteps and is as yieldingly cushion-like underfoot as the heaviest woven rug or carpet.

Made in soft shades of green, brown and terra cotta—with polished or dull surface—10 pleasing shades in all. Remarkably durable—satisfactory service and wear guaranteed by the Gold Seal Guarantee.

If you have a floor-covering problem, put it up to our Service Department—they will be glad to help you. Write our nearest office for samples of these quality floor-coverings.

Congoleum Company
INCORPORATED

PHILADELPHIA SAN FRANCISCO NEW YORK MINNEAPOLIS CHICAGO DALLAS BOSTON KANSAS CITY CLEVELAND MONTREAL

GOLD SEAL
Battleship Linoleum

(THE FAMOUS FARR & BAILEY BRAND)

ade According to U.S. Navy Standard

Be sure to look for this Gold Seal on the goods you buy. It is our positive pledge of guaranteed floor service.

and the theatre lobby also will be connected with the hotel lobby. The Main street side of the building will be used as storerooms.

The theatre, when completed, will have a seating capacity of 2,500.

The stage of the new theatre will be large enough to accommodate the largest road attractiions, but motion pictures will be specialized upon. It is probable that concert numbers will be arranged for in addition to the regular picture programs.

The indirect lighting system will be used in the theater, but the globes will be arranged in such a manner that the hanging shades can be dropped down so that the house can be brilliantly lighted for legitimate attractions.

The hotel will have its own heating plant and light plant, and will supply both heat and current to the theatre.

The interior of the theatre will be finished in marble and mahogany. There will be rest rooms for the women and a large lounging room. Works of art will decorate the walls, and the stage span will be decorated with fresco work.

Boxes will be arranged along the front of the balcony instead of at the sides of the theatre, due to the fact that motion pictures appear distorted if seen from the side thus detracting from the popularity of the ordinary boxes.

A Description of the Modern Theatre Equipments in Pacific Coast Houses

The First of a Series of Articles by Charles Butte of the Butte Elec. Equipment Company

THE present day demands of the public for high-class places of amusement, particularly in line of the motion picture industry, have placed a demand upon the architect for edifices that are highly monumental. The many conveniences that are now provided and the architectural beauty that must be embodied within the interior has made the designing of structures for theatrical purposes a special art, and the architect, to fulfill all requirements, must have had a wide experience in the designing of buildings for that purpose. The architect must design the structural details and artistic embellishments most pleasing to the eye and must at all times bear in mind that the display of the interior embellishments should be of such design and character that they appear to the public pleasantly in a dim as well as a brilliant light. The interior decorative scheme must meet these conditions, and it requires much study to evolve satisfactory results. The problem would be insignificant with only one condition imposed, but the fact that the auditorium must be dimmed during the operation of the picture and again brilliantly lighted at the termination of the pictures makes this problem solvable only by an expert.

The exterior of the theatre must attract attention and individualize the location of the theatre. The results that must be obtained in this respect are equally as important during the day as at night. The details of the exterior ornamentation must harmonize with the height and width of the building and must be equally as attractive directly in front of the building as from a distance.

The seating arrangement of the balcony and auditorium in relation to the structural details that must be provided for the carrying of the loads, is an item of vital importance to the success of the theatre. Columns that interfere with the vision of the patrons must be avoided. The angle of vision of the seats close to the proscenium arch must be so arranged that the view of the stage or picture is not cut off from these seats. The comfort of the patrons in relation to the space allowed between the seats when properly placed will prevent many aggravating scenes in so far as the passing of the patrons in front of one another. The restfulness of the chairs and foot space allowed will create a feeling of satisfaction to the patrons. The elevation of the seats and the pitch of the auditorium and bancony floors must be properly arranged to allow the patrons to see the stage without interference from the patrons seated in front of them.

The details of ornamentation of the proscenium arch and the relative arrangement of the curtain and screen thereto, if not designed by an architect particularly adapted to the designing of theatre buildings, may result in a serious disappointment upon completion of this portion of the interior. The patrons of the theatre during the period of attendance will at all times look at the proscenium arch. Any harsh designs or clashing decorative scheme that exists will detract from the performance on the stage or on the screen and result in dissatisfied patrons no matter how well the actors may perform or how high the character of the picture may be.

The arrangement of the musicians' pit in relation to the level of the auditorium floor and the stage is becoming a point of vital importance, particularly as the demands made upon motion picture houses for orchestral numbers is increasing. The architectural details surrounding the pit must harmonize with the general scheme of the proscenium arch and make a pleasing appearance to the eye of the patron.

Considerable discussion has taken place in regard to the arrangement of the entrance and entrance lobby leading to the auditorium proper. The consensus of opinion where conditions will permit has been to provide an outer and an inner lobby as long as the size of the property will allow. The arguments advanced in favor of the long lobby, and which have been borne out by actual structures have proven that the long lobby is an advantage in many ways. This arrangement is particularly of value to a theatre displaying motion pictures as the patrons on entering the outer lobby meet an illuminated area of the same intensity as the exterior light, and upon entering the inner lobby meet a graduated illumination that is equal to the auditorium lighting upon entering the auditorium. It can be readily seen that the eye strain of a patron caused by immediately entering the auditorium from the brilliantly lighted street or daylight is avoided by the long lobby. The reverse of the above holds true when the patron leaves the theatre, and the eye strain caused by the leaving of the dim auditorium and entering the brilliant street light is avoided by the graduated illumination of the lobbies provided.

These requirements cannot always be met as the structural conditions prevailing will not provide for a long lobby. Aside from the advantage to the patron in the case of the long lobby, provision is made therein to take care of the waiting patrons and avoid the congregation of the patrons at the entrance door.

The arrangements of the rest rooms on the mezzanine floors are designed to create a homelike surrounding, and in many of the theatres the interior hangings and furniture of this portion of the theatre are exceedingly elaborate.

(*The Second Article will appear in an early issue.*)

Waupaca, Wisc., Sees Opening of Palace

The Palace theatre at Waupaca, Wisc., was opened Monday, October 4th, under the direction of Ed H. Ryan. The town has a population of 3,000. The Palace was built and equipped by the A. M. Penny Opera House Co. at a total cost of $150,000.

The equipment consists of the following—800 full leather opera chairs supplied by the Andrews Co., Chicago, Ill. Stucco work ornaments the house, both interior and entrance, and is one of the most beautiful designs supplied by the Decorating Supply Co., Chicago, Ill.

The color scheme is old ivory for stucco work, panels are salmon pink, very light green, walls are venetian marble.

Five complete sets of scenery, i. e., wings, drops, borders, ground cloths, ceilings, etc., were supplied by Twin City Scenic Co., Minneapolis, Minn. A $10,000 Barton Grand organ has been installed, and will be operated by Mr. Ethwell Hanson, formerly organist at Ascher Bros.' Crown theatre, Chicago.

The projection room is equipped with two projectors, two spot lamps, motor generator, etc., supplied by the Wisconsin Theatre Supply Co. of Milwaukee, Wisc. A very elaborate and highly efficient system of ventilation has been installed.

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Duratex has a smoothness, a softness and a richness of beauty found in no other upholstery. It always looks fresh. It stays new.

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President

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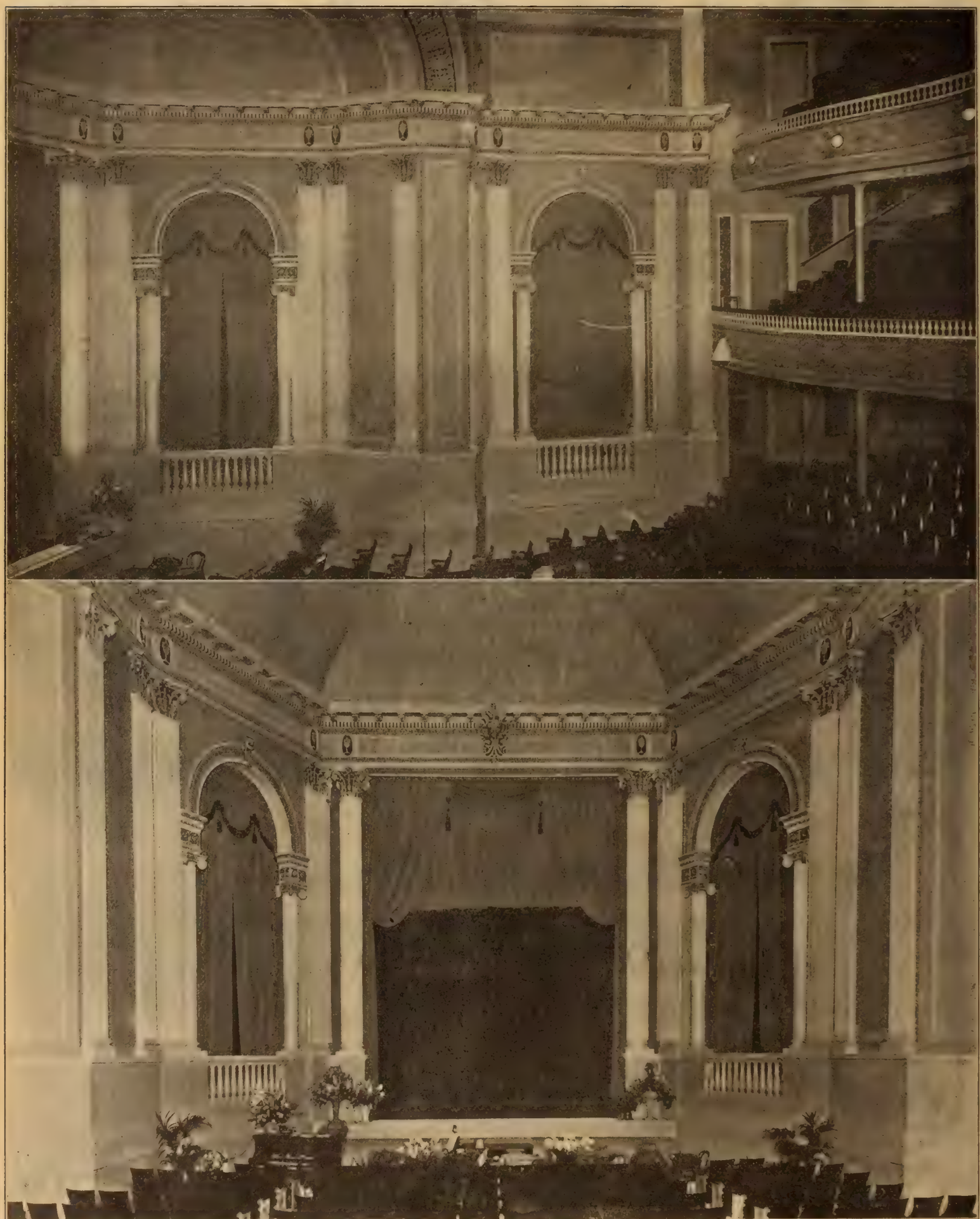
The Better Upholstery Material

How Shea Brought his Buffalo Criterion Up-to-Date



Upper View: Shows details of side walls and new proscenium arch. Lower View: Shows new stage and side wall decorations. The arches take the place of a triple row of boxes

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DO YOU WANT TO SAVE MONEY?

Of course you do. YOU ARE WASTING ELECTRICITY IN YOUR THEATRE through that old canvas painted screen that doesn't hold the light, but lets all the light through the back. WE CAN SAVE YOU MONEY BY SELLING YOU ONE OF THE PERFECT METALIZED MIRROROID SCREENS. THE ONLY SCREEN WITH PERFECT PROJECTION AT ALL ANGLES. A Mirroroid will decrease your electric bills ⅓, saving you the cost of the screen in one year. Endorsed and used by the leading theatres all over the world. WE WILL SEND YOU SAMPLES FREE which you can test against any other screen made AND THE PRICE IS ONLY 75c per sq. ft. for the light-weight and 95c per sq. ft. for our heavy-weight, which is the heaviest on the market. DON'T YOU WASTE MORE THAN THIS EVERY YEAR? WELL MIRROROID WILL PROVE TO BE THE BEST INVESTMENT YOU EVER MADE.

SEND FOR SAMPLES OF SCREEN, CARBONS AND CEMENT AND OUR LITERATURE ON MIRROROID LAMPS.

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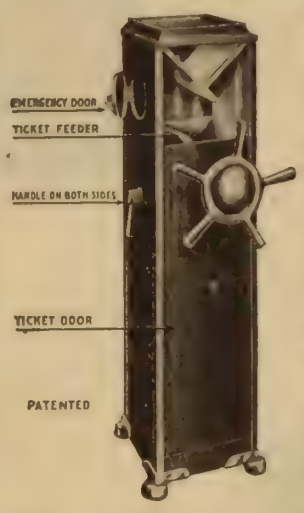
DAYLIGHT SCREEN

"Built for Permanence"

THE NEWMAN STEEL-CLAD TICKET CHOPPER



Has successfully replaced the less substantial wooden chopper of yesterday.

Has a solid metal body, heavily braced and reinforced throughout.

Finished in mahogany enamel with nickeled trimmings.

IT WILL STAND MORE PUNISHMENT
THAN ANY OTHER CHOPPER REGARDLESS OF COST

OUR PATENTED MECHANISM PREVENTS CLOGGING AND GUARANTEES THE EFFECTIVE MUTILATION OF EACH AND EVERY TICKET.

Write for Our Complete Fixture Catalog
(NEWMAN PRODUCTS ARE HANDLED BY MOST DEALERS)

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—38 Years Young—
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Mid-West Branch—68 W. Washington St., Chicago, Ill.
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No. 75767-10 Palm Plant, natural prepared, everlasting.

	Inches High	Palm Leaves	With Pot	Without Pot
767/4	24	4	$1.10	$.60
767/5	30	5	1.25	.75
767/7	42	7	2.50	2.00
767/10	48	10	3.00	2.50

No. 75861 Holly Wreath, natural prepared, everlasting, 16 inches diameter with red bow each $1.50, per doz. $12.00.
If this Wreath lasts only twenty years, cost will be $.05 per year and not $1.00 each year for inferior goods.

Be ahead of your slow competitor and brighten your Window and Interior with everlasting flowers and plants.
Our illustrated catalogue in colors No. 75 will assist you in selecting, same is free for the asking.

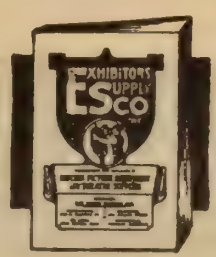
FRANK NETSCHERT, 61 Barclay St., New York

FOCUS!

A good picture, shot first on one side of the house and then on the other, wouldn't make any great hit with your audience. You've got to focus it in one spot, *and keep it there.*

Why doesn't the same rule apply to your buying? Doesn't it stand to reason that you will get better action if you focus on one spot?

Buying from the Exhibitors' Supply Co. assures you prompt, intelligent service, every time. And the oftener you go to that one source to supply your needs, the better will be your service, for in that way we get to know you, your house, what you want, and why.



Our stock is complete. We make it a point to keep abreast of the times and have every worth-while new thing that comes out.

Manufacturers know us—know they can promptly reach the whole Motion Picture field through us. So they bring us every new thing as soon as they get it out.

The ESCO Catalog is a revelation of what there is in the field, and what it means to you to have such a supply house to draw on, without having to hunt for manufacturers, agents, or other unknown sources.

So we say—FOCUS!

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Wholesale and Retail Motion Picture Supplies

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Let the theatre ventilation specialists tell you how —

Send today for Booklet 7

MONSOON COOLING SYSTEM, INC. NEW YORK
BRANCH - 1325 VINE ST. PHILA. PA. 70 W. 45TH ST.

Novel Display in Plaisance Theatre

THROUGH the combined efforts of Jack Miller, a well known Chicago exhibitor, and the designing department of the Consolidated Portrait and Frame Company, manufacturers of "Bilt-Rite" display cases, the Plaisance theatre now boasts one of the most artistic and practical lobby equipments in the city.

Jack is a firm believer in letting his patrons know what is coming, not only for tomorrow, but for five or six days in advance. To do this in a practical, yet artistic way, was the problem.

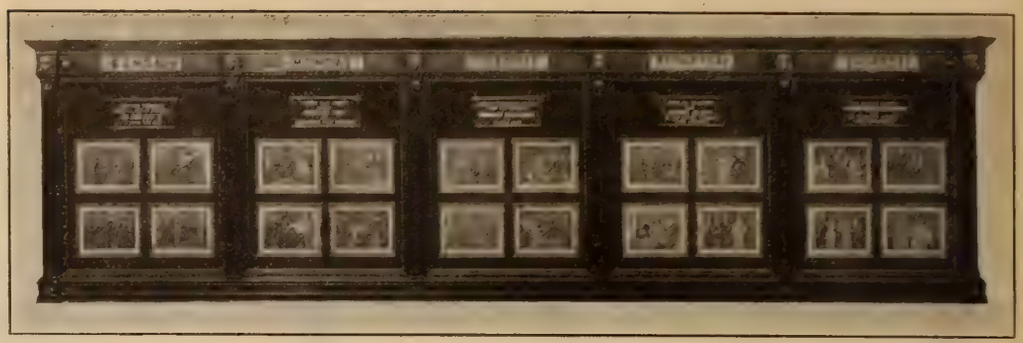
The accompanying photos show just what was accomplished. Four pieces

Street case

compose the whole outfit, which is quite complete in all respects.

On the north wall of the lobby a massive case is used which is divided into five panels, each panel displaying one day's show. The show for tomorrow always appears in the panel farthest to the left and the following day's shows follow consecutively in the case. Each panel has a removable back board so that as the days go on the whole display is moved from one compartment to the other, which does away with the dressing of the frame every evening. The only paper that has to be fit is the one compartment which has been emptied by stepping each compartment up to the next day.

On the south wall a case similar to this one is used except that instead of displaying photos and announcement bulletins it displays one-sheets. Here too the progressive display system is used, that is the one-sheets are stepped up from one opening to another from day to day.



Display case in north wall

On the street a corner case is used which displays one-sheets and 11x14's. The street side of this case always contains today's show while the lobby side contains tomorrow's show. As the one-sheets pass through the various days in the week in the lobby case inside of the house they eventually end up in this street case on the day that the production is being featured at the theatre. In this manner every picture of merit is advertised for a week straight in the lobby before it finally reaches the theatre, so that by the time the production is featured the desire to see it has been created.

The whole lobby set is finished in hand-rebber mahogany with ornaments laid in dull Roman gold,

Argus Continues to Expand

The Argus Enterprises of Cleveland, Ohio, have sent out another batch of cards announcing the opening of their new home in Des Moines. President Cudmore is kept busy travelling from one opening to another. The Des Moines branch will continue the policy of the Company in having the latest conveniences for the demonstration of their products.

Duplex Establishes Western Agency

Mr. Gideon Carleton of the Duplex Machine Co., Inc., of Brooklyn, N. Y., has recently arrived in California where a Sales Agency with complete service has been established to handle the various Duplex motion picture devices. It is reported that the two new Duplex models of Perforator and Splicer are making as big a hit as the well known Printer.

Season of New Equipment Catalogs

WITHIN the last few weeks two excellently prepared equipment house catalogs have been received. They were issued by the Lucas Theatre Supply Company of Atlanta, Ga., and by the Exhibitors Supply Company of Chicago.

The Lucas catalog consists of 176 pages of well arranged and printed matter describing the complete line of Hakilu products. It is copiously illustrated and boasts of a beautiful cover embossed in three colors. The commendable feature in connection with this catalog is the fact that it was printed, bound and mailed within the walls of the Lucas establishment.

The Esco catalog consists of 213 pages covering much the same ground as the Lucas publication, since many of the products handled are similar. This book also has had considerable careful attention, as evidenced in each of the printed pages.

Both catalogs have a complete index for ready reference.

To Release Slow Motion Film Soon

William Eckhart, president of the Blanchard Filmo., of Los Angeles, has been in New York for a few days making arrangements for the sale of the product his newly developed slow motion camera. Mr. Eckhart stated that his device has proved itself able to take 192 exposures a second which is 16 times normal.

Lucas Comes to N. Y

Mr. Harry Lucas, owner of the Lucas Theatre Supply Co., of Atlanta, has been spending a week in New York.

WILLIAM F. LIBMAN
LOBBY DISPLAYS, FRAMES AND DECORATIONS
729 SEVENTH AVENUE, NEW YORK CITY
SKETCHES PLANS AND CONSULTATIONS without charge

Highest Quality Lowest Prices
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The Paragon of Motion Picture Screens

The Gardiner

Velvet Gold-Fibre Screen

"YOU'LL wonder why!" After you've installed a **Velvet Gold-Fibre Screen** and watched the happy faces of your patrons, witnessing pictures so clear, so soothing and delightful to their eyes—you'll wonder why you didn't get a wiggle on you and install a Gardiner Screen long ago. *Exhibitors say:*

"The **Gardiner Velvet Gold-Fibre Screen** is the greatest and quickest little box office receipt-builder ever offered the theatre man."

After you've read our booklet on screens you'll wonder why you didn't send for it long ago.

Send for it to-day.

For Sale by Leading Dealers

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P. O. Box No. 96 Arcade Station

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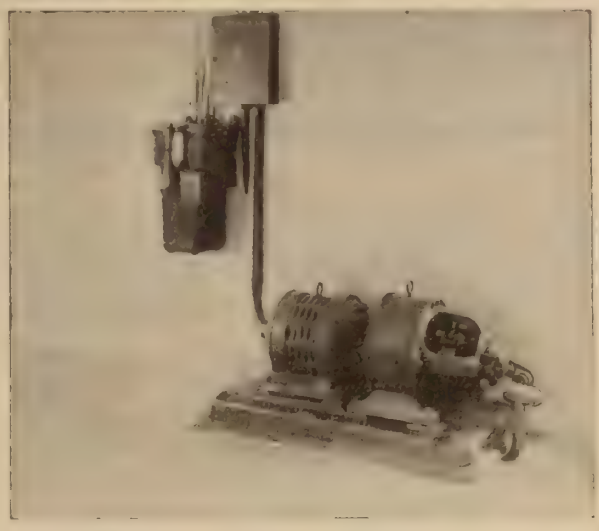

"Westinghouse"

The Motor Generator DeLuxe

RECENT INSTALLATIONS

The Merrick, B'klyn, N. Y. The Flushing, Flushing, L. I.
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HOWELLS CINE EQUIPMENT CO.

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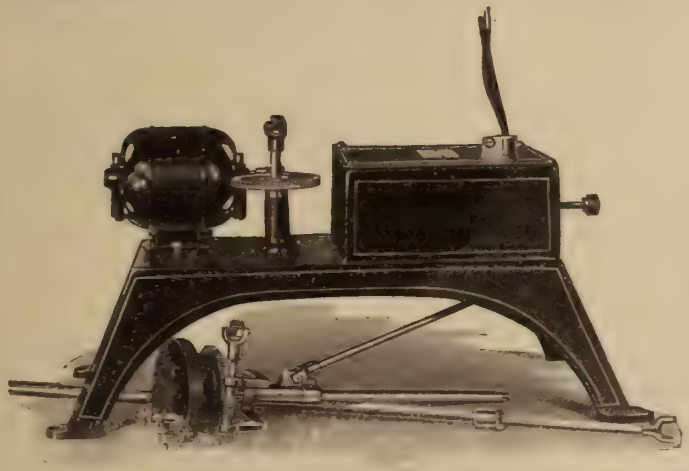


Peerless

Automatic Arc Controls

are feeding the carbons on the projector arc lamps of over 500 of the nation's leading theatres.

No hand feed arc CAN produce the clear, even and constant volume of light on the screen that the PEERLESS maintains ALL the time.

An indispensable article of booth equipment in the theatres that values and demands perfect projection.

Write for literature
Manufactured by

THE J. E. McAULEY MFG. CO.

30 N. Jefferson Street Chicago, Ill.

SPECIAL SALE OF GUARANTEED REBUILT MACHINES

We fully guarantee the machines to be as represented and to be in A-1 condition.

6 POWERS 6-A MACHINES, complete with Lenses Hand drive $175.00
110 volts 60 cycles, Motor drive 200.00
5% discount allowed for cash with order

28 SIMPLEX MACHINES, complete with Lenses Hand drive $275.00
110 volt, 60 cycle, Motor drive..... 300.00
5% discount allowed for cash with order

1 MOTIOGRAPH MACHINE, 1915 Model, complete with Lenses,
Hand drive, ...$125.00
Motor drive 150.00
5% discount allowed for cash with order

5 MOTIOGRAPH MACHINES, 1918 Model, complete with Lenses
Hand drive $175.00
Motor drive 200.00
5% discount allowed for cash with order
All orders subject to prior sale

All machines furnished with lenses, reels, and rewinds. Machines can also be purchased on our installment plan.

Write today for particulars

AMUSEMENT SUPPLY COMPANY

We are the oldest supply house in the Motion Picture Trade

2d Floor Consumers Bldg., 220 So. State St., Chicago, Illinois

Everything for the Theatre

LUCAS KNOWS

HOW TO ADVISE YOU HONESTLY AND INTELLIGENTLY ON ANYTHING PERTAINING TO HIGH-CLASS THEATRE EQUIPMENT OR ACCESSORIES. OUR KNOWLEDGE AND EXPERIENCE COVERING A PERIOD OF MANY YEARS IS AT THE DISPOSAL OF THOSE EXPERIENCING DIFFICULTIES IN THE SUCCESSFUL OPERATION OF THEATRES.

A GIGANTIC STOCK AND QUICK SERVICE.
WE MAKE SHIPMENTS TO ALL PARTS OF THE COUNTRY.

LUCAS THEATRE SUPPLY CO.

HARRY K. LUCAS, Gen. Mgr.

ATLANTA GEORGIA

Equipment Operating Projection Questions Answered

Practical Electricity—XXIX
Study Lessons for the Projectionist
Armature Construction

The motor armature consists of a series of coils of wire wound on an iron core such that a constant torque is maintained between the field poles and the poles set up by the flow of current in the armature windings.

In the discussion of the dynamo or generator it was shown how a single coil of wire set up an unsteady current, so that in order to obtain a steady flow of current it is necessary to have an armature made up of a number of coils which continually cut the magnetic field. This same fact is true in the case of a motor.

The armature of a direct current machine is made up of the following parts:

The core,
The winding, and
The commutator.

The core of the armature is a support for the windings and also forms a path for the magnetic flux from the pole faces.

The core is made up of stampings of wrought iron in the form of discs. The discs are then rigidly fastened to the shaft by means of a key, since it is through these disc stampings that the torque produced by the windings is transmitted to the armature shaft and thus connected to the desired work to be performed.

In order to cut down the eddy current losses in the armature it is necessary that the discs be insulated from one another, and this is accomplished by means of a coat of insulation varnish, which altho forming a very small space between the discs is sufficient to obstruct the path of the eddy currents.

Armatures are made up in two different types, namely: smooth core and slotted core.

In the smooth type of core the armature windings are placed on the surface of the core, while in the slotted type they are placed in slots in the outer surface of the core, and thus reduce the length of air gap in the magnetic circuit and the windings are also protected from injury.

For small types of motors the stampings are made from a solid piece of metal, but for large machines the stampings are made up in parts and held in place by means of a spider. In order to obtain the best design the tooth width is practically equal to the width of slot, several shapes of tooth are used depending on the design of the machine.

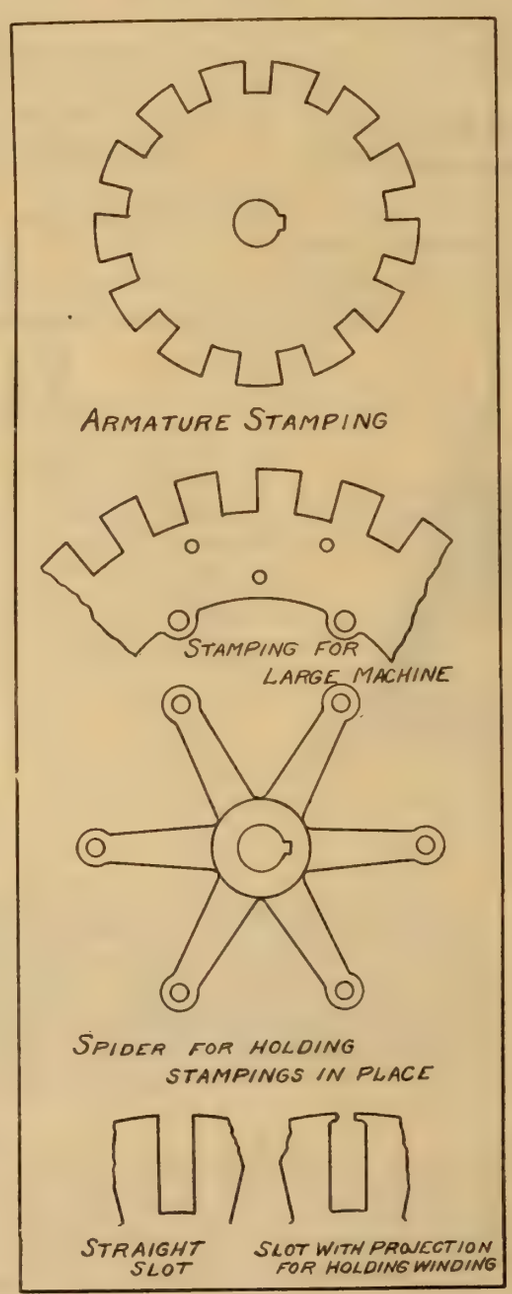
The Armature Winding

There are two general types of windings used on armatures, which are the ring and drum types.

In the ring windings the wires are wound on a ring-shaped core which necessitates that the conductor pass through the interior of the core, and since this position of the conductor is not effective in performing work there is a large amount of wire which is not in actual use. Also due to the difficulty in the winding for such types of armatures this winding has been replaced by the drum winding.

The drum winding in the case of smooth cores is placed entirely on the surface of the armature, and for slotted armatures is placed in slots so spaced that the current flowing in both branches of the loop will be effective. The proper spacing of the loop is dependent upon the design of the machine and the numbr of field poles, one end of the loop is connected to a commutator bar the conductor then passing through the proper slots and the other end is connected to the adjacent segment.

When the armature has been wound the windings are held firmly in place by means of binding wires in order that they may not become loosened from the slot.


ARMATURE STAMPING
STAMPING FOR LARGE MACHINE
SPIDER FOR HOLDING STAMPINGS IN PLACE
STRAIGHT SLOT
SLOT WITH PROJECTION FOR HOLDING WINDING

The Commutator

As was explained in the case of the dynamo, the object of the commutator is to produce a steady flow of current. In the case of the motor the commutator so directs the current that the proper polarity will be produced in order that a torque may be set up between the armature windings and he field coils.

The commutator is made up of a series of hard copper segments placed around an iron hub. These segments are L shaped in order that connection may be made between the winding and the extending lug. The segments are insulated from one another by strips of mica which are cut slightly below the surface so that they will not interfere with the brush contact and cause sparking.

The number of commutator segments depends on the type of winding and the number of slots in the armature core. In the construction of a commutator the segments are placed in position and firmly clamped. The inside is then bored for the hub and the notches cut for the locking nuts. The hub and locking nuts must be carefully insulated by means of mica tube and washers.

The bars are then held by the locking nuts and the outer surface turned true and the mica insulation between the segments cut below the surface. The commutator is then mounted and rigidly fastened to the shaft and core.

In order to prevent over-heating of the armature it is necesary to provide for ventilating ducts which will allow a current of air to circulate due to the rotation of the armature. This is provided for by means of spacers placed at intervals and in large machines by a passage thru the center of the armature.

(To be continued.)

Newman Reports on Business

The Lyric theatre of Lima, Ohio, is using velour-covered ropes, brass frames and railings made by the Newman Mfg. Co., of Cincinnati. Kick plates, also guards and pulls for doors have been contracted for.

To-day, Sept. 9th, Messrs. Midelburg and Hyman of Logan, W. Va., visited us, and found it advisable to order artistic metal poster frames instead of the less durable wooden frames they had in mind. They also contracted for a brass ticket-rail.

The Wilson theatre, Tyrone, Pa., figures that their lobby will be improved 100 per cent after the Brass Unit-Frames ordered have been installed.

Brass railings made by the Newman Mfg. Co. will be installed very shortly by the Windsor theatre, Canton, Ohio, and by Mr. Harvey N. Johnson of the Twin City Amusement Co., Norfolk, Va.

These items are to be used for the improvement of M. & H. theatres at Beckley, W. Va., and Hazard, Ky.

CRANDALL'S METROPOLITAN
NOW USING
POWER'S 6B TYPE E

CRANDALL'S METROPOLITAN
WASHINGTON, D.C.

THIS WELL KNOWN THEATRE - ONE OF A VERY SUCCESSFUL CHAIN OF TWELVE - INSTALLED POWER'S 6B TYPE E - AFTER CAREFUL, COMPARATIVE TESTS.

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST NEW YORK, N.Y.

Projection Room of Toledo Pantheon Contains Only High Grade Equipment

Projectionists in Charge of Simplexes Keep Machines in First Class Order

AMONG Toledo's well-known theatres, is the Pantheon, located at 372 St. Clair street, in this well-known city of the "Buckeye" State. The Pantheon, of which Mr. J. Kumler is manager, is but 6 months old and has already been placed in the category of really successful houses. The Pantheon is one of five well-known theatres operated by the one theatrical enterprise, and besides its beauty of construction and luxurious appointments, it is noted for its perfect projection and high class features.

This is, no doubt, due to the fact that the projection room which is under the supervision of two unusually high-class projectionists, is at all times kept up to its highest efficiency as regards equipment and maintenance.

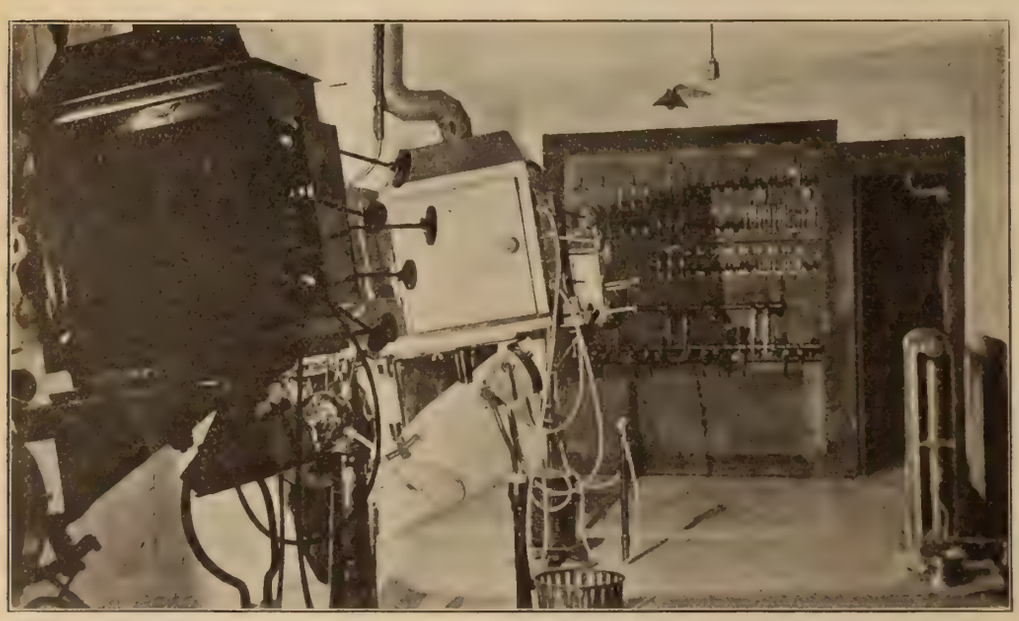
This room which is approximately 30 feet long and 12 feet deep, is well ventilated and extremely roomy, one of the unusual features about it being the large, full-sized windows that are cut into the back wall and that face directly onto the street, providing not only a constant supply of fresh air, but sufficient day light as well, thus doing away entirely with the customary and obnoxious system of compelling the projectionist to work either in the semi-gloom or dimly lighted booth interior which so many otherwise up-to-date projection rooms call for.

A fully equipped panel board controlling all electrical circuits in the theatre is another feature, conspicuous because of its perfect construction and comprehensive design. Included in the panel board equipment is an unusually large system of "dinner controls," these being operated by the house electrician, who, for five minutes preceding each performance, creates most unusual lighting effects upon the stage setting surrounding the picture screen.

Two type "S" Motor driven Simplexes take care of the projection at the Pantheon and their glistening appearance together with the manner of their wiring and installation, speak volumes for the type of men who have charge of the projection here. A spot light, likewise well-kept, as well as an electrically controlled rewinder, completes the projection room equipment.

Outside of the projection room proper, is the rheostat room in which are located the rheostats controlling the projection equipment, these being installed upon specially designed fasteners located high up on the walls of the room. At the other end of the projection room is located the work room, which is also lighted by day light made possible through the use of full-sized windows leading directly to the open air. In this room is contained a work bench with all necessary tools and appliances for effecting any mechanical or electrical repairs to any of the projection room equipment.

Most of the credit for the spick-and-span appearance of this remarkable projection room is due to the projectionists, P. W. Woodrow and L. A. Moorehead, respectively. Mr. Woodrow, who has long been active in Union affairs is the present Secretary of the Local Motion Picture Machine Operators' Union of Toledo, while Mr. Moorehead is likewise an active member of the Union in question. Both of these men represent the highest type of progressive Union projectionists, who feel the responsibility attending the up-keep of the important projection room equipment under their charge, and are indeed a credit to the craft of which they are members.



Clean, well-arranged and excellently maintained projection room of Toledo Pantheon, with Simplex machines in foreground

Novel Cement Holder Invented

Novel film cement holder and spreader has been invented by Harry Couillard, operator at the College theatre, Los Angeles. The invention consists of an ordinary small oil can with a spreading attachment or device which permits the cement to flow from the spout in a ribbon about a quarter of an inch in width. It is necessary to press the sides of the can and rub the end of the spreader across the portion of film which is to be cemented.

Gets Good Projection at 235 Feet

The Kansas City Times, Saturday, October 2, 1920, carries the following news item: "More than four thousand shriners and members of shriners' families saw last night in the Convention Hall motion picture reproductions of scenes taken when the Kansas City Delegation of 265 were en route to and from Portland where the Mystic Shrine Imperial session was held last June; 6,000 feet of film were shown. The pictures which showed the delegation marching in Kansas City, then entraining here and at various other points along the road, were projected 235 ft. upon a screen 35 x 40 ft." The notice then goes on to give details of a general nature, but we are ablt to furnish a few facts concerning this installation which was supplied by T. F. Cole, Manager of the Kansas City Machine & Supply Co., Kansas City, Mo., distributors of Power's Projectors in that section.

"The distance and the size of the picture are approximately correct. For this exhibit we used one regular Power Rheostat for each machine, using two 6B machines. It was necessary to procure switches that would carry approximately 200 amperes of current. We used 9½ condensers. Some of the photography was very dark but we managed to secure excellent projection under the circumstances. It was necessary to trim the arc after every reel, as we used 1" carbons and 9/16 holdark below. Nine reels were run without a break or a stop. This projection which was viewed by a number of exhibitors secured considerable favorable comment for Power's and was handled by J. L. Herring who has been on our staff for a long time."

Film Waxer Making Many Friends

According to reports from R. J. Lacey, president of the Magic Film Waxer Company, the film cleaning machine of that name is finding many new customers amongst theatre owners and projectionists.

The Magic Cleaner, as shown in the illustration, consists of a plate on which are uprights supporting two sticks of wax and an idler. To use the device the plate is clamped on the rewind table between and in line with the rewind reels. The film is passed from the full reel down under the idler up over one set of waxers and down under the next and then to the empty reel The feed of the wax is adjusted so that only the perforations are touched.

It is a simple device and should give satisfaction.

New Equipment for Coliseum Theatre

Installation of the two new Powers 6B machines with Peerless Arc Controls and Weaver Automatic Dousers has been completed at the new Coliseum theatre, ninth and Clement Streets, San Francisco, by the Theatre Equipment Supply Co. This company has also received contract for reequipment of the entire T & D circuit, according to reports, with the new roller pin bearing Powers Cameragraphs. for which it is the western distributor. The equipment in each case includes Peerless arc controls.

In addition to the above, the same supply house will furnish a Westinghouse generator set for the new Kinema theatre at Fresno.

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Camera Laboratory — Picture Making — Studio Technique

Stereoscopic Motion Pictures*

By C. Francis Jenkins

(Continued from a preceding issue)

A somewhat newer method consists in projecting the stereoscopically made pictures through a vertical grating hanging a few inches in front of the screen. This grating was made of threads having, as near as could be obtained, a uniform diameter, from top to bottom, and so spaced that the distance between adjacent threads was the same as the diameter of the thread. The right eye picture frames are all on one film and the left eye frames all on another film, the right eye film projected from a machine placed some distance to the right of an imaginary line drawn from the center of and perpendicular to the surface of the screen, and the left eye film from a machine located on the left side of this line. The two machines superimpose their pictures and run synchronously. The grating has the effect of splitting up the projected picture from, say, the right machine into thin vertical slices or segments with a shadow (of the thread) lying between each adjacent picture segment. The left eye picture projected by the other machine is also cut up into vertical slices, each of which falls on the screen in the shadow of the string in the light of the right projector. The result is a composite picture consisting of alternate right eye and left eye vertical picture-segments, the segments entirely imperceptible to the observer. One may, therefore, view this screen picture from such an angular location that the right eye sees only the right eye vertical segment and the left eye only the left eye vertical segments, the picture as a whole in stereoscopic relief, and without any artificial aid, i. e., any device over the eyes. It is obvious that one may view the picture stereoscopically only from certain zones, the angle of the eyes from these zones being approximately the angle of projection of the two machines. So, again, we fall short of practical attainment.

But certain kinds of pictures can be obtained which appear stereoscopic to the unaided eyes, in fact appear so viewed with but a single eye. These are obtained by carrying the camera on a train, boat, automobile, or hand truck, the lens pointing at more or less of an angle to the line of travel of the camera-supporting vehicle. There is no doubt but that where appropriate this method puts interest in a picture which might otherwise be dull. In spite of the fact that pictures of this kind base lines of 25, 50 and 100 feet when viewed in a stereoscope, and what practical application can possibly be made of it. have been made for many years past, patissued thereon recently, which would seem to indicate that patent examiners don't go to the "movies."

A method devised some five years ago consisted in moving the background, and depth is fairly simulated, but roundness of nearby objects is purely mental delusion. We are prone to imagine solidity, shape, and other characteristics because, when we recognize the object, we recollect its form and unconsciously clothe it with its true mass contour. This is not true stereoscopy, and is valueless when applied to strange objects or scenes.

In the last two schemes mentioned just a plain ordinary motion-picture camera is sufficient, though it may be useful to some of you when you take up the problem to learn how the camera was constructed to secure right and left pictures of the same object in single line sequence on a single standard negative film. The most satisfactory form employed consisted of a standard type camera having two right-angle prisms, one mounted (on the front of the box) on each side of the lens and so placed as to reflect across the camera front any view of object in front of the camera. Just in front of the lens and in axial line therewith, two smaller prisms were mounted, to reciprocate vertically, the travel being the thickness of one of the prisms. The prisms were crossed, and the reciprocating crank (run at half shutter speed) so timed that the prisms were alternately brought into position before the lens in time with the opening and closing of the shutter. Obviously such an arrangement reflects into the lens a view from first the right prism and then the left prism, so that the negative, when developed, carries alternately right and left eye frames.

The exact distance of the centres of the outside (stationary) prisms is a matter of no particular moment, though 3 inches is convenient and perhaps the best distance. To place them close together exaggerates the size of objects; placing them farther apart makes objects appear smaller, for the base line of the angle photographed is, in the mind when we look at the resultant picture, assumed to be the base line of the angle of vision, that is, the width between the pupils of the eyes.

Doubtless from this thought your mind has run ahead of me questioning, in anticipation, the effect of pictures made from

This question I will answer for you if I find sufficiently valuable pictures I am making for cameras located at the wing tips of a flying machine, and simultaneously exposed. It seems probable that these will be useful in conjunction with map-making cameras because it will give a relative idea of the heights, of known and unknown objects, and if further work proves the scheme has merit I shall be glad to lay the matter before you in detail, perhaps at our next meeting.

The End

(Trans. S. M. P. E.)

Harmer Leaves Soon for Europe

J. Justice Harmer, president of the Sun-Light Arc Corporation, is leaving for England and the continent October 23. It is Mr. Harmer's intention to visit every producing center of importance in western and central Europe, studying lighting methods and problems. Incidentally, he hopes to be of assistance to any producer abroad who may be struggling with knotty questions of light.

Until Mr. Harmer discovered the possibilities of the Sun-Light Arc and adapted it to studio use, he was engaged in color printing. In that field he made himself one of the most successful and best known masters of color press-work and his achievements became known in Europe.

Since identifying himself with the motion picture field, Mr. Harmer has become recognized as an authority on the matter of lighting. He has personally installed many of his lights in American studios and has given demonstrations of his theories of lighting which have not only surprised but satisfied directors and cameramen alike as to their soundness.

Further Development of Dye Process

By F. E. Ives

In my original communication of this process, I recommended a bleach made with equal parts of potassium ferricyanide and chromic acid, and stated that if made of sufficient strength a transparent image was produced. When a merely "dye-tone" image was wanted, a more dilute bleaching solution was indicated, or clearing and reducing in extremely dilute soda bicarbonate solution. In a second communication, I stated that a much more dilute bleaching solution would yield transparent images if made with two parts of chromic acid to one part of potassium ferricyanide.

The use of weaker solutions has three obvious advantages: (1) lower cost, (2) shorter washing to clear, (3) elimination of the soda bicarbonate clearing bath.

A further improvement consists in still further reducing the strength of the bleaching solution, so that even with the larger proportion of chromic acid the image is translucent instead of transparent, dyeing to any desired color with mixed dye baths for dye-tone effects and

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drying without fixing, but fixing out in a special bath when perfect transparency is wanted, as in the application of the process to the production of trichromatic transparencies or prints of the Hicrome variety.

The special fixing bath consists of:

Water,	30	ounces
Copper Sulphate,	1	ounce
Hypo,	2½	ounces
30% Acetic Acid,	1	ounce

It is necessary to adhere to substantially this formula. It will insure perfect fixing and transparency if the original silver image was not too dense. The bleaching solution which I am now using consists of

Water,	30	ounces
Potassium Ferricyanide,	11	grains
Chromic Acid ("commercial"),	22	grains

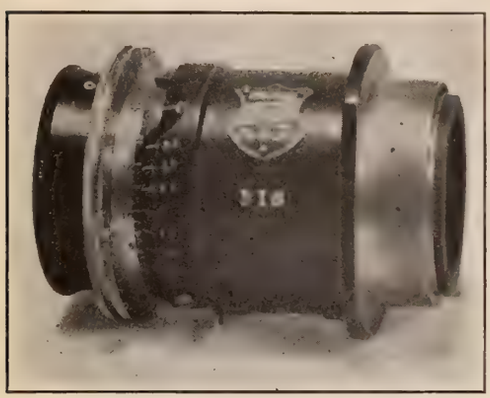
For particulars of dye baths, I refer to my previous communications.

Micro-Vernier Focusing Lens Plans

By J. H. McNabe.

CONSIDERABLE interest is being centered by motion picture cameramen and photographers in a recent invention of Mr. A. S. Howell of the Bell & Howell Company, who has applied for a patent covering an improved focusing device for camera lenses.

This new focusing mount is a combination of the micrometer and vernier type, and is intended, primarily, for use with lenses of motion picture cameras—although not limited to this alone, as the principle is readily applicable to lenses used in "still" photography.



New Micro-Vernier Focussing Lens

It is a well-known fact that the adjustment of the iris diaphragm has an effect upon the focus of the lens; that is, the focal adjustment of the lens along its axis, which is correct when the iris diaphragm is wide open, is not correct when the iris diaphragm is partially closed for the focusing of the lens upon an object at a given distance from the camera; and that, as the iris diaphragm is closed the distance between the lens and the ground glass, or film, should be increased to effect an accurate or critical focus in the several diaphragm stops.

The main feature of the new invention resides in the provisions of means whereby the adjustment of the focus of the lens—both with relation to the distance between objects to be focused and the camera, and with relation to the adjustment of the iris diaphragm—may be predetermined to permit such focal adjustment of the lens accurately and quickly.

It will be observed from the accompanying photograph that the diaphragm stops are engraved upon the outer lens holder carrier in fixed relation to the diaphragm stops engraved upon the lens holder, from which the readings are obtained when manipulating the diaphragm operating sleeve.

tion or a critical focus. By merely setting a resilient expansion ring with indexed stops corresponding to the diaphragm stops on the lens holder there ensues an automatic correction of the focusing to a point of exactness which has previously been unattainable due to the fact that lenses have always been scaled on a common diaphragm stop.

An added feature of the lens mount which is proving highly satisfactory is the markings or graduations of the diaphragm stops and footage scale which are now so engraved as to be observable from the rear of the camera, thus greatly facilitating adjustment when it becomes necessary during the course of operation.

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Music and the Picture

(*Continued from page* 3543)

derneath (which of course is looked at first by the reader); when that moment arrives in the regular action, the reader unconsciously says, "There's the part—the exciting moment has arrived." Then that would be *another* way of making a Prologue. But on the other hand, the whole story might be one of some distinct mood. Say dire tragedy, utter forlornness, bitter disappointment. Then the Prologue might establish that Mood—with a scenic drop that concentrated the effect of despair, with music that accentuated it, in the orchestra, or the organ, or the singing or dancing novelty. In the colors—gray and black—with a living figure lying prone upon the stage, in a fit of weeping and sobbing, or in utter melancholy—or just a close-up of a sorrowing distraught face, moving about, always in that attitude. There is *another* way of introducing the picture with a Prologue. Or, in the same picture, the showman might feel that the Influence of some Character stands out predominant. Thus the heroine might be under the care of a person who appears but a moment, or under the seeming protection of God or Fate. Then the showman, being of a picturesque turn of mind, might create a Prologue which attempted to bring that Great Influence to the attention of the audience.

So I might go on without end, over a single feature picture. The way we might summarize the Prologue opportunities is as follows:

The Prologue can be used to create the feeling of the locale—the climate, the place, the time, the historical epoch, the geographical distance; for instance, northern lands, tropical lands, the nationalistic feeling—French, Italian, Swiss, African; aboriginal or ancient moods, a diagramatic effect showing how far the place is from the scene of the theatre; the costume effect of the period; the historical characters of the decade, etc.

It can be used to bring forward the dramatic climax of the play—either in the freak of nature or man or fate—thus, earthquakes, floods, etc.; the change of sentiment, the birth of a mob spirit, etc.

It can be used to establish the dominant mood of the picture—tragic, comic, farcical anger, hatred, revenge, forgiveness, misunderstanding, quaintness. You can make the audience laugh at once and expect to laugh; or you can put long faces on them at once and keep them so even during the beginning of the play where the story is getting under way. It can be used to lift out some character if the heroine is of a particular mould, personality, direction of mind or action, or is under some particular ban or hardship.

Next week the Music Editor will outline some of the big things which are happening in Music, which are worthy of the exhibitor's attention. The article is called "Musical Movements at Work."

The Coming "Movie" Music Conference

By C. M. Tremaine

Director of National Musical Advance Bureau

(Editor's Note—Mr. Tremaine is one of the most useful men in America—being the driving force of musical interest in hundreds of communities.)

THE MOTION PICTURE NEWS is to be congratulated upon two things—inaugurating a special section in its magazine devoted to music and placing it under the direction of Charles D. Isaacson.

The importance of music to the "movies" has been recognized by the progressive manager for a number of years. Now, however, it is being forced on the attention of those whose custom it is to wait for the other fellows to do the experimenting. There are naturally some in every industry who trail all along the line. These people have been slow in introducing music, slow in improving it, slow in extending it. The demonstrated facts are now proving even to the skeptical the value of music as a money-making asset.

I would like to pay tribute to Charles D. Isaacson for his success in spreading music among the general public. That, however, can come at another time. The subject of this article is the "Motion Picture Conference." The time is ripe for such a gathering for many reasons, one very adequate reason being the phenomenal increase in the music loving audience.

It is obvious that the manager who can attract those who come for the music as well as those who come for the picture will have a larger clientele than if he caters to but one of these groups. Then there is a large public which as yet is unconscious of the music appeal. Although these people would not voluntarily go to hear music their enjoyment is increased by good music and they gravitate toward those houses which provide it in combination with the picture. Evidence abounds everywhere that we are coming into a music era and that the association of music with motion picture performances is inevitable.

Shakespeare divided the life of the individual into what he called the "seven ages of man," giving in a few sentences a clearly defined picture commencing with his entrance into the world and extending to his final exit. No one has attempted an equally graphic and condensed portrayal of the story of the human race as a whole. We can piece together but part of the picture—that which has already transpired. History, which haltingly tells us of many ages of man, takes us from the stone age through the age of Greek philosophy, culture and art, Roman militarism, feudalism and medieval decadence, the age of chivalry and religious fanaticism down to the ages of more material progress known as the mechanical age, electrical age, etc. We are on the threshold of another distinctive age—which will witness the marvelous development and utilization of aeronautics.

There are still other forces which are certain to serve us. In passing from the despotism of autocracy to the full enthronement of democracy, mankind as a whole has developed latent powers which heretofore have not been attributed to the masses. In educating each individual unit, civilization as a whole has moved forward and the new forces have been uncovered one by one.

Life has become more complex as the power, the desires and the efficiency of the individual have grown. A harmonizing influence is needed both to relieve the tension and to so act on the physical and nervous organism as to satisfy the natural craving for a counter influence, created by the conditions, and to provide a pleasurable relaxation. It has been abundantly proved that music has supplied and is still supplying this need. It therefore would be no stretch of imagination to prophesy that we now may be entering upon a music age and that music will be universally recognized as a necessity in our daily lives as never before.

It behooves the motion picture manager to take cognizance of the evidence before him and adjust his plans so as to profit thereby. How he can profit most and what his plans will be are questions to be considered, and it is for this reason that the coming music conference is being called. Someone had to take the initiative and as it is the province of a trade journal to lead the way in its particular field, so it was to be expected that a motion picture magazine should issue the call.

Both the industry and the public are to be felicitated upon Mr. Isaacson's constructive aggressiveness. The leading spirits in the screen world will undoubtedly put their full influence back of the movement and make it the success the conditions unquestionably warrant.

CORRESPONDENCE

NEWS

My Dear Mr. Isaacson:

The success at the Brooklyn Strand of the experiment in interpretative music as translated with the aid of the screen, has impressed upon me that there is much yet to be accomplished before music in the motion picture field reaches the top peak of perfection.

It falls upon such men as yourself to point the way for such triumphs as "Music in Motion" and for that reason I am writing you to encourage you not to falter in pushing to a consummation the contemplated conference relative to improved music for motion pictures.

The lasting success of the motion picture depends upon the utmost development of it, and the upbuilding

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of the music by-product is one of the promising factors of potent importance in that development.

You realize that I stand firm for anything that will make the art of motion picture as lasting as the hills. There is no doubt that music—brought home to the maximum in the most telling way—will serve as the agency to that end.

EDWARD L. HYMAN,
Managing Director,
Strand Theatre,
Brooklyn, N. Y.

From a Leading Artist Agency

It is not often that one reads such a concise, intelligent, interesting article on any subject as Mr. Johnston has written in your issue of October 9. As far as I can see, there is not a wasted word in it.

Of course, it goes without saying, that I agree with everything he has written. As a matter of fact, it might interest you to know that more than a year or a year and a half ago, the scheme that you are working on now, I tried to start with Mr. Riesenfeld at that time. He told us then he did not think the time was ripe, and I know you will not take it amiss when I say I think we were better equipped to have a bureau to supply this demand under our control than anybody else in the business, and that was my original idea with Mr. Riesenfeld. I have also written him lately on the subject, but I rather imagine from his answer that he is apparently awaiting development from your work.

If there is anything in the world that we can do to help the scheme along, let us know.

WOLFSOHN MUSICAL BUREAU,
A. F. Adams, Prop.

From 2,000,000 Club Women

Dear Mr. Isaacson:

Your idea for a music conference of Motion Picture people is a very good one and I am more than casually interested. One of my plans is to have a standardized list of selections similar to that adopted by the clubs for Music Memory Contests, and ask the clubs to endorse that and encourage the use of these selections in their movie houses.

Massachusetts has already experimented with such a list and I expect to have a report of their work soon.

With best wishes for the success of your plans,

Sincerely,
ANNE F. OBERNDORFER,
Chairman Music Committee,
Federated Women's Clubs.

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Send Your Name
to
Charles D. Isaacson
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Note the data:
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Hotel to be announced
First session new association
Discussion of Music Tax, prologue, musical circuit, artist distribution, music cues, synchronized music, standardization of instruments, music, advertising, etc.

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Biggest Event of the
Musical Picture Year

From a Broad-Minded Producer

I have read the many endorsements by noted music authorities of the proposed conference, and it surely makes one feel that he is not fighting alone. As for the one dissenter, John H. Kinsky, I might mention what you already know, viz: that the Kinsky houses are using more music and concert numbers now than they ever did. Some weeks ago, while I was out in Detroit, they had a New York tenor who came from the Capitol and was making as much of a sensation as the picture. Whatever they may think about music personally, the fact is they realize that a few musical numbers will increase their box office receipts.

I repeat that your proposed conference comes in the nick of time. This country was never as music-mad in its entire history as it is now. Witness the appearance of so many opera companies and community choruses in every town and hamlet. If exhibitors will insist on being blind to the demands of the public, so much the worse for them. When the use of organs and orchestras was first thought of, the majority of exhibitors threw up their hands in holy terror at the expense involved. Now you will scarcely find a fair sized theatre without its organ or orchestra. The investment in music has paid the exhibitor in the past and it will pay more so in the future. We all know of several first run houses whose reputation has been earned and maintained on the strength of the music they offer, and not particularly on any other feature.

The need of more music is inevitable. A theatre cannot supply its patrons with a full two or three hours of pictures. For one thing, there are not enough pictures on hand, and for another, there must be variety. The picture-music combination is the natural transition from the vaudeville period. The past few years has seen the building of a phenomenal number of new first run houses for the presentation of motion pictures, and not for vaudeville. This fact is a symbol of the times, and should convince the most obstinate exhibitor that this is an age of music.

Finally, the development of public taste makes the necessity for better music all the more pressing. There has been a great boom in the music field. The popularity of concerts is universal. If the exhibitor will not satisfy the public appetite, another agency will. That is why I am with you in this musical conference and venture the prophecy that it will be the germ of many others in the future.

With heartiest wishes for your continued service, I am,

J. I. SCHNITZER,
Equality Pictures Corporation,
Aeolian Hall, N. Y. City.

DO NOT FORGET THE
DATES OF THE

MOTION PICTURE NEWS MUSIC CONFERENCE

NEW YORK CITY

JAN. 9-10

"THE NEW YORK IDEA"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—Theme (2 minutes), until—S: At Screening.
2—"Lohengrin Wedding March," by Wagner (1 minute and 5 seconds), until—S: Bride coming down stairs.
3—"Voice of Chimes," by Luigini (45 seconds), until—T: "Cynthia's mother had."
4—"Babillage" (Entr' Acte), by Castillo (1 minute and 35 seconds), until—T: "The Phillimore home on."
5—"Twilight Fancies" (Moderato), by Fromel (3 minutes and 25 seconds), until—T: "I have been buried long."
6—Theme (1 minute and 35 seconds), until—T: "The newlyweds forego."
7—Continue to action (1 minute and 20 seconds), until—T: "After a separation of."
8—"May Dreams" (And. con moto), by Borch (50 seconds), until—T: "Supreme Court, New York." (on papers)
9—Continue to action (1 minute and 25 seconds), until—T: "In due time the newlyweds."
10—Continue ff (30 seconds), until—S: Close up of newlyweds on horseback.
11—"Kiss A Miss" (Valse Chantee), by Baron (5 minutes and 30 seconds), until—T: "The morning after a late."
12—"Aces High" (lively march), by Roberts (55 seconds), until—T: "Society gathers to witness."
13—"Galop No. 7," by Minot (1 minute and 20 seconds), until—S: Race starts.
14—Continue to action (2 minutes and 35 seconds), until—T: "Home Sweet Home."
15—Theme (1 minute and 5 seconds), until—T: "Thanks to Judge Phillimore."
16—Continue to action (2 minutes and 25 seconds), until—T: "A little surprise luncheon."
17—"Spring Blossoms" (light novelette), by Castillo (2 minutes and 40 seconds), until—T: "The week end at Terrace."
18—"Sleeping Rose" (Moderato), by Borch (6 minutes and 25 seconds), until—T: "Until this moment I didn't."
19—"Sparklets" (Moderato), by Miles (4 minutes and 20 seconds), until—T: "Wilfrid Cates Darby, whose."
20—"Coronado Land" (Valse Lente), by De Leath (4 minutes and 15 seconds), until—T: "He's promised to be a."
21—"Flirty Flirts" (Melodious rubato), by Levy (3 minutes and 25 seconds), until—T: "I'll be frank, Cynthia."
22—Theme (4 minutes and 30 seconds), until—T: "This was more than even."
23—"Serenade Romantique" (and. con moto), by Borch (2 minutes and 30 seconds), until—T: "You're marrying the wrong."
24—"Capricious Annette," by Borch (3 minutes and 45 seconds), until—T: "It's a long story but."
25—"Musical Thought" (Andante Moderato), by Titlebaum (5 minutes and 35 seconds), until—T: "Half an hour later."
26—"Dramatic Reproach," by Berge (2 minutes and 30 seconds), until—T: "For the last time, will."
27—Theme (6 minutes), until—T: "Second choice not half bad."

THE END

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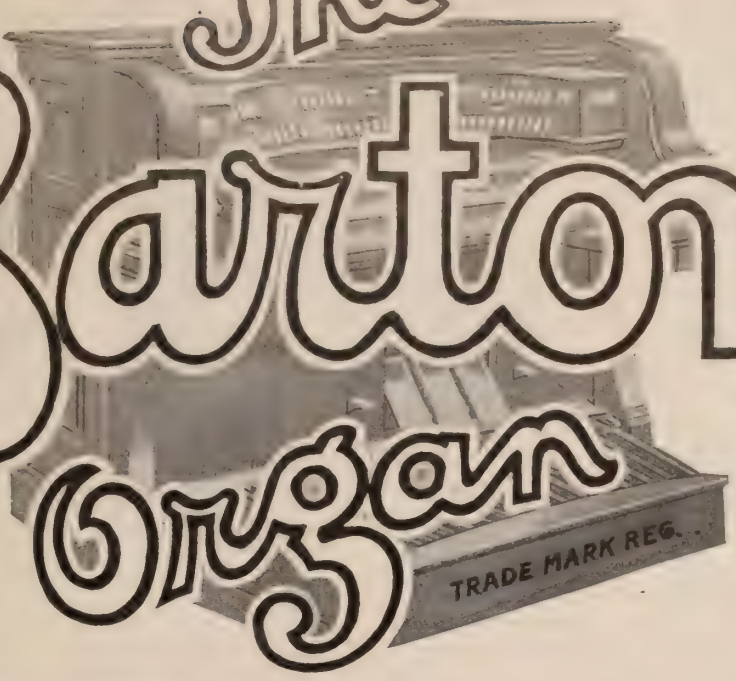

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"OFFICER 666"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Frivolette" (Entr Acte), Baron

1—"Heavy Mysterioso" (for general use), by Levy (3 minutes and 5 seconds), until—S: At Screening.
2—Theme (2 minutes and 40 seconds), until—T: "Travers Gladwin has circled."
3—"Adolescence," by Collinge (4 minutes and 30 seconds), until—T: "Two ladies, sair."
4—"Sparklets" (Moderato), by Miles (1 minute and 50 seconds), until—T: "You aren't thinking of."
5—"Perpetual Motion," by Borch (2 minutes and 40 seconds), until—T: "We can't call the police."
6—"May Dreams" (And. con moto), by Borch (2 minutes and 5 seconds), until—T: "How would you like to make."
7—"Scherzetto" (from Boutonniere Suite), by Berge (3 minutes and 50 seconds), until—T: "10 o'clock Officer Travers."
8—"Laughing Beauties" (light moderato), by Berge (3 minutes), until—T: "Officer, I want you to arrest."
9—"Misterioso" (for general use), by Andino (4 minutes and 20 seconds), until—T: "Alf Wilson, the international."
10—Theme (3 minutes and 50 seconds), until—T: "Don't be alarmed, sorr."
11—"Dramatic Suspense," by Winkler (2 minutes and 30 seconds), until—T: "I can't have him arrested."
12—"Vive Finale" (From Symphonette Suite), by Berge (2 minutes and 25 seconds), until—T: "So you resigned from the."
13—"Comedy Allegro," by Berge (3 minutes and 25 seconds), until—T: "You'll explain everything."
14—Theme (1 minute and 50 seconds), until—T: "No, I'm not going with you."
15—"Half Reel Hurry," by Levy (2 minutes and 10 seconds), until—T: "Because I painted it."
16—"Hurry" (for pursuit or races), by Minot (3 minutes), until—T: "It isn't the gun that."
17—"Birds and Butterflies" (Intermezzo), by Vely (3 minutes and 45 seconds), until—T: "Ryan locked this on you."
18—"Gavotte & Musette" (allegro), by Raff (4 minutes and 5 seconds), until—T: "Get your men together and."
19—Theme (4 minutes), until—T: "It means that we're engaged."

UNTIL THE END

"THE U. P. TRAIL"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Twilight Reverie" (Expressivo Andante), Berge

1—Theme (1 minute and 50 seconds), until—S: At Screening.
2—"Indian Intermezzo," by Herbert (55 seconds), until—T: "Relentlessly pushing its."

NOTE: "WATCH SHOT."

3—"Perpetual Motion," by Borch (1 minute), until—T: "Amid the confusion impromptu."
4—"Adagietto" (From Symponette Suite), by Berge (3 minutes and 30 seconds), until—T: "And on man sat like."
5—"Moorish Rose" (fox trot), by Baron (3 minutes and 20 seconds), until—T: "Fight is Larry's middle."
6—"Dramatic Conflict" (Hurry Heroique), by Levy (1 minute and 10 seconds), until—T: "Place Hough, a professional."
7—Theme (55 seconds), until—T: "It was fine of you to tackle."
8—"Coronado Land" (Valse Lente), by De Leath (3 minutes and 40 seconds), until—T: "In California a party of."
9—"Tragic Theme," by Vely (1 minute and 45 seconds), until—T: "We're going east soon."
10—Theme (2 minutes and 45 seconds), until—T: "Neal passes an idle afternoon."
11—"Hunkatin" (Half tone Jazz), by Levy (2 minutes and 5 seconds), until—T: "On the night before Neal's."
12—"Dramatic Agitato" (for general use), by Hough (2 minutes), until—T: "As the moment draws close."

NOTE: "WATCH SHOT."

13—Theme (1 minute and 35 seconds), until—T: "Beauty, you don't belong."
14—"Indian Misterioso," by Levy (3 minutes and 50 seconds), until—T: "On its journey from."
15—Continue to action pp or ff (1 minute and 45 seconds), until—T: "When night fell."
16—"Dramatic Suspense," by Winkler (3 minutes), until—T: "Morning, Neal continues."
17—Theme (3 minutes and 45 seconds), until—T: "The place is yours."
18—Continue ff (20 seconds), until—T: "Hey, stop that fish, he's."
19—"Chant Erotique," by Berge (2 minutes and 55 seconds), until—T: "Back to Benton for supplies."
20—"Twilight Fancies" (Moderato), by Frommel (4 minutes), until—T: "Toiling East Durade and."
21—"Dramatic Recitative No. 2," by Levy (1 minute and 45 seconds), until—S: Durade enters cabin.
22—Continue to action (1 minute and 35 seconds), until—T: "Durade's party slowly."
23—"A Musical Thought," by Titlebaum (1 minute and 45 seconds), until—T: "Durade's agents had preceded."
24—"Dramatic Agitato," by Simon (3 minutes and 45 seconds), until—T: "Business thrives at."
25—Theme (1 minute and 10 seconds), until—T: "You don't know how happy."
26—"Dramatic Tension," by Andino (3 minutes and 35 seconds), until—T: "An evening later."
27—"Slimy Viper," by Borch (2 minutes and 5 seconds), until—T: "Get out and don't ever."
28—"Dramatic Tension" (for general use), by Levy (2 minutes and 35 seconds), until—T: "When Beauty had arranged."
29—"Hurry," by Levy (1 minute and 20 seconds), until—T: "I heard you blowin' you're."
30—Theme ff (2 minutes and 30 seconds), until—S: Allie enters Neal's room."
31—"Half Reel Hurry," by Levy (2 minutes and 50 seconds), until—T: "Durade's gang is filing in."
32—"Roses that Die Bloom Again" (sentimental ballad), by Levy (2 minutes and 45 seconds), until—S: Good to be handy sometimes.
33—Theme ff (45 seconds), until—T: "Where the rainbow never."

UNTIL THE END

"HER BELOVED VILLAIN"

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)
Theme: "Flirty Flirts" (Melodious Rubato), Levy

1—"Budding Spring" (Moderato), by Platzman (4 minutes and 30 seconds), until—S: At Screening.
2—Theme (2 minutes and 10 seconds), until—T: "At dinner that night."
3—"Caprice Joyeux" (Allegretto), by Seeligson (1 minute and 30 seconds), until—T: "Passing weeks prove that."
"Frivolette" (Entr' Acte), by Baron (1 minute and 30 seconds), until—T: "All of which proves that."
5—"Chicken Reel," by Daly (1 minute and 20 seconds), until—S: Close up of chickens.
6—"Comedy Allegro," by Berge (1 minute and 5 seconds), until—T: "Do you really love only."
7—Theme (2 minutes and 15 seconds), until—T: "Don't worry your mother and."
8—"May Dreams" (And. con moto), by Borch (1 minute and 50 seconds), until—T: "How did you win Suzanne?"
9—"Scherzetto" (From Symphonette Suite), by Berge (3 minutes and 45 seconds), until T: "Joseph, I am going shopping."
10—Theme (2 minutes), until—T: "Who was that?"
11—"Conspirators," by Santos (2 minutes and 50 seconds), until—T: "I have a plan, you take my."
12—"Madriola" (one-step), by Samuels & Levy (2 minutes and 5 seconds), until—T: "Now we will go to my club."
13—"Humorous Drinking Song," by Roberts (1 minute and 5 seconds), until—T: "In another hour Poulard."
14—Continue pp (10 seconds), until—T: "Come, Doctor Poulard."
15—"Moorish Rose" (fox trot), by Baron (2 minutes and 20 seconds), until—T: "The annual masked ball."
16—"Concert Waltz," by Durand (2 minutes and 15 seconds), until—T: "Perhaps you would like."
17—Repeat: "Humorous Drinking Song," by Roberts (45 seconds), until—T: "6 A. M. and all's not well."
18—"Storm Furioso," by Levy (1 minute and 20 seconds), until—T: "8 A. M. and the worst."
19—"I Won't Come Home Until Morning," (1 minute and 50 seconds), until—T: "Well, I am going to send."
20—"Hurry," by Minot (2 minutes and 25 seconds), until—T: "Leave us at once."
21—"Vivo Finale" (Allegro), by Berge (3 minutes and 50 seconds), until—T: "You see what a considerate."
22—"Babillage" (Entr' Acte), by Castillo (3 minutes and 50 seconds), until—T: "You'd better ask your wife."
23—"Impish Elves," by Borch (3 minutes and 10 seconds), until—T: "I am leaving my husband."
24—Theme ff (2 minutes and 20 seconds), until—T: "Who told you all this?"

UNTIL THE END
"ONLY TAX FREE MUSIC IN ALL REALART CUES

"THE JAILBIRD"

Arranged by Rheul E. Moulton, American theatre, Butte, Montana.
Theme: "Love Nest From Mary"—Chorus Only

This picture is played to action of 14 minutes to the reel.
W is intended as a warning cue for Seque.

Screening.
"Remembrance," by Thelma.
D—Second convict goes out door. Seque.
"In the Bungalow," by Languey.
D—MacLean comes to desk and sees shirt. Seque.
"Dramatic Finale No. 63," by Smith. Continue until title.
"Mrs. Perry." "Bon Vivant," by Zamecnik. Continue until
D—Fade out. Seque. "Hey, Rube," Alford, until
W—Shakes hands with sheriff. Seque. "Cuddles" (start at fifth bar with hold.)
Continue until close up of Lead. Seque, last 16 bars of "Anvil Chorus II Trovatore.
D—Start to walk away. Seque. "Hawaiian Moonlight" (Valse), by Klickman.
W—Lawyer leaves. Theme (Start at Chorus.)
T—"That evening." "Love's Enchantment," by Varley.
T—"With the Old." Theme (Chorus only, repeat last 16 bars as Lead talks to grocer.)
D—Lead walks out. "Under the Leaves." Theme. To action.
T—"Convinced at Honesty." "The Busy Bee," by Bendix.
T—"The arrival of the Eminent." "Ken-Tuc-Kee," by Weidt. Until
T—"Now we'll put on." "The Conspirators," by Santos.
T—"With the twilight." Theme (Last 16 bars of Chorus.)
T—"Possessing every." "Flickering Firelight," by Penn, until
D—MacLean and Skeeter walk away. Seque. "Pekoe Dance," by Tschakoff, continue until
T—"I'll meet you." "Lost Happiness," Eilenberg Op. No. 33. Play up to fade out last 16 bars of theme.
D—Doug leaves. Seque "Hurry No. 26," by Lake. Play to action
T—"Reception in honor." "Turkey in the Straw." Play first strain twice. Break to action.
D—When old man starts speech. "Whispering Flowers," by F. v. Blon.
D—Doug leaves platform. Seque. "I'll Always Be Waiting for You," (waltz), start at second strain.
D—When banker waltzes away with aunt. Segue Theme last 16 bars slow.
D—After Title, "You don't need to explain, just come back." Seque. Chorus, "Till We Meet Again," pp increased to action. Continue until Warden says, "I always knew you were an honest crook." Repeat last 4 bars of chorus until finish.

Arranged by Rhuel E. Moulton, American Theatre, Butte, Montana.

Business Offerings

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WANTED TO BUY—225 second hand Upholstered Opera Chairs. H. E. Swan, Kearney, Neb.

WANTED TO BUY—Motion Picture Theatre; prefer one with stage equipped for vaudeville in live town of not less than five thousand population in Texas, Louisiana, Mississippi, Alabama and Florida. State best cash price and list of equipment and full particulars in first letter. Wm. H. Moyle, 241 So. Holyoke Ave., Wichita, Kansas.

FOR SALE—Universal motion picture camera, latest type, perfect condition. Wilbur School, 384-A Boylston Street, Boston, Mass.

WANTED to lease theatre in Ohio, Indiana or Illinois. Address John Siefert, Rialto Theatre Bldg., Dayton, Ohio.

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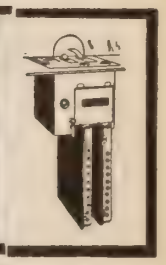

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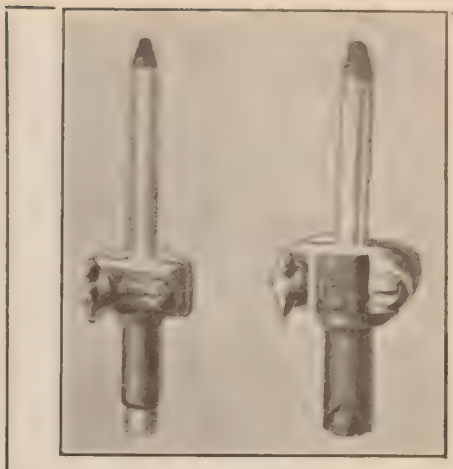

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Frederick J. Ireland, who has been vice-president, production manager and a member of the board of directors of Reelcraft Pictures Corporation since its organization, has resigned all of these offices and has entirely severed his connection with the corporation, according to a statement made by him just previous to his departure from Chicago for the West Coast on October 16th.

Mr. Ireland, it is understood, has received several flattering offers to direct pictures for some of the largest producing companies, but will go into production for himself after his arrival at Los Angeles. He has been an active factor in the industry as a producer for several years and was widely known as the head of the Emerald Film Company of Chicago, which made Billy West, Alice Howell and other pictures previous to the merger of that company with Reelcraft.

Mr. Ireland also is widely known to showmen throughout the country as before becoming interested in motion pictures, he was a prominent actor and had been featured in plays presented throughout the United States, Australia and the British Isles.

Six Productions Completed for Reelcraft

Six more productions have been completed for the exclusive short subject program of the Reelcraft Pictures Corporation and delivered to the general office in New York.

For the single reel comedy series in which Billy Franey is featured Director Thomas LaRose has completed three more pictures, titled "The Referee," "In and Out" and "The Dummy." William L. Roubert and Al Young, who are producing the "Romances of Youth," featuring Matty Roubert, have completed their schedules of releases up to and including January 1, with the following three pictures, "A Bold Bad Pirate," "Summer Days" and "Sunshine."

Argus Enterprises Have New Des Moines Home

The Argus Enterprises opened a new home for their Des Moines branch on October 25th. The trade was invited to inspect the new offices, together with the Argus Model Projection Booth and the Argus Public Projection Room, on the opening day. The new office is located at 415 Eighth street.

DEAD MEN TELL NO TALES

A tense moment in "The Woman Untamed," starring Doraldina, and released by Elmer J. McGovern.

Canyon Reports A Big Sale

Enterprise Distributing Corp. Buys Series for Southern States

ONE of the most outstanding transactions of the past week was the sale of the entire series of six western five-reel productions to the Enterprise Distributing Corporation by the Canyon Pictures Corporation for the territory embracing Georgia, Tennessee, North and South Carolina, Alabama, and Florida.

The pictures included in this transaction include "The Galloping Devil", and five other productions which are to follow.

There has been much lively bidding in this important Southern territory for the rights of the series, states Canvon, and the Enterprise Distributing Corporation sent E. A. Fair as their personal representative to New York to see the initial releases. So impressed was Mr. Fair, after viewing the pictures, that contracts were signed the same day that he arrived, and within a few hours he was on his way home again.

Arrangements are being made in the Enterprise Distributing Corporation offices in Atlanta for the immediate exploitation of "The Galloping Devil." Franklyn Farnum has a large following throughout the country and the advent of the series in the Southern territory is looked upon as an event of great interest.

Both Jack Weinber and Joseph Goldstein of the Canyon Pictures Corp., expressed themselves as delighted with the great success which the Franklyn Farnum series is enjoying as a state rights offering. With the southeastern section of the country gone, there remains but a few important territories yet unsold.

A scene from "The Invisible Ray," the Jan's Pictures Corp., 15 episode serial

Inter-Ocean Film Corporation reports the closing of a large contract with a Japanese film renter, for seventy-five American productions for physical distribution throughout Japan. This is said to be one of the largest sales ever made for that country.

Under the terms of the agreement, the buyer takes over the territorial distributing rights to a series of forty World Pictures, twenty Black Diamond comedies, nine special productions, six Paralta Pictures and five World Comedies.

Louisville Exchange Has Varied Program

The Big Feature Rights Corporation, Inc., of Louisville, Ky., one of the largest independent exchanges in that district, now has an attractive list of State Right pictures to offer the Kentucky and Tennessee exhibitor. Col. Levy is president of the company and Lee Goldberg, secretary and treasurer.

Among their pictures are "Hush" and the four following Clara Kimball Young pictures "The Stranger," "Sins of the World," "Neptune's Bride," "That Something," "The Sport of Kings," "The Greater Sinner," "The Golden Trail," "The Window Opposite," "Conquered Hearts," "Human Clay," "Daughter of Hate," "Who's to Blame?", "Wanda's Affair," "Sins of Ambition," "Babbling Tongues," "Married in Name Only," "Fool's Gold." "A Desert Scorpion," "Wolves of the Street," "The Chamber Mystery," "Husbands and Wives," "Silk Husbands and Calico Wives," "The Still Alarm," three Rex Ray Westerns, and "The Son of Tarzan" serial.

For Kentucky only they offer eight Neal Hart Westerns, four Shorty Hamilton pictures, and "Frivolous Wives." For Tennessee only they have "The Jungle Princess," "The Tiger Band," and "The Lost City."

Staff of Next Hemmer Production Chosen

Edward Hemmer has engaged Charles Osborn Seessel, who has gained distinction in the picture world as art director, to design the scenic and art effects for the next Hemmer production. Others, whom Mr. Hemmer has signed to assist him, are William F. Haddock, who has been prominent in the making of productions in many parts of the country. William T. Tuers will have charge of the photography. John Ward and Charles Druiett also are members of the staff.

"Honeymoon Ranch" Is Selling Rapidly

Bert Lubin announces that territory on his five reel western feature, "Honeymoon Ranch," is selling very fast. To date he claims to have practically closed on fifty per cent of the territory and to have received offers for the foreign rights and the remainder of unsold territory.

"My campaign on 'Honeymoon Ranch,'" states Mr. Lubin, "is just four weeks old today. In that time I have sold a good block of territory, have offers for the remainder and already have made shipments of prints, press-books, posters, etc., to buyers. What I claimed in my first announcement is true—there is a ready market for good independent pictures."

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"A Dangerous Paradise"
(Selznick—Five Reels)

THERE is not much substance to this story, which treats in a satirical way the idea that woman is the aggressor in matters of love. In fact, it is exceedingly light and vapid, and its lack of incident or moving moments causes us to wonder how it ever appealed to its sponsors as five-reel material. It is a sugar-coated recipe, the flavoring of which has been sprinkled with a little spice. The risque note, however, is apt to be a trifle dangerous to impressionable girls, if they adopt the plan of the protagonist.

The heroine, piqued over the fact that the man in the case fails to respond to any woman's advances unless she is married, is determined to capture him by establishing herself as a bride. An effort has been made to give it color and vitality through the subtitles. But nothing is gained. In fact, the title editor kids the life out of the story and really takes the sting from it. He is clever in poking fun at stereotyped captions such as "the next evening," or "at dawn." He left out that ancient wheeze, "a few days later."

The picture is really spineless, but since it is not meant to be taken seriously any criticism of its merits and demerits seems like a waste of words. The offering would look better compressed into two or three reels. It failed to hold the crowd at the Broadway because of its length. The players have nothing to do except be caught in groupings—either against pretty backgrounds or making their entrances and exits. Any exhibitor who books it should find some "hefty" short subjects to give strength to his program. It is a picture which will not get over by itself.—*LAURENCE REID.*

"Hold Me Tight"
(Sunshine Comedy—Fox—Two Reels)

THE first reel of this comedy is ordinary. It jogs alone with some new gags which are original without being spontaneously funny. The second part is much better, and a great deal is made of a windstorm sequence, when houses, trees and automobiles are blown away. By means of trick photography, an entire set appears to be lifted into the air, and flies along with the landscape moving underneath. A roof of a house is lifted by the cyclone, not by one sudden wrench, but first gradually loosened and then jerked skyward. It is very skillful work and shows infinite care. Moreover, while not funny in the strict sense of the word, it will be appreciated by an audience as a distinct novelty.

The story, such as it is, concerns a wealthy hired girl on a farm whose hand and fortune are sought by the hired man and also by a hamfat actor. A masquerade party is introduced with some good "hick" types, a robbery follows, and finally comes the chase and cyclone. Slim Sommerville is the hired man, and does especially good work when a spider is dropped down the neck of his coat as he is proposing to the girl. Ethel Tearle plays the girl and looks very attractive.—*MATTHEW A. TAYLOR.*

"The Friendly Breast of Earth"
(Artcolor—Special Pictures—One Reel)

HERE is an attractive nature study which appeals through its excellent composition of scenes and the poem used for the titles. The idea is expressed that Nature is ever generous and kind. The friendly rays of the sun, the friendly call of mountain, stream, forest and open spaces suffice to bring warmth into anyone's soul no matter if he may feel an outcast or possesses a troubled conscience. The cameraman has shot the picture from many angles and he has caught vistas which are as enchanting as they are majestic. The backgrounds invite you. The spectator may wonder at the grandeur of the scenes and still feel that the whole wide world belongs to him. Max Handshiegl attended to the color process and his work stamps him as an artist. The offering is ideal in lending dignity to your program. It would make an excellent prologue for any photoplay of the big outdoors.—*LAURENCE REID.*

"Twin Crooks"
(Two-Reel Century Comedy—Released Through Universal)

CHARLES DORETY, assisted by a good cast of funmakers, inject enough action and comedy into this two-reeler to make it a welcome addition to any program.

The opening scenes show Dorety and his "animals" being thrown out the stage door of a theatre because of a bad act.

These scenes are amusing because of the bewildered expression on the face of the comedian and the indignation of the "animals," which include a donkey, dog, horse and trained geese.

In trying to round up his "cast," Dorety does some very amusing stunts with a trained goose on one of the principal thoroughfares.

From this on action abounds, caused by the comedian's desire to make love to a married woman, whose jealous husband throws him out of windows and doors.

But he always returns and is found by the husband at the side of his wife talking in a confidential manner.

To add a little flavor, chorus girls are also introduced in a rehearsal number.—*FRANK LEONARD.*

"Flap Jacks"
(Mutt and Jeff Cartoon—Fox—One Reel)

A HUMDINGER—funny from beginning to end, clever and original in its idea. "Flap Jacks" is the best Mutt and Jeff Cartoon in many a day. It is a burlesque of the industrial or educational subject. Mutt and Jeff give an illustrated lecture on the method of making flapjacks used in their factory. A title reads, "Mixing the Batter." Jeff pours the flour into a gigantic frying pan, turns on the hose, and stirs it up from the back seat of a bicycle as Mutt drives around the rim of the pan. "Shaping the Cakes" is illustrated. This is done by a steam roller, which, incidentally, rolls Jeff as well as the flapjacks. An intricate machine is shown after the title, "The Finished Product."—*MATTHEW A. TAYLOR.*

"Her Secret Still"
(One Reel Universal Comedy Featuring Dorothea Wolbert)

DOROTHY WALBERT will certainly amuse an audience when they see her in this one-reeler.

Her droll ways and her ability to put over a comedy situation are a novelty to witness, especially in these days when "slapstick" and bathing girl comedies hold the screen.

As the designing maid who tries to inveigle the butler into a marriage, only to be rebuffed in her efforts, she gives a pleasing performance.

The opening scenes, depicting an employment bureau with its various characters, are funny indeed.—*FRANK LEONARD.*

"Beggars and Fakirs of India" and "A Chinese Orphanage"
(Educational)

THESE two short features contain plenty of interest and are strong in educational value.

The first, brings the beggars and fakirs of India close to our observation and although some of the scenes are rather revolting, they are instructing and for this reason are well worth seeing.

The camerawork is exceptionally well done, and the cameraman has not spared himself in selecting and drilling the natives in many of the scenes,

One particular amusing scene shows a beggar rolling himself along the main thoroughfare, his body lying flat upon the ground. He is said to have rolled half across the country.

The latter shows many interesting views of a Chinese orphanage run by the French. Little Chinese girls are instructed here in the making of lace and many other important essentials.—*FRANK LEONARD.*

Feature Subjects of Short Length

"Mountain Madness"
(Republic)

"MOUNTAIN MADNESS" is an illustration of what may happen to good workmen when the tools they handle are deficient.

This production has a splendid cast and is well directed but is sadly lacking in story material.

The author starts off with a rather original idea but in the process of development appears to have abandoned his characters with the result that the scenes are never completed.

For instance, two pairs of lovers are introduced in the opening scenes. To give contrast, one is of the elite and the other of the ordinary or "mountain" variety.

The heroine of the first pair becomes dissatisfied with her sweetheart because he possesses none of the "cave man" instincts and refuses to be rough with her.

When a big mountaineer appears she falls in love with him. The feeling is mutual and when opportunity presents itself they do not hesitate to embrace. The mountaineer's sweetheart appears to have a liking for the "gentleman," although she does not take so kindly to his love making.

Nothing develops out of these scenes, however, for the author switches to a train robbery and the excitement that attends the usual holdup is predominant.

When the mountaineer is accused of being the leader of "the gang" and goes into hiding, his new found sweetheart risks danger in an effort to locate him.

Her former lover finds her in the woods and gives her a shaking. This brings the exclamation, "why didn't you do that before?"

In the meantime the "outdoor" man proves his innocence and is seen happily in the embrace of the mountain girl.

The story ends abruptly without any attempt at explanation.

In the cast are Mignon Anderson, Harry Miller, Ora Carew, Edward Coxen, Grace Pike, Stuart Morris and Edna Pennington.—*FRANK LEONARD.*

Willing Captives
(Urban)

A KINETO REVIEW, showing the opposite side of "the bird in a gilded cage" question. Seldom does it occur to the visitors at the zoo, or sympathizers with the birds and animals in forced captivity, that these objects of pity might have fared worse. Nevertheless, when it is considered, as the subject brings out, that these captives are often more fortunate than their furred and feathered relatives, it puts a different angle on the matter. These animals, birds and objects of sympathy are fed and watered regularly. They have no fear of the hunter. They need not search for winter quarters. All these things are provided for them. After all, they are only deprived of their freedom to roam the hills and fly the air. They soon become accustomed to the confinement and, judging from the scenes showing their playful moments, make the best of a bargain and become willing captives.

Preceding the specimens of live birds and animals in captivity are some views of "make believe" ones. Some are statuary of great renown in famous parks. Some of them are mounted specimens. And, through all, there is the same respect for sequence which identifies Mr. Urban's short subjects from others of less merit.—*LILLIAN GALE.*

Dead Men Tell No Tales

"The Spirit of Service"
(American Red Cross)

THE title of "The Spirit of Service" tells the tale. It is a motion picture produced by the American Red Cross, for the purpose of furthering interest in the coming Roll Call for the renewal of membership.

The scenario was written by Hamish McLaurin, author of the well known Red Cross Roll Call picture of two years ago, "The Greatest Gift."

This is a single reel subject which will fit into a program almost anywhere, since it is an appeal for humanity and the work of the Red Cross has earned the right to command a place. The settings are of particular merit, while exteriors were taken on one of New York's most palatial estates.

The picture was produced under the direction of Tefft Johnson, with Arline Frederic as "Service" and Logan Paul as "Wisdom." The artists generously contributed their services, and because of this the Red Cross was able to produce the picture at a nominal expense.

Introducing the symbolical figures of War, Pestilence and Famine, which have been born as the result of wars, the story carries convincing reason for the need of enrolling in the Red Cross, year after year. The patriotic exhibitor will take pleasure in running the subject, with the hope of inspiring his patrons to respond.—*LILLIAN GALE.*

"The Little Outcast"
(Industrsal Film Co.—State Rights)

THIS picture will probably hit the mark at which it is aiming. It has no well known star, author, director, or producer in back of it, and there is no pretense of elaborate production, but presenting as it does, a simple, rural story in a sincere way it should keep the interest of the patrons of the smaller houses.

It is announced as "a modern story suggested by 'Silas Marner.'" Instead of making the lonely old man a weaver, Paul Price, who wrote and directed the picture, has made him a blacksmith, living only for gold. When his money is stolen, he adopts the little waif, whom Fate has thrown across his path, and raises her to girlhood. Em Gorman, who was a well known child actress, not so long ago, plays the title role—the most attractive part in the story. The picture gives her many opportunities to display a natural and attractive screen personality.

The story opens when an adventuress makes a conquest of a rich college lad. In order to make her hold upon him secure, she adopts a dying mother's babe, claiming the child for her own. For ten years she blackmails the man, raising the child in a loveless, indifferent way. Then she dies and the embittered blacksmith brings up the lonely little waif. After a few years the girl is about to be taken from him by the man who believes himself to be her father, when the truth is made known.

Alex Shannon is effective as the blacksmith, but the remainder of the cast with the exception of Em Gorman, do not impress as favorably. With the exception of the forge scene, there are chiefly country exterior scenes. The titles are written in a dignified style, some of them making very good reading.

There seems to be a renaissance of the rural drama to-day, and this fact will aid "The Little Outcast." There are errors in detail, and padding to allow Em Gorman her "cute" scenes, and some crude acting in places by the minor characters, but none of these flaws destroy the interest. Length, 5 reels.—*MATTHEW A. TAYLOR.*

"Mamma's Boy"
(Hal Roach—Vanity Fair Comedy—Pathe)

IF one could meet a flock of wild women dressed *au naturel* or clothed in bear skins (not intended as a pun) and tiger rugs during vacation time, one would feel like "blowing the whole works" and staying in the wilds for life. Here is "Mamma's Boy" for example. Eddie Boland, the comedian, is seen summering in the woods. His valet and chef attend to his every want. He is mamma's boy with a moustache. Girls do not interest him—not even when they tease him attired in their bathing suits. Provoked at his indifference and lack of manliness they put on the wild animal skins and resort to cave-woman tactics. Eddie is kidnapped, but when a real bear walks on the scene, the girls revert to type and run for their lives, while the "daffodil" stays his ground and feeds the beast thinking it a bird dog. That's about all there is to "Mamma's Boy." However, the girls are pretty and more than jaded bald-head and youngster will rise to remark—"They're there!" Everyone is pleasingly plump. And as for Boland he offers a good contrast. His comedy style is effective.—One Reel.—*LAURENCE REID.*

DEAD MEN TELL NO TALES

"THE DEVIL'S GARDEN"
(Bennett-First National)

Rather Grewsome Story, Well Produced and Acted

"THE DEVIL'S GARDEN," Whitman Bennett's newest offering starring Lionel Barrymore, is going to strike some people as a very daring departure from accepted screen ethics. In all probability many picturegoers will revolt over its harrowing realism—provided they have come to expect that the screen must be ever sugar-coated in its semblance to life. But if the photoplay is to advance one must be ready to accept a departure now and then. "The Devil's Garden" may not read like good screen material if one takes into consideration that its theme and characterization is apt to be grewsome.

The very fact that Mr. Bennett has been faithful with the book by concentrating upon its realism is proof that the screen hasn't necessarily got to be a medium of saccharine sentiment. If he had made one radical departure from the narrative he would have spoiled the entire psychology of the theme and ruined the characterization. Maxwell's story is an exceedingly vivid document—one that may appear unnecessarily brutal to a sensitive reader. But perhaps this same reader may realize that the author has something to say. What is said in the book is well emphasized in the picture. And the result is a gripping offering. It brings into play the idea that man cannot sit in judgment upon the wrong of a fellow-being unless he is above earthly desires.

The protagonist is a figure who condemns his fellow creature without taking into consideration that he may be guided by the same uncontrollable impulses. Dale, the character enacted by Barrymore, is a plodding working-man. It falls to him to punish a trespasser against his home, even though the guilty man is responsible for helping him to success. After the murder is committed, Dale hears the voice of conscience. He is guided by fear for his rash act—fear of the future for his soul and fear for his own freedom in life. A day comes when he is placed in the identical situation as his victim and realizes his own shortcomings. Tortured with conscience he finds solace by self-sacrifice. The character of the passionate girl who is ignorant of the meaning of sex hasn't been developed in keeping with the book, but is planted well enough to carry out the idea. The action is told in terms of graphic scenes and builds a deal of cumulative suspense because of its correct tempo and the ability of the players to play in character. Mr. Barrymore makes the role of Dale a vivid study. Take the punch out of this picture and one would see a rather stupid affair. Bennett has substituted startling action for words.—Length, 5 reels.—*Laurence Reid.*

THE CAST

William Dale.....Lionel Barrymore
Mavis Dale.....Doris Rankin
Lord Barradine.....H. Cooper Cliffe
Norah.....May McAvoy

By W. B. Maxwell.
Directed by Kenneth Webb.

PRESS NOTICE—STORY

W. B. Maxwell's gripping story of human desires, of man's inhumanity to man, "The Devil's Garden," will be the feature attraction at the ———— next ———— with Lionel Barrymore as the star. This is a powerful subject which created wide discussion as a novel and adapted to the screen it brings into play with vital and vivid strokes the idea that man cannot sit in judgment upon the wrong of a fellow being unless he is above earthly desires. William Dale, the part enacted by Mr. Barrymore, is a rugged, hard-working man. It falls to him to punish the trespasser, Barradine, even though the latter is responsible for helping him to better himself. Then the voice of conscience is heard.

Dale is guided by fear for his rash act—fear of the future for his soul and fear for his own freedom in life. A day comes when he is placed in the identical situation as Barradine. He is unable to control his passion. So he finds solace in self-sacrifice. Thus his desire to die that others might live brings compensation to his conscience. The picture is told in terms of graphic sequences and moves with a power which builds the utmost in action and suspense. The star is thoroughly in character and his talent enables him to catch the psychology of the plot and characterization. Assisting him are Doris Rankin, H. Cooper Cliffe, and May McAvoy, players who also render perfect studies. The picture is directed by Kenneth Webb.

PROGRAM READER

Lionel Barrymore, the eminent star of stage and screen, is coming to the ———— theatre next ———— in "The Devil's Garden," an adaptation of W. B. Maxwell's powerfully gripping story of the same name. This tale presents man's inhumanity to man, and is told in terms of tense and often exciting drama. The role interpreted by the star is that of a man who condemns his fellow creature without taking into consideration that he is guided by the same uncontrollable impulses. A fascinating story, it makes an equally fascinating picture—a picture charged with breath-taking moments, pathos, humor and passionate romance. The supporting cast is an adequate one.

SUGGESTIONS

Here you have the combination of author and star to exploit in getting this picture patronized. Perhaps many of your patrons have read the story. If so they haven't forgotten it, since it is thoroughly gripping. You might use the soft pedal in detailing the plot for the benefit of the uninitiated. Some of the tender picturegoers might be offended over the realistic sequences—the vivid scenes which are flashed. But bring out that it offers a fine study in the weakness of human nature—of man's inhumanity to man—of his willingness to condemn others for the very impulses which guide and control his character. The big angle, however, is the star's name. Concentrate upon that angle and the fact that the picture is a tense and gripping drama. Feature the other players.

CATCH LINES

He condemned the man who ruined his life; he condemned his wife for her faithlessness, disregarding the fact that her motive was guided by her interest for their welfare. What happened? See Lionel Barrymore in "The Devil's Garden."

"KISMET"
(Robertson-Cole)

Otis Skinner Gives Superb Performance in Lavish Production

THE long heralded production of "Kismet," with Otis Skinner making his screen debut in what is considered his greatest role, certainly lives up to one's expectations. This play by Edward Knoblock which visualizes Bagdad of a thousand and one years ago offered picture possibilities through its rich backgrounds, its array of colorful characters, its genuinely dramatic conflict and its compelling action which rises with a crescendo through bizarre and intimate scenes, and these possibilities have been fully realized through a perfect adaptation and direction marked for its atmosphere and detail—values which truly transport the spectator and make him feel an actual participant.

The play depicts a single day's adventure in the hectic life of Hajj, the beggar, one of the most vivid and interesting characters ever presented on screen and stage. Certainly Skinner gives it life through a perfect adaptability which combined with his superb skill at pantomime makes the part stand out like a cameo—one of the richest portrayals that ever graced the silver sheet. He should continue to lend his personality to a screen which is in need of an artist of his capabilities. And his assistants have caught some of his magnetism, so enthusiastically do they play their parts.

"Kismet" offers a complicated story of Oriental cunning and intrigue, but one which is easily followed because of the clearly defined characterization. Hajj rises to high estate and sinks to his level between dawn and sunset. Though he struts and poses and steals and uses his wit to serve his whims, he never forgets that he is a beggar. He is used as an instrument of intrigue by connivers for the throne, but the wit born from begging stands him in good stead. And when the day has vanished, there sits Hajj, contented as he was in the beginning—to beg alms "for the love of Allah." A picturesque philosopher, a fatalist, a humorist and play-boy. Counterplots furnish contrast to the main narrative. Space forbids detailing the individual scenes, but suffice to say that the majority of them are rich in dramatic values. The prayers to Allah by the multitude, the harem scenes, the street episodes—these are all faithfully caught.

The director has not departed from his narrative for the sake of supplying irrelevant touches. And the opportunity was offered to make it a spectacle. A tale of a beggar, he keeps it a tale throughout. The exteriors have an air of solidarity about them. Some of the walls and steps are creviced and marked as if time itself had carved its impressions. The interiors are thoroughly in harmony, bizarre, lavish and Oriental. But for a back-drop showing a panoramic shot of Bagdad, there isn't a flaw in the production. The picture moves a trifle slowly at the start because of the introduction of a long list of characters, but it hits its stride soon after and maintains its interest to the conclusion. "Kismet" is Robertson-Cole's biggest achievement—a truly artistic production and one which is a credit to motion pictures.—Length, 9 reels.—*Laurence Reid.*

THE CAST

Hajj, the Beggar.....Otis Skinner
Kut-Ul-Kulub.....Rosemary Theby
Marsinah.....Elinor Fair
Nargis.....Mme. Content
Nasir.....Nicholas Dunaew
Jawan.....Herchel Mayall
Zayd.....Fred Lancaster
Caliph Abdullah.....Leon Bary
Jester.....Sidney Smith
Mansur.....Hamilton Revelle
Gaoler.....Thomas Kennedy
Amru.....Sam Kaufman
Abu Bakr.....Emmett C. King
Gulnar.....Fanny Ferrari
Maid to Gulnar.....Emily Seville
Muezzin.....Harry Lorraine
Afife.....Paul Weigel
Kasim.....Robert Evans
Miskah.....Cornelia Skinner
Chamberlain.....James Adams

By Edward Knoblock.
Directed by Gasnier.

PRESS NOTICE—STORY

An occasion of great interest to patrons of the ———— theatre is the announcement that Robertson-Cole's production of "Kismet" will be shown next ————. Otis Skinner, who starred in the original stage production which met with great popular approval, makes his screen debut in his celebrated role, that of Hajj, the Beggar, and gives one of the finest performances ever offered on the screen.

The picture details the adventure of this character during a single day in Bagdad a thousand and one years ago, and the various scenes present a wealth of dramatic incidents—incidents which are developed from such ingredients as intrigue, adventure, romance and humor. The production is marked for its rich atmosphere and its truly lavish backgrounds. Mr. Skinner is supported by a large cast and a vast assembly of supernumeraries. The play is written by Edward Knoblock and directed with infinite taste by Gasnier.

PROGRAM READER

Manager ———— takes great pleasure in announcing the presentation of "Kismet" at the ———— theatre next ————. This production, adapted from Edward Knoblock's celebrated play which captivated New York and

(Continued on page 3623)

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to June 26, 1920.

PICTURE	BRAND	STAR	RELEASED	PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) **EDITH ROBERTS**.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.
Exhibitor Comment—"Several parts of this picture are unusual but the public does not seem to get enthusiastic about the local color and scenery of this feature. Fair receipts."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) **SESSUE HAYAKAWA**.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) **BILLIE BURKE**.....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business." "Only moderately entertaining. Billie Burke, who starred in it, was good. Returns fair."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) **CORINNE GRIFFITH**.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) **SPECIAL CAST**..OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Very entertaining picture. Crowded my house every showing. Box-office results very good."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) **SPECIAL CAST**.....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BEWARE OF THE BRIDE (FOX) **EILEEN PERCY**.....OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.

BIG HAPPINESS (ROBERTSON-COLE) **DUSTIN FARNUM**.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—"Only average picture but drew fairly well."

BLACKMAIL (METRO) **VIOLA DANA**.....OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) **HARRY CAREY**.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BODY AND SOUL (METRO) **ALICE LAKE**.....OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge."

BRANDING IRON, THE (GOLDWYN) **SPECIAL CAST**.....OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BROADWAY COWBOY, A (HAMPTON-PATHE) **WILLIAM DESMOND**.....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.
Exhibitor Comment—"Fine picture, playing to big audiences." "They didn't quite 'get' this one. My audience like Westerns, but they were not quite sure that they were not being 'kidded' in this. The comedy went over, however, and was well received. Think Desmond very interesting and promising star if he sticks with one company long enough to become well known."
Consensus—"Good picture, good puller."

BUBBLES (PIONEER) **MARY ANDERSON**.....JUNE 26
"As light and transparent as a bubble itself."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) **WILLIAM RUSSELL**....OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHEATER, THE (METRO) **MAY ALLISON**.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) **VIOLA DANA**.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week." "Big box-office attraction, a good title, pleasing picture and a well liked star who shakes a good 'shimmy.'"
Consensus—"Average picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) **ROBERT WARWICK**.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied."
Consensus—"Good picture, good puller."

CLOTHES (METRO) **OLIVE TELL**.....OCT. 2
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) **WILLIAM S. HART**.....OCT. 2
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) **ETHEL CLAYTON**.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day." "Rather good melodrama; pretty good business." "A great picture. Exciting from start to finish. Had the house spellbound on opening night and did tremendous business all the following performances. Seldom is a picture so universally liked." "Packed 'em on this. Ethel Clayton most popular woman star on Paramount program in this territory. The picture was great, and they liked it from the very start. Fine business throughout."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) **MARY MILES MINTER**.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) **WILL ROGERS**.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CURTAIN (FIRST NATIONAL) **KATHERINE MACDONALD**.....OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine MacDonald appears to be growing more popular."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) **LEAH BAIRD**.....JULY 24
"Novel crook story suffers from development."—M. P. News.

DARK LANTERN (REALART) **ALICE BRADY**.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business." "Fair picture. The star is the drawing card." "Very poor picture. box-office receipts are terrible." "Alice Brady's performance semed rather disappointing. Picture ordinary. Poor business one day."
Consensus—"Good picture, good puller."

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) **SPECIAL CAST**.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) **SPECIAL CAST**.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

Box Office Reports continued on page 3624

"DOWN HOME"
(Willat-Hodkinson)

Some Interesting Moments in This Rustic Story

THERE appears to be a regular epidemic of the "farm and fireside" type of drama for the screen these days. "Down Home," Irvin Willat's contribution, is the latest to be offered and aside from some individual scenes of moving incident it fails to be conspicuous as a noteworthy achievement. The director will be remembered as the man who sponsored those graphic pictures, "Behind the Door," and "Below the Surface," and it looks as if he is out of his element in tackling the rural drama. A stickler for realistic detail, the story does not offer him many moments to appear at his best.

In fact the subject matter is rather moss-covered, since it has to do with the condemnation of the country girl who is scorned by everyone but her faithful lover. The papers figure in the plot too, and there are flashes of a homespun father and mother, a few quaint characters, and the inevitable scalawag. A rural story should be marked by simplicity, but this feature is genuinely complicated and travels over considerable ground in detailing its action. In fact the continuity is quite jumpy and presents a rather episodic arrangement of scenes. But the main facts are clearly established and show the country girl, determined to hold her head up in the community, cure her father of his insatiable thirst, and find happiness with her blacksmith lover after certain villains have attempted to fleece her out of her property.

Mr. Willat is splendid with his atmospheric touches, the backgrounds being thoroughly rustic and realistic. Not one detail is missing to keep it in harmony. But if the plot itself is weak, certain individual scenes are excellent enough to hide some of its shortcomings. For example, the revival meeting, in which the drunkard goes forward, to be followed by the less courageous. Then there is a smashing fist fight developed with true Willat punch. This scene is mostly told by conversation in the earlier reel only to be "flashbacked" at the psychological moment when its visualization brings an effective climax. Again a snow storm scene is well done, although it is marred somewhat by a "backdrop." However, the picture will get over through its title, its fine atmosphere and the capable interpretation of the players among whom are the personable Leatrice Joy, James O. Barrows, Sydney Franklin and William Robert Daly.—Length, 7 reels. *Laurence Reid.*

Dabney Todd.....James O. Barrows
Chet Todd.....Edward Hearn
Mrs. Todd.....Aggie Herring
Nance Pelot.....Leatrice Joy
Martin Doover.....Edward Nolan
Joe Pelot.....William Robert Daly
Cash Bailey.....Sidney Franklin
Rev. Mr. Blake.....Bert Hadley
Larry Shayne.....Frank Braidwood
Deacon Howe.....Robert Chandler
Lige Conklin.....Nelson McDowell

By F. N. Westcott.
Scenario by Irvin V. Willat.
Directed by Irvin V. Willat.

PRESS NOTICE—STORY

"Down Home," the first independent production made by Irvin Willat, the director responsible for "Below the Surface," and "Behind the Door," will be the feature attraction at the ———— beginning ————. This is an adaptation of the popular book, "Dabney Todd," by Frank N. Westcott, and the homespun characters, the rural atmosphere, the homely qualities of country life are revitalized upon the screen. It is a story of New England with the figures as simple as their surroundings.

It is a story of youth struggling bravely for high ideals against the enemies of poverty and disappointment, of the pitiful striving of an old man to free himself from the curse of drink for the sake of his daughter, of the unwavering love of a clean-minded youth for the girl whom he has known since childhood. The picture is well balanced with elements of humor and pathos and reveals intimate touches of a "homey" character which are entirely appealing. Particularly effective is the strong flavor of atmosphere which is most refreshing in its complete naturalness. The feature is enacted by a cast of competent players among whom are Leatrice Joy, Edward Hearn and Robert William Daly.

PROGRAM READER

A story of New England, of an old-fashioned village which harbors a human set of characters who live their lives in sweet tranquility is "Down Home," the Irvin Willat production which comes to the ———— next ————. The director will be remembered for his splendid pictures, "Below the Surface," and "Behind the Door." This offering shows Mr. Willat's versatility. He takes a simple tale of country people and gives it vitality on the screen. The refreshing atmosphere, the "homey" quality of the story, the manner in which he has blended the elements of humor and pathos—these are what make "Down Home" thoroughly appealing. The picture is enacted by an excellently balanced cast.

SUGGESTIONS

It would be best to concentrate upon the realistic atmosphere which is expressed in this picture. No picture based upon country life has equalled in point of its backgrounds. Tell also that it is an adaptation of the story "Dabney Todd," by Frank N. Westcott. Bring out the value of the director's name. He will be remembered as the man responsible for "Below the Surface," and "Behind the Door." Tell that the story establishes again the fact that Willat can create sustaining moments in any plot no matter how simple. Play up the excellently balanced cast. With such a picture you have ample opportunity to go in for lobby display and prologues. Atmosphere can be achieved in several ways, by dressing up your lobby and staging a prologue in character with the play.

CATCH LINES

A story of New England life, of "homey" characters who are the backbone of America. See "Down Home."

"THE BRUTE-MASTER"
(Hodkinson)

Hobart Bosworth Scores in Vigorous Story of the Sea

READERS who admired Jack London between the covers of a book, and "fans" who liked his stories adapted to the screen, are certain to be interested in this first production from the pen of his widow, Charmain K. London. It has all the force and vigor of her husband's work, though it lacks a little of the repulsive brutality that used in full force, rather inclines to repel the more sensitive of picturegoers. The theme and characterization of "The Brute-Master" are similar to those found in London's "The Sea Wolf," and like this vital and vivid story offer a picturesque study in brutality. Indeed it seems as if Bucko McAllister and Wolf Larsen might be brothers, so thoroughly identical are their temperaments.

"The Brute Master" is a tale of the sea—of a relentless rover who rules by right of might in a little floating world of his own. His sole motive is to command and dominate his fellow-men by inspiring terror in them for his super-human strength and domineering will. Chance brings a society girl and a wealthy young idler under his charge, they being compelled to ship on the first available ship, and the former's delicate beauty awakens the animal passion of the man. A brutally maltreated sailor, out for revenge, sets fire to the schooner, and locks the skipper in his cabin. The rest of the crew get away in boats and find refuge on an island, while Bucko escapes and reaches an adjoining island.

Through a perfectly logical and consistently developed series of incidents and events, McAllister comes in contact with the others and assumes command. Here the thin veneer of the idler's civilization is revealed with the result that he is punished by the skipper, who, influenced by the girl's nobility of character, undergoes a transformation. This regeneration has been merely suggested, adroitly, rather than blatantly completed and made ridiculous. The story throughout is sincere, convincing, and logical. The scenes have been handled splendidly and they compose a production which should interest every type of patron. Bosworth does fine work, while his supporting company which includes Anna Q. Nilsson, William Conklin and Margaret Livingstone is thoroughly adequate. Length, 5 reels.—*Pearl Gaddis.* (Reviewed at Atlanta, Ga.)

THE CAST

Bucko McAllister.....Hobart Bosworth
Madeline Gray.....Anna Q. Nilsson
Walter Maxwell.....William Conklin
The Native "Taupou".....Margaret Livingstone

By Charmain K. London (Mrs. Jack London)
Produced by J. Parker Read, Jr.

PRESS NOTICE—STORY

Hobart Bosworth is the star at the ———— theatre, beginning ———— in "The Brute Master," with Anna Q. Nilsson, who has often been called the screen's most beautiful blonde, playing opposite him. The story is by Mrs. Jack London, and seldom has Bosworth had a story that fitted him so ideally. He plays the role of a hard-fighting, brutal, domineering sea-captain who ruled his little world by right of might—and then a beautiful girl came along. She hated and feared him, and showed it. They are cast ashore, by the burning of the ship, on an island inhabited by friendly South Sea Islanders, and here the story reaches a fine dramatic climax. There's plenty of action, some fine sea-views, and the fire-scenes on the ship have seldom been equalled. J. Parker Read, Jr., produced the story, and it's great.

PROGRAM READER

He was a burly sea-captain, and he ruled by the strength of his good right arm. And then he met a slim, lovely young blonde girl who showed him just how little his brute strength counted in the gentle art of wooing and winning a bride. They have to be shipwrecked on an island in the South Seas before she can begin to see the real worth beneath the domineering outer shell of him. And it takes the life on the island to show just how little real manhood there is hidden beneath the cultivated exterior of the Other Man. It's a great picture—don't miss it.

SUGGESTIONS

Let your people know that this story is by the widow of Jack London. It is also as well to give some publicity to the fact that she always—or nearly always—traveled with him, that there are many weird parts of the globe where no other white woman has ever penetrated, and that she lived for years on one of the islands in the South Seas. The story is quite reminiscent of London, and is a corking production. It offers some good angles of exploitation in that the scenes are taken, almost entirely, on shipboard and on an island in the Pacific.

CATCH LINES

Does might make right? How long does it take a pretty girl to reduce a brutal, domineering man to fawning servility? Does love really reform?

KISMET

(Continued from page 3621)

London for many seasons, marks the debut of America's greatest romantic actor, Otis Skinner, upon the screen. "Kismet" is considered his greatest play. The picture is lavish in appointment, superbly acted by the star and his clever assistants, and tells a story of Bagdad of a thousand years ago which is fascinating in theme and characterization. Don't miss the treat of the season.

SUGGESTIONS

There seems to be several angles in which to exploit this feature. You have the name of the author who is one of the leading playwrights of the day—you have the name of the star, who is considered America's greatest romantic actor and who makes his debut on the screen in this offering—you have the fact that the play scored an immense hit in New York and London—you have the fine story interest, the vivid character of Hajj, the Beggar, to exploit. Then you can arrange perfect atmosphere by dressing your lobby in harmony. Your ushers can be garbed in Oriental costumes—even to the veils. You have your musical setting all arranged for you which is complete in its Oriental coloring.

Exhibitors' Own Box Office Reports

(*Continued from page 3622*)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DOLLARS AND SENSE (GOLDWYN) MADGE KENNEDY.....JULY 3
"Has rather lukewarm story but should interest."—M. P. News.
Exhibitor Comment—"Played this feature three days to average business. An average feature." "A rather poor picture because plot, direction and acting was not up to standard. One week to average business." "A poor picture but for some unaccountable reason pulled big. Big business one day." "Picture pleasing. Star charming. Business good." "Although this is only an average picture, it went over big."
Consensus—"Average picture, average puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST .....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST .....JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand." "Very good film. The public agrees, for business has been very good." "This picture was very well liked and had a successful run."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY .....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Corking picture. Title a good one, even without association of Cohan's name. A change for Charles Ray and a good one." "Just fair picture. Good box office returns." "A very entertaining picture. Increased greatly box office receipts." "Entertaining feature. Drew well because it was a stage success." "Charles Ray well liked by our audiences and feature played to better than average business." "Very fine picture. Played to capacity for four days and was close to breaking house records." "The entertaining qualities of this picture make it well worth seeing and my house was well filled at each performance. Fact that it played on the stage drew many people."
Consensus—"Good picture, good puller."

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON.....OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK .....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH.....OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Spit" is the only Washburn that we have been able to do big business with."
Consensus—"Good picture, good puller."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE RAIN, THE (UNIVERSAL) ANNE CORNWALL....JULY 3
"Picture has many traits of the old time melo."—M. P. News.
Exhibitor Comment—"An average feature to three days of average business." "They liked this one and it went well. One day to big business."
Consensus—"Average picture, avrage puller."

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET .....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business."

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST..JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Good picture because audience picture not too much love or too much display of villain." "Good picture, played to big business." "Extra business all week. Unusually fine picture." "Splendid, snappy picture and a first-class box office attraction. Packed house and lobby every night it was shown." "Strong melodrama. Its sensationalism draws big crowds." "A real thriller which was boosted by all the critics and which drew the crowds." "Splendid picture full of action. Played to big audiences." "A picture with life and interest. It is a true representation of real life and takes well with the audiences. A feature that will be an asset to any theatre."
Consensus—"Good picture, good puller."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST.....JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business." "Picture fairly good: business so-so."
Consensus—"Average picture, average puller."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE .....OCT. 16
"Stars popularity may get it by."—M. P. News.

GREAT ACCIDENT (GOLDWYN) TOM MOORE.....JULY 3
"This would have hit the bull's eye had comedy been developed."—M. P. News.
Exhibitor Comment—"A good all round picture with good plot and good acting. Something new in pictures."

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run." "The picture was well received for the entire week. The patrons say there is 'just enough' religion in the picture."

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN .....JULY 24
"Kerrigan has interesting detective story here."—M. P. News.
Exhibitor Comment—"J. Warren Kerrigan well liked here, and the picture played to good business."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON .....OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences."
Consensus—"Average picture, average puller."

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted [illegible]"

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART .....OCT. 30
"Favorite formula given rich production."—M. P. News.

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH .....OCT. 2
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEART OF A FOOL, THE (DWAN-FIRST NATIONAL) SPECIAL CAST .....OCT. 23
"Very good entertainment in this complicated story."—M. P. News.

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST .....OCT. 9
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business."

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET .....OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business."
Consensus—"Average picture, average puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON...JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week." "This picture did not go very well in my house. Just an average production."
Consensus—"Good picture, good puller."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST .....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week." "An average picture in all ways. Pleased, but had no box-office draft."
Consensus—"Average picture, average puller."

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual."

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST .....OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—The plot of the picture is good. Good receipts."

Box Office Reports continued on page 3626

"THE MONEY-CHANGERS"
(Benj. B. Hampton—Pathe)

Hectic Melodrama May Draw in the Neighborhood House

THIS is a regular, old-fashioned underworld melodrama which is founded upon a deal of villainous conniving and which depends for its climax upon one of those "knock-em-down-and-drag-'em-out" fights. All the old-time ingredients and characters are incorporated. For instance, there is the romance between the good parties, with the disciple of evil displaying his lustful tendencies; there is the charity worker, the heroine by the way, who drops her social activities to clean up the underworld; there is the powerful villain who traffics in weak men and women's souls and gains his power through marketing drugs; there is Chinatown which presents a rich sample of Oriental cunning; there is the young, aggresive newspaper reporter who is determined to make a scoop for his sheet as well as a reputation for himself.

And mixed in this strange company is a galaxy of wayward women, one of whom proves to be "little sister" who is wanted by mother. And lest it be forgotten, the reformed crook is introduced and he has his conflict because the evil ones and the meddling detectives will not permit him to keep to the straight and narrow path. It is hectic melodrama with a capital H. Coincidence and convenience make the action and incident somewhat far-fetched, but there is no denying that as an old-fashioned reproduction of the ten, twent' and thirt' days the picture is consistent.

After the planting of the society scene which starts the action, the scene shifts to Chinatown where it stays to the finish. The drug king appears to run his business from some Chinese den, which is strange considering his influence in the town. And a so-called big politician is putty in his hands. Finally the sequences develop into the big fight. Chinamen dart here and there, guns flash, blows are landed, and when the lights come on, the villain is taking the count, the good people are safe and sound, and the cops are keeping order. Up to this point not a policeman makes his appearance. The picture builds a goodly share of suspense. Why not with such adventurous incident? And the players, selected for their adaptabilities, give fitting performances. The settings are first rate and the atmosphere is good. "The Money-Changers" is not the type of picture which will appeal to high-class audiences. But the down-town and factory houses will doubtless "eat it up."—Length, 6 reels.—*Laurence Reid.*

THE CAST

Hugh Gordon.....Robert McKim
Lucy Hegan.....Claire Adams
Allan Martin.....Roy Stewart
Mary Holmes.....Audrey Chapman
Monk Mullen.....George Webb
Maggie O'Brien.....Betty Brice
Ling Choo Fang.....Edward Piel
Chow Chin.....Harvey Clark
Chink Murphy.....Harry Tennebrook
George Conley.....Stanton Heck
Wesley Shiloh Mainwaring.....Zack Williams
James Hegan.....George Hernandez
Mrs. Mullen.....Gertrude Claire
Jimmy Mullen.....Laddie Earle

By Upton Sinclair.
Scenario by Wm. H. Clifford.
Directed by Jack Conway.

PRESS NOTICE—STORY

Romance, adventure and intrigue are a few of the ingredients which compose "The Money-Changers," a story of New York's underworld. In this environment the worship of money changes men into brutes and women into their playthings. The picture is an adaptation of Upton Sinclair's novel of the same name and carries a full quota of melodramatic moments. Most of the action transpires in Chinatown. The upper and lower social strata furnish the background of this colorful drama of those who market the soul of weak men and women for gold.

One sees the rich man who is the king of the underworld; a fighting newspaper reporter, who is determined to break up the drug traffic and expose the crooks; a weak and wayward girl; another girl who offsets the evils of ill-gotten money by deeds of charity; a reformed crook and good and bad Chinamen. The elements of romance, intrigue and adventure are blended together, the whole furnishing a tense hour for those who crave excitement. The picture is well saturated with atmosphere and is capably acted by players who have a strong sense of characterization. Jack Conway directed.

PROGRAM READER

Do you crave a tense hour of adventurous action? Do you thrill at exciting moments? Then come to the ———— next ———— and witness "The Money-Changers," a feature adapted from Upton Sinclair's gripping tale of New York's underworld. We guarantee sixty minutes of solid excitement. The background of the photoplay is based upon those who market the souls of weak men and women for gold. Ward politicians, men high in finance, underworld crooks, charity workers, wayward girls, a fighting reporter and the inscrutable, cunning Chinamen—these are the figures which move in this colorful melodrama. A cast of very competent players includes such names as Robert McKim, Roy Stewart, Claire Adams and Edward Piel.

SUGGESTIONS

This picture in all likelihood will not appeal to high class audiences but those exhibitors who cater to patrons who crave excitement and who do not care about the subject matter of their entertainment so long as it furnishes adventure are certain to like "The Money-Changers." The exhibitor should make emphatic that the picture is crammed full of exciting moments—that it tells a tale of New York's Oriental underworld in which are blended the elements of intrigue, Chinese cunning, romance and adventure. The title might come in handy for some special exploitation. And the author is quite well known in the fiction field. Place special stress on the fine cast. All the principal players are well known and should be well exploited. Bill it as an exciting melodrama.

"THE UNFORTUNATE SEX"
(Frank Gersten, Inc.—State Rights)

Theme Has Pulling Power, But It Drags Towards the End

TAKE a sociological problem such as is contained in this production and you have an audience appeal. "The Unfortunate Sex" shows what a terrible time women have in the world. It has a number of lengthy subtitles for a foreword, all tending to prove that she is "the unfortunate sex." Working on the very true assumption that people usually like to feel sorry for themselves, this picture will be attractive, despite the fact that it has been developed along some very improbable lines, starting off with the father striving to do away with his newly born babe because it happened to be a girl instead of a boy, and ending with a dragging series of episodes after the climax is long over and done with.

Frances Edmonde and George Larkin are the featured players. Miss Edmonde plays the female "newsy" who looks cute but unnatural in ragged trousers and long curly locks. Larkin is the young lawyer who befriends her, and, when, she changes her vocation and manner of dress, falls in love with her. The theme of the "unfortunate sex" is neglected for a time, and the picture becomes straight crook melodrama. Peggy, the "newsy," is forced to rob the house of her long lost father. She is captured, reveals everything, and wins the reward for bringing about the capture of the real crooks. She is sent to school and the young lawyer discovers her real identity.

After this the story wanders on to show the reconciliation of the separated husband and wife and it slows up considerably in so doing. All the leading players are satisfactory, and the underworld scenes become exciting. A good fight scene is saved for the end, however. Peggy is explaining how she was rescued from the villain by the heroism of the lawyer. There is a fade-out of the struggle which, it seems, would have been a whole lot more interesting if it had been inserted in chronological order. The picture's familiar melodrama and artificial attempts after "sweet" stuff for Miss Edmonde do not enhance it.—*Matthew A. Taylor.*

THE CAST

"Peggy".....Frances Edmonde
George Bentley.....George Larkin
James Harrington.....Harry Van Meter
Mrs. Harrington.....Catherine Lewis
"Spike" Kelly.....Earl Schaefer
"Plug Ugly's" wife.....Jeanne Poe

From the novel by Elsier La Maie.
Photography by Reggie Lyons.

PRESS NOTICE—STORY

"The Unfortunate Sex," the feature production which will head the bill at the ———— for ————, is a photoplay adapted from the popular novel by the same name by Elsier La Maie. The starring players are Frances Edmonde and George Larkin, two well known players who have gained many followers by their excellent work in the past.

It is an absorbing theme upon which "The Unfortunate Sex" is built. Why is it that women must bear the brunt of responsibility for the world's troubles? Why is it that the anxious husband, waiting for his first born to come into the world, prays so earnestly that it be not a girl? "The Unfortunate Sex" is going to interest the patrons of the ———— and especially is it going to appeal to the women lovers of pictures.

Besides offering an intensely dramatic story, this picture is especially well produced and acted. The cast includes, besides Miss Edmonde and Mr. Larkin, such players as Harry Van Meter, Catherine Lewis, Jeanne Poe and Earl Schaefer. It will run at the ———— for ———— days, and is expected to create just as much comment in the community as it did when it was first shown to a Broadway audience. It faithfully depicts the two extremes of New York life, the wealthy West Side, and the criminal underworld.

PROGRAM READER

They have been called the weaker, the fairer, the gentler sex, but why is it woman has never been termed "The Unfortunate Sex?" Man has been made the stronger, the more powerful, the more domineering. He has been given more freedom. His is the path to conquest in the fields of wealth and power. Surely man is the more fortunate sex! It is upon this interesting theme that the story of "The Unfortunate Sex," the feature picture which will head the bill of the ———— theatre on ————, is built. Seldom have more gripping and entertaining pictures reached the screen. It is adapted from the novel by Elsier La Maie, which had thousands of readers when it was first published. Starring in the production are Frances Edmonde and George Larkin, two experienced screen players who already have a host of followers. "The Unfortunate Sex" will be shown for ———— days. It is expected to fill the house and the lobby, too. So come early. No one likes a lobbyist.

SUGGESTIONS

Use the theme of this picture as much as possible. Make an especial appeal to your women patrons. Make them feel sorry for themselves, and they will come to see the picture. Neither of the stars will mean a great deal, and the author likewise. So be satisfied with pounding away at the idea of poor, downtrodden, abused women, and you can probably fill up quite creditably. Emphasize also that it is a story of New York's underworld, contrasted with New York's society. Teaser campaigns are possible from the title.

CATCH LINES

"The Unfortunate Sex." Which is it—male or female? Which is the more powerful, stronger, showered with more blessings by Nature, more welcome at their entrance into the world?

A powerful drama of New York life, contrasting the homes of the wealthy with the dens of the underworld, all based on the absorbing theme of the lack of equality between the sexes.

DEAD MEN TELL NO TALES

The Index to The Complete Plan Book

(Continued from page 3624)

PICTURE BRAND STAR RELEASED PLAN BOOK

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST ..... SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUMAN STUFF (UNIVERSAL) HARRY CAREY ..... JUNE 26
Exhibitor Commen.—"A good Harry Carey picture. One day to big business."

HUSBAND HUNTER, THE (FOX) EILEEN PERCY ..... SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM ..... JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.
Exhibitor Comment—"Big attraction for us—20,500 admissions in first three days." "Six days at a downtown house for its second run in the city. Fair business. Picture, itself, pleases but costume plays are not popular." "Elaborate costume production, butstory drags. Action so slow one loses interest. William Farnum's acting good. Fair box office feature."

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS ..... AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business." "Clever picture which appealed strongly to our patrons. Turned thousand people away Sunday night and did big business for the entire week."
Consensus—"Good picture, good puller."

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST ..... AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN ..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"Played last week and drew about average crowds. Consensus of opinion was that picture was fair." "Not so good as the McLean-May predecessors. Falls down on story, but acting of this popular pair keeps the interest going until the finish. Did fair business."

JOYOUS TROUBLE MAKER, THE (FOX) WILLIAM FARNUM ..... JULY 3
"William Farnum scores in light role, though entertaining value is rather weak."—M. P. News.
Exhibitor Comment—"Fair picture with Farnum in a misplaced role. Fair box-office attraction." "Hot weather accounted for the poor business which accompanied this picture as feature was good." "An average picture which brought fair business." "A poor picture which singularly brought good business."
Consensus—"Average picture, average puller."

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation." "A competent star with a small cast in a well handled and interesting story. Pleasing to women. Average business one day." "Although this feature seemed to be average in production it played three days to big business."
Consensus—"Average picture, average puller."

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON ..... SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over." "Star attracted many, as she has not been out for some time. Picture not one of her best. Fair amount of business." "A good picture to extra big and big business for two days." "A very entertaining picture and brought big crowds to my house."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST ..... SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN ..... JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.
Exhibitor Comment—"One of the best comedies we have ever had."
Exhibitor Comment—"This is excellent in spots—but there were only a few spots. Played it on the same program with the Pathe release 'Sherry' to big business for two days."

LAW OF THE YUKON, THE (REALART) SPECIAL CAST ..... OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS) ..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE ..... JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY ..... OCT. 9
"Not above the average."—M. P. News.

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.
Exhibitor Comment—"A fair picture to extra big business for one day."

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH ..... OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"Just a nice little picture. Splendid for those who are tired of the big thrills. It's pleasing, but not particularly startling either in theme or production." "Dorothy Gish's personality and pep put this over. She's very well liked, especially popular with the 'flapper' set and they turned out in full force for it." "Light picture which brought fair business." "This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON ..... AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST ..... SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week." "Usual Griffith type. Business picked up every day." "A pleasing picture which brought more than normal business."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST ..... SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM ..... AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons." "A pretty good picture but a poor box-office attraction."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 16
"Story has distinctive appeal."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA ..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it."

MADAM X (GOLDWYN) PAULINE FREDERICK ..... OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"This is a fair picture, its only value being the fact that it was made before." "Medium business." "Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwin. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run." "Wonderful production. Pauline Frederick is at her best. This picture went over extra big, making the biggest week in months." "Great picture. Audiences seemed to like this one very much. Big business during run."
Consensus—"Good picture, good puller."

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON ..... JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.
Exhibitor Comment—"While this seems to be a big picture, its drawing power was very poor."

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL ..... AUG. 14
"Probably Russell's best work to date."—M. P. News.
Exhibitor Comment—"The picture is fair and brought the usual audiences."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO ..... OCT. 16
"Interesting story of big business and feminine pride."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE ..... OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction."

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS ..... JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG ..... SEPT 2
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business."
Consensus—"Good picture, good puller."

MILESTONES (GOLDWYN) SPECIAL CAST ..... SEPT. 4
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.
Exhibitor Comment—"Good picture but brought about the average business."

MISFIT WIFE, THE (METRO) ALICE LAKE ..... JULY 3
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

Dead Men Tell No Tales

Box Office Reports continued on page 3628

"ARE ALL MEN ALIKE?"
(Metro)

Rather Inconsequential for Feature Length

If one is looking for a substantial story interest in May Allison's latest feature, "Are All Men Alike?" one will discover that it is devoid of such a vital element. If one is looking for a character study of a modern sub-deb one is apt to be satisfied with the star's buoyant portrayal. The picture is rather brittle and tame to extend through six reels because it relies solely upon a series of naive episodes for its strength. The heroine is determined to have what she wants when she wants it. So she decides to have her own way. The action pilots her to Greenwich village where she is to test her theory whether all men are alike.

She flits about in a Bohemian environment, runs away from her mother, provokes her other relatives and her fiancee into leaving her to shift for herself, indulges in flirtations with a lounge lizard and a prize-fighter and puts up several capers before she discovers that her lover is somewhat different. The story, of course is obvious, and depends for its speed of action to hide its shortcomings. However, there is a fairly clever twist which shows her ready to cry "help" and willing to permit someone else to control her whims. This twist presents some of her so-called friends anxious to capitalize her fortune by filing suits against her. Her relatives turn her over to the young man in the case and by using his wits he not only dismisses the complaints but wins her by being forceful. In other words he compels her to sign on the dotted line and become his better half.

The picture is Miss Allison's throughout. She carries most of the scenes on her shoulders, but as it isn't a heavy load the effort does not overburden her. One scene looks out of place. It shows two of her admirers indulging in a battle royal right in her studio. At least they could have done outside. A good deal of the story is told through the titles. The picture is nothing but a study of an irrepressible, irresponsible girl who hasn't enough variety in her make-up to compel much admiration. The director has appreciated its weakness by quickening the action. Miss Allison plays the part capably enough and her support is praiseworthy. That's about all that can be said of it.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Theodora Hayden, known as "Teddy".....May Allison
Jerry Rhinelander West.....Wallace MacDonald
Uncle Chandler.....John Elliot
Mrs. Hayden.....Winifred Greenwood
"Gunboat" Dorgan.....Emanuel Turner
Ruby Joyce.....Ruth Stonehouse
Raoul Uhlan.....Lester Cuneo

By Arthur Stringer.
Scenario by A. P. Younger.
Directed by Philip E. Rosen.
Photographed by Ben Vail.

PRESS NOTICE—STORY

The charming May Allison, who has been lending her vital personality to comedy-dramas of late, will be seen at the ———— theatre next ———— and ———— in "Are All Men Alike?" a picture which permits her to display her capabilities in a humorous direction. It is an adaptation of Arthur Stringer's magazine story and tells the tale of an irrepressible society girl, who, tired of the monotony of living up to the social scale, is determined to have her own way. Her philosophy is based upon the idea that she will have what she wants when she wants it. And she wants her freedom, without any restrictions. She even declares herself upon the question of matrimony and one reason she is going to saddle her own canoe is to find out if men are really alike. The story pilots her through several adventurous incidents, but she discovers after all that it is better to place her faith in a man and permit him to control her impulses. The picture carries a good element of humor—a note which is caught by Miss Allison and her players. The scenes are well arranged and charged with good atmosphere.

PROGRAM READER

A leading question with marriageable girls is that which causes them to wonder whether all men are alike. One often hears a girl express the fact that men are all alike—that they make love, ask questions, and cut up capers the same way. Now May Allison wasn't fully decided upon the point—so she started to hunt for freedom and test men. What adventure came to her—how she found out that some men are different in their style of love-making though quite alike in certain characteristics is told in a story which is rich with clever incident. Miss Allison is taught in several charming episodes. The picture is "Are All Men Alike?" and it comes to the ———— next ————.

SUGGESTIONS

If you have been running the May Allison features, you probably know by this time whether she draws or not. She has charm and personality and there is no reason why she shouldn't have quite a following. But in exploiting this picture don't give away the plot. Simply arouse curiosity by pointing out whether men are all alike or not. Put it right up to the girls in teaser ads. and posters. This will stimulate interest. And you can follow up by stating that the star finds out for her own satisfaction whether men are all alike. Play up her name. Bill the picture as a breezy comedy-drama by a leading author. Go after the flapper set. If you have such a galaxy in your town, get them in for the matinees. The title can be worked up into a lot of good exploitation.

CATCH LINES

Do you think men are all alike? Don't they differ in their way of making love? Aren't some cavemen and others mild as lambs led to slaughter? See May Allison in "Are All Men Alike?"

DEAD MEN TELL NO TALES

"MAD LOVE"
(Victor Kremer Production)

LOOKING for the good things to remark regarding a photoplay, the first, in this instance, is that the title really implies what the subject treats upon. It means something, the theme of the photoplay. "Mad Love" is really a story about unrequited affection of a beautiful woman for a man who loves a less beautiful one. Strange as this may seem, it is explained in seeing the picture, since the ingenue lead is almost as dominant as the star herself. And, though not in accordance with the most modern tales of life and love, this man remains faithful to his first and only sweetheart, which makes the story at least different and goes to reestablish the belief in faithful men. This man has every thing thrown in his path of peace, too, that would offer as an excuse to forget the girl he "left behind." Instead, he remains steadfast, and after five reels finds a happy reward.

Another of the good points is the beauty and logic of the interiors. They are what would be logically expected and are beautifully appointed. In fact, all the sets are above the average. The exteriors, in addition, are well chosen locations.

The acting is not what would call forth a burst of praise, though it is as good as is ordinarily included in this class of picture. The appeal would be mostly to people who have never had the pleasure of hearing Lina Cavalieri sing. Her operatic attainments surpass her ability as a motion picture actress, though it is well to remember she is cast for a most difficult role. She wears beautiful clothes to perfection, however, and the fact that there is no one of prominence in support, her difficulty in giving a convincing performance was, of course, a greater task. Nevertheless people who want to see Cavalieri, rather than hear her, may find satisfaction in her starring vehicle, "Mad Love." The sequence is a bit lacking, the photography noticeably so. Yet it is not a picture that will necessarily disappoint an audience assembled to be entertained rather than to look for flaws.—Length, 5 reels.—*Lillian Gale.*

THE CAST

Rose.....Lina Cavalieri
Benedict.....Lucien Muratore

By Jean Rameau.

PRESS NOTICE—STORY

Lina Cavalieri, the celebrated diva and screen actress, returns to the silent drama after a long absence, in "Mad Love," a story of love and passion and tense heart appeal. Those who remember Mme. Lina Cavalieri in pictures a few short seasons ago will delight in seeing her lending her presence again to the silver-sheet. That she has lost none of her beauty and charm is testified to in "Mad Love." The star is seen in a characterization which is peculiarly adaptable to her distinctive personality. And prominent in her support is her husband, Muratore, an equally famous opera singer.

Mme. Cavalieri is the wife of a wealthy Frenchman in this picture, and she becomes violently enamoured of her husband's private secretary, who formerly was a novice in a Trappist monastery and who loves her niece, Genevieve. This unrequited love on her part precipitates a tragedy, but the sweethearts finally reach the goal of happiness. It is not a misstatement in declaring "Mad Love" as the star's greatest screen drama. She acts without effort or exaggeration and lives her character to the life. Muratore, who has long been considered one of the leading actors of the day, plays his part with consummate skill. Mme. Cavalieri has often been called the most beautiful woman in the world. And her beauty is given due prominence in "Mad Love."

PROGRAM READER

"The most beautiful woman in the world" is what they call Mme. Lina Cavalieri, the famous diva and actress, who comes to the ———— theatre next ———— in "Mad Love." This picture marks her return to the screen after a long absence and after witnessing her remarkable performance those who remember her (and how could anyone forget such a beautiful woman?) will declare that she has lost none of her physical charms or talent. The picture is ideal for the expression of that talent. It is a story of love and passion. Prominent in the cast is another opera singer, Lucien Muratore, who in real life is Cavalieri's husband. Come and see "Mad Love," a picture charged with dramatic action and heart appeal.

SUGGESTIONS

Of course any mention of this picture should be exploited with the star's name. Play up that the offering marks the return of Cavalieri after a long absence. Don't neglect to take into account that she is recognized as the most beautiful woman in the world. Bill her as such and then watch your crowd flock to see her. You can certainly play on this angle and secure patronage. The title of the picture is attractive and should come in for some special exploitation. If you have any Cavalieri records for talking machine, have her sing as the orchestra accompanies. Or have her sing off stage through the machine. Play up her husband, Muratore, who is also in the cast. Bill the picture as a tense drama of love and passion. Get stills of the star and use them liberally throughout your lobby.

CATCH LINES

You'll have a chance to see the most beautiful woman in the world when "Mad Love" comes next ————. Don't miss seeing Lina Cavalieri.

She was a ravishing dark-eyed daughter of Spain. Married to a man twice her years. And with a dangerously attractive ex-monk for his secretary! Did love conquer? See "Mad Love" with Lina Cavalieri, the beautiful.

DEAD MEN TELL NO TALES

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PICTURE BRAND STAR RELEASED PLAN BOOK

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOLLYCODDLE, THE (UNITED ARTISTS) DOUGLAS FAIRBANKS.....JUNE 26
"Action, adventure and thrills are packed in Fairbanks' latest."—M. P. News.
Exhibitor Comment—"Great—best picture Fairbanks ever made. A wonderful entertainment from start to finish." "Douglas Fairbanks has come back with a vengeance in this one. It is one of his most pleasing productions. It has a good story, good photography, good direction and was universally well received. Played it one week to extra big business every day." "A splendid production with good acting. Something new in film line." "Did good business on second week's run."
Consensus—"Excellent picture, big puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JULY 31
"Commonplace story has artistic settings."—M. P. News.
Exhibitor Comment—"They liked this one and it played to big business for one day."

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.
Exhibitor Comment—"Opened big and gave entire satisfaction. An agreeable change for our patrons."

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST.....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST.....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business." "Only fair picture, but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences." "An average picture, which brought usual business."
Consensus—"Average picture, average puller."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY.....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS.....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns." "Good picture with fair patronage." "Fine mystery story. Well acted. Business good." "Excellent mystery story. Drew good houses. H. B. Warner puts picture over and is given admirable support by Anna Q. Nilsson."
Consensus—"Good picture, good puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST.....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds." "This is a good picture and well liked. Drew more than average crowds." "Good business. Usual Talmadge type. Rather clever." "Picture went very big. Drew well every day and was well done in the opinion of many patrons of the theatre." "Held up good for week run. Audiences liked it. Constance always a surefire attraction at this house."
Consensus—"Good picture, good puller."

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." (East.)

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
"Played it two days to big and average business." "Very fine picture. Did big business. Playing second week." "Did not do as well in its first week as 'On With the Dance.' Will probably only run two weeks." "Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. P. News.
Exhibitor Comment—"Fatty Arbuckle does good work in 'The Round Up' and the reputation of the stage play helped advertise this picture and brought in more than average crowds at every matinee and evening." "Very entertaining picture. Broke records." "Splendid picture featuring Fatty Arbuckle, who is poppular with our patrons. Proved more than average business getter." "Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box-office receipts good, because they wanted to see Fatty in a five-reeler." "Fairly good picture, but business not exceptionally good, due largely to the fact that th star has yet to make his reputation as the principal in a feature picture. His fame rests only upon his work in comedy." "This is an average picture, but seemed to please the audience."
Consensus—"Good picture, good puller."

SAND (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....JULY 3
"William S. Hart and his pinto score in characteristic picture."—M. P. News.
Exhibitor Comment—"Very entertaining. Has a good cast and is well produced. Railroad-holdup stories seem to always fascinate my audiences. Hart does good work and more acting than heretofore. One week to big business every day." "This is a very good production. My patrons liked it very much and were pleased with Hart. Played it two days to big and average business." "Drew good audiences for three days' run. Box-office receipts good." "Just a fair picture. Not much to plot, although the acting was good." "Played this feature one week to better than summer business usually is."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....JULY 10
"A good production which should interest."—M. P. News.
Exhibitor Comment—"This picture was a riot and a fine box-office attraction." "Only average business. Cannibals do not appeal to women." "Monotonous stuff. Plainly evident most of it staged. Ran week to fair business." "The best box office attraction yet, but it seemed to be a rather poor audience picture."
Consensus—"Good picture, good puller."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....JULY 3
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"Very good; went over with a bang, to big business for three days." "This feature pleased my patrons and it furnished splendid enjoyment for all. Two days to extra big and average business." "Played to good business despite extreme heat. Reid regaining popularity and Miss Daniels almost as big a favorite as Reid." "An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunities for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business." "This picture pleased in an average way. It did big business for three days, however."
Consensus—"Good picture, good puller."

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on State Fair is believed to have affected business."
Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK.....OCT. 30
"Big from a production and acting standpoint."—M. P. News.

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three

Box Office Reports continued on page 3630

"DRAG HARLAN"
(Fox)

If They Like Farnum, It's a Good Bet

YOU can measure the crowds by the number of Farnum admirers and Western lovers. For "Drag Harlan" has all that a picture needs to make up a good Western, and it gives Farnum a role of a two-gun "killer," with plenty of chance to draw a gun, protect the distressed damsel, scowl ferociously and laugh with childish gladness in many close-ups.

The story is stereotyped, but it makes no difference. It tells the old tale of this supposed "bad-man," charged with a dying rancher to protect his orphan daughter and save the newly discovered gold from the hands of the villainous "gang." The "gang," of course, doesn't approve of the Farnum protectorate and try for several reels to "get" him. There is an exciting climax with the girl captured by the villain; Farnum in the power of the assistant villain; and the cattle about to be stolen by many supernumerary villains. It ends with a final clean up, and proves Farnum's ability to recover from bullet wounds with little or no hesitation.

The picture is enhanced greatly by emphasizing the rapid gun play of the star. Possibly this is done by slowing down the camera, but at any rate, his guns shoot out of his belt at lightning speed and spit for their fire almost instantaneously. It is very effective from an audience standpoint. Another asset is the droll titles, written a la bad man of the West. Cowboys never say "Get out quick!" They say, "I'm thinkin' you'd better hit the breeze pronto."

The atmosphere of the Western plains is well brought out, with some long shots of the ranch houses and the hundreds of cattle being especially noticeable. Jackie Saunders is not very impressive as a leading lady. The cowboys are all good types. Some half a dozen of them suffer death from the lightning-like guns of the star in the course of the picture. J. Gordon Edwards directed, and the story is from the prolific pen of Charles Alden Seltzer. If Farnum is a favorite with your patrons you will have no difficulty with this picture.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Drag Harlan	William Farnum
Barbara Morgan	Jackie Saunders
John Haydon	Arthur Millett
Luke Deveny	G. Raymond Nye
Lane Morgan	Hertschel Mayall
Meeker Lawson	Frank Thurwalk
"Red" Linton	"Kewpie" Morgan
Laskar	Al Fremont
Storm Rogers	Erle Crane

Story by Charles Alden Seltzer.
Scenario by H. P. Keeler.
Directed by J. Gordon Edwards.
Photography by John Boyle.

PRESS NOTICE—STORY

William Farnum, whose picture, "If I Were King," has been one of the biggest screen hits of the year, will play the stellar role in "Drag Harlan," his latest production which will be the attraction at the ———— theatre on ————.

"Drag Harlan" is a story of the West—one of the virile, swift moving type that is always a favorite among the American screen public. It is filled with action from beginning to end, and to admirers of Farnum who wish to see him in a role of the "rough and ready" variety in which he first gained fame, ———— will be a red letter day.

The star has made many thrilling Western pictures, but none more exciting than this coming attraction. He plays the title role—a two gun man of the West, who is known and feared for his ability to draw a gun quicker than any man in the neighborhood. In this picture Farnum illustrates some of the quickest action in pulling a gun that has ever been seen on the screen. Almost quicker than the eye can see, his gun is raised from his belt, lifted with a snappy turn of the wrist, and is sending forth its bullet almost instantaneously.

"Drag Harlan" will be shown for ———— days. It is a worthy successor to "Les Miserables," "The Tale of Two Cities," and "If I Were King."

PROGRAM READER

William Farnum in another Western! "Drag Harlan," his latest production, will be the attraction at this theatre on ————. It is a typical Farnum production—filled with action, crammed with thrills and giving at the same time ample opportunity for this great lover of the screen to impress the romantic ones. Farnum's leading lady is Jackie Saunders, one of the most attractive actresses on the screen today. He is supported by a splendid cast of cowboy-actors. The story is land in the open cow country and has many attractive views of the beautiful West.

In this picture Farnum exhibits some of the fastest gun play ever filmed. He plays the title role—a two-gun son of the West, who is feared throughout the country side for his ability to "draw" quicker than any other man. With lightning speed, his hand moves to the cartridge belt, raises the gun and fires almost simultaneously. You will never regret seeing "Drag Harlan."

SUGGESTIONS

As a successor to the special "If I Were King," this picture will bring a little disappointment to those who expect to see another elaborate spectacle. But it is a fast Western and you cannot go wrong by telling them so. Insist that it is a typical Farnum role, that it has all the ingredients that go to make up a good Western picture, and that they will have action aplenty. Feature the star's photographs in the lobby. They are the two things you have to exploit—the star (he has a big following) and the type of picture, which still is very popular.

CATCH LINES

One of the best Westerns ever filmed, giving William Farnum a chance to impress with his virile personality.

He could draw a gun quicker than any man for miles around—but he never killed anyone who did not deserve killing.

DEAD MEN TELL NO TALES

"FIXED BY GEORGE"
(Universal)

Lyons and Moran Produce Successful Farce

LYONS AND MORAN have produced another successful farce-comedy in "Fixed By George," which, while possessing nothing unusual in humorous situations, does boast of a good plot with a reason for every bit of action and a well constructed continuity.

When the comedy moments arrive they are spontaneous because they are well planted and in between times the story runs along smoothly, carrying interest in each successive sequence.

Undoubtedly much of credit for the success of this offering should go to the author, Edgar Franklin, who has written a number of Lyons and Moran starring vehicles and seems to understand the particular talents of these players.

The prodcution builds well to its farcical climax in the last reel.

In these latter scenes four or five couples are used to straighten out the tangle and credit must be given to the stars for the splendid way they have handled the situations.

Lyons and Moran give a good up-to-date performance of the roles they characterize, injecting action where it is needed and adding many comedy touches which are never overdone, to improve the situations.

The story concerns the trials and tribulations of a meddler who tries to "fix it" for his friend's wife who has become jealous of her husband's affairs with a wealthy young woman. In trying to accomplish his object, he "fixes" himself and all concerned.

In the cast are four pretty ingenues, Hazel Howell, Beatrice La Plante, Daisy Robinson and Maude Wayne.—Length, 5 reels.—*Frank Leonard.*

THE CAST

George	Lee Moran
Geraldine (his wife)	Hazel Howell
Dr. Poole	Eddie Lyons
Margery (his wife)	Beatrice La Plante
Father Starr	Fred Gamble
Angelica Starr	Daisy Robinson
Sam Sorely	Earl Martin
Harry Starr	Jack Byron
Helen	Maude Wayne

Story by Edgar Franklin.
Scenario by C. B. Headley.
Directed by Lyons and Moran.

PRESS NOTICE—STORY

"Fixed By George," the sprightly comedy being presented at the ———— theatre with Lyons and Moran as the star players, should afford the spectator a hearty laugh and prove a warning against the all too prevalent habit some people have of meddling in affairs that do not concern them.

George attempts to be a fixer in this comedy but the way he "fixes it," gets a score of people in trouble causing many laughable and embarrassing situations.

The stars are said never to have had more congenial roles in their career as Dr. Poole and his meddlesome friend George, and they are supported by four, just think of it, leading ladies, Hazel Howell, Beatrice La Plante, Daisy Robinson and Maude Wayne.

This frolicsome farce was written by Edgar Franklin, who has written other successful farces for Lyons and Moran, among which are "Everything But the Truth," and "Once A Plumber."

The picture has been given an excellent production by the stars and has a splendid cast of farceurs.

PROGRAM READER

Have you ever met the fellow who is always willing to "fix it" for you? That's the sort of a character portrayed by Lee Moran in the latest Lyons and Moran Universal feature which is announced ———— at the ———— theatre.

Edgar Franklin, who is also the author of other Lyons and Moran comedies, among which are "Everything But the Truth" and "Once a Plumber," has written this frolicsome farce in such a way that the principal characters are concerned in many farce comedy situations.

It is ludicrous indeed when George, played by Lee Moran, one of those well meaning meddlers who is always interesting himself in the affairs of other people and who is always volunteering to "fix it," gets a score of people in trouble, causing many laughable and embarrassing situations.

The picture has been given an excellent production by Lyons and Moran and has a splendid supporting cast among whom are Hazel Howell, Beatrice La Plante, Fred Gamble, Daisy Robinson, Earle Martin, Jack Byron and Maude Wayne.

SUGGESTIONS

If your patrons are partial to farce comedies, here's one that will surely interest them.

Now this production won't send them into ecstasies, but it will give them good entertainment and enough amusement to send them home in good humor.

Play Lyons and Moran up strongly and run as many stories of the play as you can, in your newspapers.

The plot of the story is rather original and should attract attention, as most humans have come in contact with the meddler and know the destruction he has caused.

CATCH LINES

He said he could fix it. And he did but not in the way they wanted him to. See Lyons and Moran in their latest Universal comedy, "Fixed by George."

See Lyons and Moran in their latest Universal comedy, "Fixed By George." It will certainly amuse you.

He was just one of those well meaning meddlers who is always interested in other people's affairs. See the havoc he created among a score of people causing many laughable and embarrassing situations. It will be shown at the ———— theatre. The title is "Fixed By George" and the stars are Lyons and Moran.

Dead Men Tell No Tales

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PICTURE BRAND STAR RELEASED PLAN BOOK

days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction." "Great picture. Went big." "Good picture. The crowds apparently agree, for they certainly made the box office thermometer mount."
Consensus—"Good picture, good puller."

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST ..... OCT. 30
"Farce-comedy ... [illegible]"

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... OCT. 30
"Impressive ... [illegible] ... this artistic production. ..."—M. P. News.

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN ..... OCT. 23
"Fine basic plot but lacks action and incident."—M. P. News.

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT ..... AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.
Exhibitor Comment—"A fine production. Business better than usual during run." "Plot of picture good. Good houses entire week." "Given a bit of exploitation, this will go over big. Gave special free showing for school children and 'mopped up' on regular showing. Broke all house attendance records for Saturday show."
Consensus—"Good picture, good puller."

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE ..... JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL ..... OCT. 2
"Good production and acting save this one."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES ..... AUG 14
"A familiar story in average western."—M. P. News.
Exhibitor Comment—"A fair Western picture; not much shoot-em-'up-up stuff. Average business one day."

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST ..... OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE ..... AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.
Exhibitor Comment—"Nothing extra either in business or quality of picture." "This is an entertaining feature and seemed to please the audiences. Business was good during run."
Consensus—"Average picture, average puller."

SWEET LAVENDER (REALART) MARY MILES MINTER ..... OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.

SUDS (UNITED ARTISTS) MARY PICKFORD ..... JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played to average ences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY ..... OCT. 2
"Carey in unattractive role in complex story."—M. P. News.

SUNSET SPRAGUE (FOX) BUCK JONES ..... OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY ..... SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture which did fair business."
Consensus—"Good picture, good puller."

TIGER'S CUB (FOX) PEARL WHITE ..... OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.

THREE GOLD COINS (FOX) TOM MIX ..... JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.
Exhibitor Comment—"Not so much action. Comedy put this one over. Average business for three days."

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST ..... OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST ..... OCT. 16
"Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business."

TRUTH, THE (GOLDWYN) MADGE KENNEDY ..... SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL ..... JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST ..... OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST ..... JULY 31
"Interest and incident strong in this one."—M. P. News.

UNTAMED, THE (FOX) TOM MIX ..... SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" "Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." "The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." "This is a good feature and we had fine business while it was showing."
Consensus—"Good picture, good puller."

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day but average the rest of the week. Ray always in pleasing pictures."
Consensus—"Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST ..... OCT. 16
"Crude production of familiar story."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK ..... OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER ..... AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences." "My patrons enjoyed this picture. Played it one week to average business."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN ..... AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well." "A very entertaining and interesting picture which brought more than usual business." "Interesting picture which brought good business." "From a box-office angle this is a very poor picture. Did not draw at all. Just barely enough to keep on through the week."
Consensus—"Good picture, good puller."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID ..... AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"Extra big in every way. Everybody liked the picture and it held up for the entire week. Reid a great favorite." "Wallace Reid held and still holds the Sunday record for the greatest amount of business in one day. Receipts were $3,590 Sunday." "Picture fair with box office receipts ranking the same. The star constituted the highest drawing card." "Held feature over for second week to big business. We regard it as Wallace Reid's best picture." "One of the best Reid pictures and a better puller than 'Sick Abed.' Fans remarked on better appearance of star without feminine make-up and mannerisms revealed in 'Sick Abed.'" "A very good production to extra big and big business for two days." "The best picture Reid has turned out this year. Just packed them in. Looks like some fine advertising was slipped over in this one for a certain brand of truck. Local dealers capitalized on it by putting one of the trucks on the street with mammoth signs on it informing the public that we would show them what the brutes could do." "Up to the usual Wallace Reid standard and drew big crowds."
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST ..... AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST ..... SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns." "An entertaining picture which was only average for the first few days but brought big business the last two days." "Story weak, but well told. Nothing to pull with except producers' name. Business just missed being poor."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH ..... SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—"Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY ..... SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL ..... JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE ..... JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.
Exhibitor Comment—"Pearl White makes bit on her entry into feature field and picture did excellent business." "Not as good business as usual. Many people appeared to think it a serial."
Consensus—"Good picture, good puller."

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK ..... AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN ..... AUG. 28
"Good audience picture with great child role."—M. P. News.

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL ..... AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING ..... JULY 31
"An exciting story full of incident."—M. P. News.

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature." "One of the most beautiful productions I have played in a long time. Did fair business and all seemed delighted with the picture."
Consensus—"Good picture, good puller."

YES OR NO (FIRST NATIONAL) NORMA TALMADGE ..... JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"Drew fair patronage. On the whole, was not given favorable press criticism." "Good business; star the drawing card. A fairly good picture." "Stood them up for greater part of seven days' run. Norma Talmadge real box office magnet for this house. Audience enjoyed picture." "Very good; two days to big and average business."
Consensus—"Good picture, good puller."

YOU NEVER CAN TELL (REALART) BEBE DANIELS ..... OCT. 16
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average."

VISUALIZING SUCCESS

The progressive architect specifies that his theatre be SIMPLEX equipped.

THE WORLDS FINEST THEATRES USE *SIMPLEX*

MADE AND GUARANTEED BY

THE PRECISION MACHINE CO. INC.

317-321 East 34th St— New York

Allan Dwan

Allan Dwan's *"The Scoffer"*
Is an unusual photoplay
Of extraordinary merit
A picture that will please.
Don't fail to book it!

A Val Cleveland story.
Adapted by Lilian Ducey.
Photographed by Lyman Broening
And Glen MacWilliams
Rothacker Prints.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Established 1910

NOVEMBER 13, 1920

Motion Picture News

Reg. U. S. Patent Office

Dominates the Field

475¼

Four hundred and seventy five and a quarter more pages of advertising since January 1st. Those are the figures by which Motion Picture News stands ahead of any other trade paper in this field.

Much of this excess advertising is from companies which have made their own definite and searching tests of circulation value—and acted accordingly.

Your advertising deserves concentration in Motion Picture News—and Motion Picture News deserves your concentrated advertising.

The News Alone Covers the Field

OL. XXII No. 21

Entered as Second Class Matter, October 15, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

EXCHANGES THAT ARE

Distributors for Gaumont's Mystic Serial

"IN THE CLUTCHES OF THE HINDU"

A serial greater than Fantomas

ATLANTA
Wassman & Stephens

BOSTON
Peerless Pictures, Inc., of N. E.

CHICAGO
Celebrated Players Corporation

DALLAS
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KANSAS CITY
Independent Producers Film Co.

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ST. LOUIS
Independent Producers Film Co.

WASHINGTON
Federal Features

CANADA
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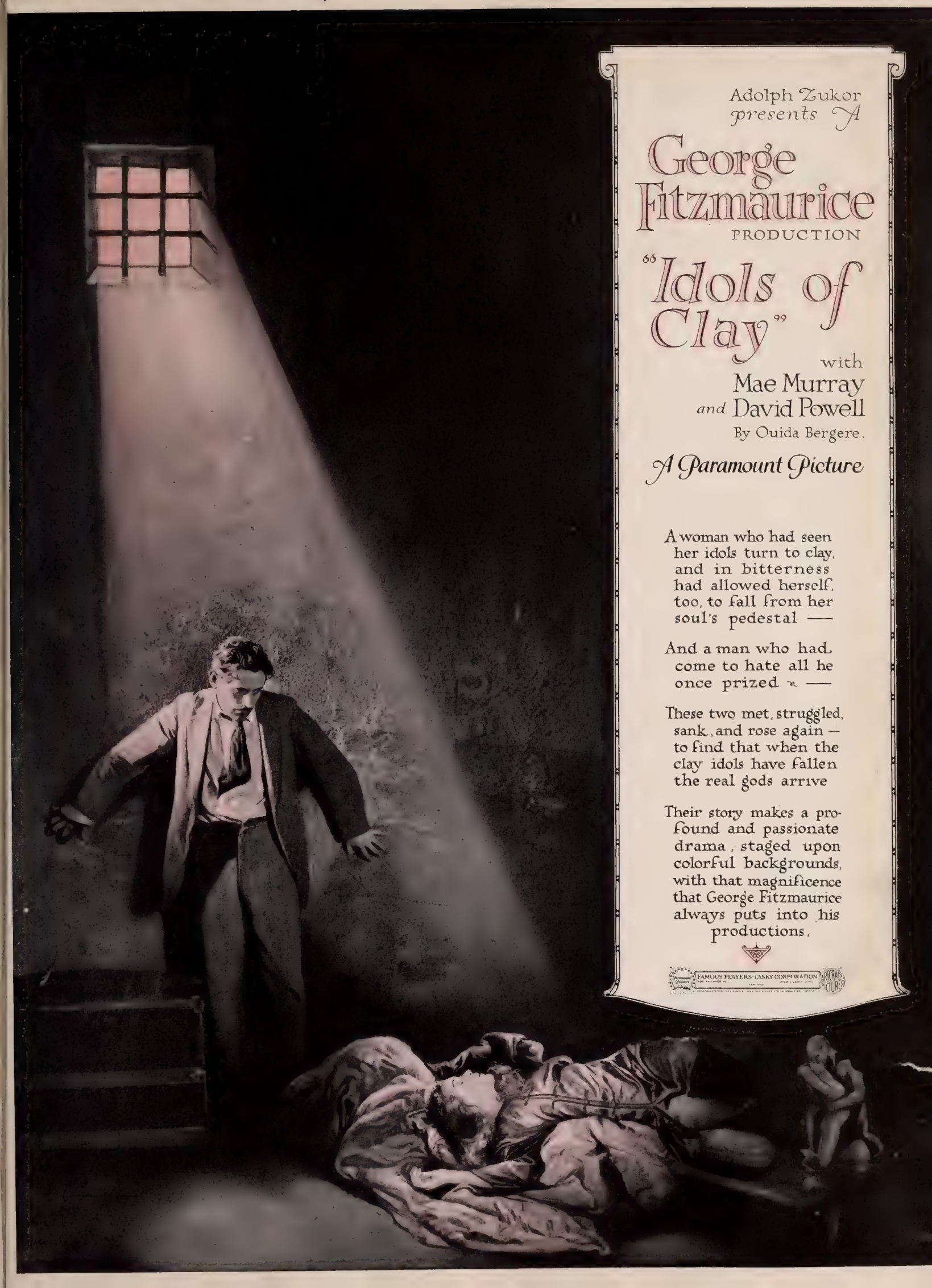
Gaumont

101 West 42nd. St. New York



Adolph Zukor
presents A

George Fitzmaurice
PRODUCTION

"Idols of Clay"

with
Mae Murray
and David Powell
By Ouida Bergere.

A Paramount Picture

A woman who had seen her idols turn to clay, and in bitterness had allowed herself, too, to fall from her soul's pedestal —

And a man who had come to hate all he once prized —

These two met, struggled, sank, and rose again — to find that when the clay idols have fallen the real gods arrive

Their story makes a profound and passionate drama, staged upon colorful backgrounds, with that magnificence that George Fitzmaurice always puts into his productions.

FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES

JESSE L. LASKY PRESENTS

THOMAS MEIGHAN
in
WILLIAM DeMILLE'S
PRODUCTION

"Conrad in Quest of His Youth"

Based on the novel by Leonard Merrick
Scenario by Olga Printzlau

A Paramount Picture

WISH you were seventeen again? Conrad did—and tried to get back.

But the woman who had broken his heart—long ago—told him:

"There is no road back to seventeen."

And the wisp of a girl he used to love now weighed two hundred pounds!

Conrad's Quest is funny and pathetic and vastly human.

The novel was the most talked-about book of the year. And with Tom Meighan, the Good Luck Star, in his most delightful role, it will be one of the season's big money makers.

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, V.-Pres. CECIL B. DE MILLE, Gen. Mgr. NEW YORK

ARTCRAFT PICTURES

A LOIS WEBER
PRODUCTION
A
Paramount
Picture
ADAM ate the apple and Antony lost an empire to please one woman. The greatest problem in history, it has obsessed mankind since the beginning.
Now it has been used as the theme for a *modern* American drama that is stupendous in production and in story. It is a gigantic epic of life as it is today.
FAMOUS PLAYERS-LASKY CORPORATION
ARTCRAFT PICTURES
"TO PLEASE ONE WOMAN"

The Finishing Touch

THE successful exhibitor knows that the name Paramount is a symbol of supremacy.

He knows that millions of dollars have been spent in national advertising, educating the public to look for the name Paramount, and to attend the theatre that shows Paramount Pictures.

And he knows he is throwing away this million dollar advertising value if he fails to include, in his newspaper advertising, in his lobby, and in his programs the fact that his theatre shows the best pictures the market affords—

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice-Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

CANADIAN DISTRIBUTORS FAMOUS-LASKY FILM SERVICE LTD. HEADQUARTERS TORONTO

ALLAN DWAN
presents

THE FORBIDDEN THING

By Mary Mears

Personally directed by Mr. Dwan

This is the story of a man and three women: The mother who bore him, the woman God made for him, and the creature who conquered his soul.

GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

HERE ARE NINE PICTURES OF UNUSUAL MERIT

A Theatre Thought:
The public is beginning to understand something of the differences in rental prices for various grades of pictures; the day is at hand, therefore, when audiences will reject what they know is cheap.

DOUGLAS FAIRBANKS
in
"His Majesty The American"

D. W. GRIFFITH'S
"Broken Blossoms"

DOUGLAS FAIRBANKS
in
"When The Clouds Roll By"

MARY PICKFORD
in
"Pollyanna"

MACK SENNETT'S
Five Reel Special Comedy Sensation
"Down On The Farm"

DORIS KEANE
in
"Romance"

DOUGLAS FAIRBANKS
in
"The Mollycoddle"

MARY PICKFORD
in
"Suds"

D. W. GRIFFITH'S
New Picture
"The Love Flower"

Prints in the best of condition, intelligent, thoughtful service, and efficient exploitation help are offered on these releases at all of United Artists Corporation's

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UNITED ARTISTS CORPORATION

MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D.W. GRIFFITH

HIRAM ABRAMS
PRESIDENT

We are not selling State-rights, *but give them away* Free of Charge, on our twenty-six two-reel

"TOP NOTCH" Comedies

one every second week.

We give you a franchise *without any deposit thereon,* guaranteeing to deliver these comedies on schedule,—giving you the right to cancel your booking at any time for all further productions, if any of our

"TOP NOTCH" Comedies

do not come up to your expectations.

20,000 Stock posters are now distributed *free of charge* to theatres and exchanges advertising the great

"TOP NOTCH" Title Contest

Besides these posters we are advertising in dozens of fiction magazines and hundreds of Sunday newspapers that

$7,800.00

will be given away by us to theatre patrons in cash prizes, on this series, for the three best titles on each

"TOP NOTCH" Comedy

Don't waste time, but cut in on this great exploitation drive.

Write or wire for our proposition.

Plymouth Producing and Distributing Syndicate

CLEVELAND - - - - - OHIO

HIS FIGURE WILL BE YOUR FORTUNE

EDDIE BARRY

HELEN DARLING
EARL RODNEY
BESSIE DE LITCH

Directed By
SCOTT SIDNEY

IN "MR. FATIMA"

A CHRISTIE COMEDY

IN TWO REELS

IT'S a new reason why every one of the New Christie Comedies should be a feature on your bill every two weeks.

Each Christie has a specific reason for its creation. Each one has an individual audience appeal.

As a whole they identify your theatre with the best in pictures.

THESE are "t
best bookers"
the year in Comedi

"Kiss Me Carolin
"A Seaside Siren,"
"Out for the Night,
"Seven Bald Pates
"Don't Blame the
Stork,"
"Striking Models,"
"A Home Spun Her
"Shuffle the Queen
"Going Thro' the Ry

NINE "lives" for y
theatre.

Released by
EDUCATIONAL FILM
EXCHANGES, INC
729 Seventh Ave New York

BEST COMEDY I EVER SAW"

That's what Mr. White says

HUMAN, DIGS UP BURIED LAUGHS"

Mr. Hyman tells you this

A NATIONAL INSTITUTION

MARK STRAND THEATRE

BROOKLYN NEW YORK

MITCHEL H. MARK REALTY CORPORATION

Office of EDWARD L. HYMAN Managing Director

Mitchel H. Mark President and General Manager

Sept. 28, 1920.

Mr. C. C. Burr,
President, Master Films, Inc.,
133 West 44th St.,
New York City.

My dear Mr. Burr:

It is easier to find a good feature picture nowadays than it is to come across a comedy that hasn't been built along the same lines that they have been making them for years. That is why I am writing you this letter. Your first Torchy comedy was so different, so full of the human stuff that digs up the buried laughs, that I want to suggest that the originality be continued in the ones to come.

"Torchy Comes Through" surely did come through for the Brooklyn Strand. I went over "easy". We like it, and the crowds seemed to like it even better. I certainly shall arrange to book the Torchy comedies to follow, if you can put the same amount of joy material in them.

It might spur you and your workers on to read a letter we got from a satisfied patron- H. M. White, 314 New York Avenue, Brooklyn, N. Y. Here it is:

"Last night I saw the best motion picture comedy I have ever seen. It was 'Torchy Comes Through'. Allow me to compliment you upon this production.

"This picture is indeed a healthy exaggeration of our modern office boy, full of wit and vigor. The effect on the audience was exhilarating. Everyone seemed to be a child again. One boy with an elderly man sat near me, and while the boy rooted, as one would at a ball game, the man tried to appear dignified, but failed dismally."

With best wishes for a continuance of high class Torchy comedies, I am

Cordially,

Edward L. Hyman

You know Hyman. One of the cleverest of all showmen.

Meet Mr. White!

THIS IS THE COMEDY AT THE STRAND THIS WEEK

TORCHY

Torchy's just wailing to offer you his hand

HYMAN PLAYS THEM ALL! DO YOU?

Do you think Mr. White 'll be there?

Released by
EDUCATIONAL FILM EXCHANGES, INC.
729 Seventh Ave New York

HE WINS 'EM OLD AND YOUNG

He's Tickled 400,000,000 Ribs

SO AMERICAN, HE NEEDS NO FLAG

But he'll make you hang up the S.R.O.

"TORCHY TURNS CUPID"

from the Stories by
SEWELL FORD
Starring
JOHNNY HINES

He's so "fresh" they all like him

COMEDIES

He kids 'em all—and they love it

MORE than ten million people have read the seven "Torchy" books. Exhibitors everywhere have found that these comedies pick up business with each showing, that they have all of the pulling power of the serial, with the added advantage of winning new friends with each picture—each a separate story, a film worth while.

They are typically American, brimful of spontaneous humor that gives your audiences NEW laughs, that makes them leave the theatre feeling that they have had more than their share of the fun.

Better start with the first ones: "Torchy," "Torchy Comes Through," "Torchy In High" and "Torchy's Millions."

They're made FOR FUN—AND FOR BOX OFFICE DOLLARS.

Released by
EDUCATIONAL FILM EXCHANGES, INC.
729 Seventh Ave. New York

KUNSKY KNEW!

WHAT HE WAS TALKING ABOUT WHEN HE SAID-

"MADONNAS and MEN"

WOULD PACK THE DETROIT MADISON

IT JAMMED

THE HOUSE FROM THE MOMENT IT OPENED AND EVEN "SUPPER HOUR" WAS EXCEPTIONAL.

"MADONNAS and MEN"

B·A·ROLFE PRODUCTION
HAS EVERYTHING A THEATRE NEEDS

GIANT SETS
TREMENDOUS SITUATIONS
THEME OF LOVE
SURPRISING CLIMAXES
UNUSUAL ACTION
ROMANTIC BACKGROUND
POWERFUL CAST
REMARKABLE APPEAL

TERRITORIAL RIGHTS NOW BEING ALLOTTED.

"MADONNAS AND MEN"

CAN TAKE ITS PLACE BESIDE THE GREATEST FILMS AND NOT SUFFER FROM COMPARISON. ARISTOCRATICALLY PRODUCED, FLAWLESS IN DIRECTION, DYNAMIC IN ITS APPEAL, IT IS A SUPERB LEADER FOR ANY EXCHANGE AND WILL ADD TO THE PRESTIGE OF ANY THEATRE IN AMERICA

PRESENTATION IN VARIOUS CITIES NOW BEING MADE UNDER AUSPICES OF HERMAN F. JANS

JANS PICTURES INC.

729 — 7th AVE., NEW YORK

GABLIK STUDIOS

JAMES OLIVER CURWOOD'S TRIUMPH - AN ALLURING

GEORGE DAVIS
PRESENTS
JAMES OLIVER CURWOOD'S
"ISOBEL"
OR "THE TRAIL'S END"
ADAPTED FROM HIS GREAT NOVEL
FEATURING
HOUSE PETERS
AND A NOTABLE CAST, INCLUDING
JANE NOVAK
DIRECTED BY EDWIN CAREWE
THE GREATEST BOX OFFICE ATTRACTION EVER OFFERED THE STATE RIGHTS BUYER
TOMORROW MAY BE TOO LATE
WIRE
RESERVATION FOR YOUR TERRITORY
TO-DAY
GEORGE DAVIS OR JOE BRANDT
ROOM 200 1600 B'WAY
NEW YORK CITY

LOVE STORY OF THE GREAT NORTH-WEST

Fan
The masterpiece of mystery
by the celebrated authors
MARCEL ALLAIN and
PIERRE SOUVESTRE
AMERICAN MADE
Brand new 1921 production now
nearing completion at Fox
Studios, New York City. The
last word in serial making.
Contracts now ready at all
Fox exchanges.
SCENARIO and DIRECTION by
EDWARD SEDGWICK

CONTRACT NOW
for
the 2nd
FOX
SERIAL

Exclusive rights to these sensational detective stories now owned by Fox Film Corporation.

The first episode will be released immediately following the last episode of Bride 13.

INDEPENDENT FILMS ASSOCIATION NEWS

VOL. 1, NO. 12 EXPLOITATION SECTION

NEAL HART—AMERICA'S "PAL"

FEW men have had the experience with the West that Neal Hart has.

It is this familiarity with the things of the outdoors and the Great West that gives Neal Hart his present following. He portrays a type of American manhood that is looked upon with respect and affection universally. He is natural—not "stagey."

The people have taken Neal Hart into their hearts because they recognize that he is the "real thing" he represents on the screen—a man of kindly impulses, human tolerance and clean habits, a despiser of cheats and shams and miraculously quick with a six-shooter or a wallop of his brawny arm when "in action."

Neal Hart is something more than a motion picture star—he is America's Pal of the Screen.

Hart was born in New York State. He is a graduate of Bucknell University, where he was a star halfback on his college football team. After graduation, he went west and began the career that eventually lured him before the motion picture camera.

Neal Hart's knowledge of horses and his skill in handling them won him the responsible post of driver of the stage that ran from Fort Pierre, South Dakota, to Rapid City. He punched cows two years on the Sioux Reservation at the mouth of the Cheyenne River.

Later he became foreman of the "77" ranch in Converse county, Wyoming, and his advancement to the post of secretary and ranch manager of the biggest cattle ranch in the state, the "O. R. C. Ranch," followed.

He was made a deputy sheriff of Converse County, and this began his experience as an official of the law. He was city marshall of Manville, Wyo., for two years, following which he became brand inspector for the state.

In 1911 Neal Hart became quite famous as the man who broke up a notorious band of cattle rustlers in Wyoming who had been responsible for much havoc and terrorizing of the ranchers in that country.

Hart's first connection with the show business was with the "101" Wild West Show, where he was billed as a bucking horse rider. He was selected for his horsemanship to appear in a film produced for government purposes during the war, and was promptly "discovered" and engaged for regular motion picture work.

Today, heading his own company, producing feature length pictures under the most perfect conditions that can be provided, playing the parts that he has acted in grim earnest in real life, Neal Hart is doing the most distinctive work of his career.

HOLLYWOOD IS NOW SCENE OF HART AND WHITE PRODUCTION

Both Units Housed Under One Roof at Francis Ford Studios

Production of the releasing units handled by Independent Films is progressing merrily in Hollywood, where the Neal Hart feature unit and the Leo White comedy unit have been comfortably housed under one roof at the Francis Ford studios on Sunset Boulevard near Gower.

This location is the center of a district wherein are located some of the biggest and most famous motion picture studios in the world. The Lasky plant and the Christie studio are both within a stone's throw of Francis Ford's big plant, and within a radius of a few blocks are to be found Fox, Metro, Brunton, Robertson-Cole, the Hollywood Studios and many smaller plants.

While the Ford Studios will be used as administration and production headquarters, Pinnacle has retained control of its Glendale studio and will make use of it from time to time as needed. The outdoor sets and streets at Glendale in particular will be used constantly, as will the splendid "locations" which are so numerous in the Verdugo Hills around Glendale.

With the outdoor sets which are available at the Ford Studios also, together with the generous dark stage space, the modern lighting equipment and the efficient system in force for the handling of labor, Pinnacle's production activities have already acquired a surprising degree of speed and both Neal Hart and Leo White are ahead on their respective schedules.

Published in the interest of INDEPENDENCE By The INDEPENDENT FILMS ASSOCIATION

Eddy Eckels, Gen. Mgr. Consumers Bldg. Chicago

Richard Robertson, Editor

BOY! PLEASE PAGE THE EXHIBITOR WHO WANTS QUICK ACTION

Tip Him to Advertise the Aurora Borealis When He Runs "Skyfire"

What is the aurora borealis?

Quick! The answer. Make it snappy!

What causes that glimmering, shimmering, mysterious glow in the northern skies? And when did you happen to see it last?

If you thought you'd have a chance to observe the Northern Lights tonight, would you wait up and keep your eyes open?

There you are, Mr. Exhibitor.

There's your little tip on the biggest bet you've ever had in the way of exploitation. The Neal Hart picture "Skyfire" shows the aurora borealis as it was never shown before. The photos show it—the posters show it—the story is founded on it. It's the very life of the production.

That is why "Skyfire" is going to prove the biggest money-getter you've had in recent times. That's why "Skyfire" is going to be the easiest picture to advertise you ever tackled.

Just talk about the aurora, the Northern Lights. The press sheet gives you a thousand angles on it—but you've already gotten the idea. Tie-ups and teaser campaigns extraordinary will be child's play on this.

You talk aurora borealis—and the public will do the rest.

The beautiful part about it is that, no kidding, the picture is a darb, a knockout, a riot and a ketchum-big-applause that you'll play back for repeat dates by request.

NAMER OF PULLMAN CARS HAS NOTHING ON TITLER OF COMEDIES

Pinnacle Comedies are going to be rich in titles as well as rich in guffaws.

From the West Coast comes news that the classic, symmetrical, euphonious and otherwise excellent title chosen for the current jazzy two-reeler in the Leo White series is nothing else than—

"RAZZIN' THE JAZZ."

Does that take you back to the days of "Ballin' the Jack" or not? Can you do business with that title? We'll so asseverate!

HART'S THIRD WILL BE "DANGER VALLEY"

A few weeks ago "Land of Living Death" was announced as the title of the third Neal Hart release. This title met with a poor reception among exchange men and exhibitors, who considered it altogether too gruesome and suggestive of unpleasant things.

For this reason, the picture has been renamed "Danger Valley."

This title possesses advertisability, and also conveys a good idea of the character of the production. A great many of the exteriors for this picture are being shot in the famous Death Valley district of the Mojave desert.

MEMBERS OF INDEPENDENT FILMS ASS'N

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
* Atlanta	Pearce Films	146 Marietta	Gene Pearce
† Birmingham	Queen Feature Service	Potter Bldg.	W. S. Bell
* Boston	Major Film Corp.	54 Broadway	E. J. Farrell
* Buffalo	Dooley Exchange	338 Pearl St.	Thos. Dooley
† Buffalo	Gardiner Pictures Co.	257 Franklin St.	T. R. Gardiner
*† Chicago	Ill. & Ind. Film Ex.	63 E. Adams	A. Lowy
* Cincinnati	Fine Arts Film Ex.	310 Film Bldg.	L. W. Foster
*† Cleveland	Warner Attractions	Erie Annex	Dave Warner
*† Dallas	Lewis Film Co.	1913 Commerce	L. T. Pellerin
*† Davenport	Magnet Film Co.	418 Harrison	C. C. Bridwell
* Denver	Arrow Photoplays	1735 Welton	B. M. Shooker
*† Detroit	Ind. Master Films	105 John R.	W. B. Seifert
* Kansas City	Federated Film Ex.	Film Bldg.	Al. Kahn
† Little Rock	Lewis Film Co.	1114 Markham	L. T. Pellerin
* Los Angeles	Consolidated Film Corp.	718 S. Olive	M. H. Kohn
† Los Angeles	Co-Operative Film Ex.	730 S. Olive St.	Floyd St. John
* Louisville	First Nat'l. Ex. Ct.	Nat. Theatre Bdg.	Fred Levy
* Milwaukee	First Nat'l Ex. Ct.	Toy Bldg.	H. J. Fitzgerald
* Minneapolis	First Nat'l Ex. Ct.	Loeb Arcade	J. F. Cubberly
* New Orleans	Pearce Films	608 Canal	Gene Pearce
* New York	Commonwealth Film Co.	1600 Broadway	Sam Zierler
† Oklahoma City	Lewis Film Co.	114 Hudson	L. T. Pellerin
*† Omaha	Magnet Film Co.	1312 Farnum	C. C. Bridwell
*† Philadelphia	20th Century Film Co.	256 No. 13th	Gene Marcus
*† Pittsburg	S. & S. Film Co.	414 Penn Ave.	Abe Steinberg
* San Francisco	Co-Operative Film Ex.	90 Gold. Gt. Av.	Floyd St. John
† San Francisco	Consolidated Film Corp.	107 Gold. Gt. Av.	M. H. Kohn
*† Seattle	Greater Features Inc.	2020 3rd Ave.	J. T. Sheffield
* St. Louis	St. Louis Film Ex.	3628 Olive St.	Roy Dickson
* Syracuse	Dooley Exchange	445 S. Warren	Thos. Dooley
*† Washington	Exhibitors' Film Ex.	Mathers Bldg.	Abe Dresner

*NEAL HART SERIES †PINNACLE COMEDIES *†HARTS & COMEDIES

Von Stroheim

again 2½ times as much

Every American visitor to Monte Carlo—and there have been *millions*—knows his Café de Paris—its thousand flashing reflections of life *a la mode,* its little tables with their gay parties, its shining dome 36 feet in diameter, its long line of plate glass windows—48 in all—each 12 feet high and 4 feet wide. Well, gentlemen—*it's all here* —reproduced by Von Stroheim in exact replica down to the last button on the *portier's* waistcoat. And in this same Café, which every good American hopes to revisit some day, takes place a sequence of dramatic action which our good American's *wife* will not soon forget.

"FOOLISH WIVES"

Universal-Jewel

OUTSIDE THE LAW

Carl Laemmle *presents*
TOD BROWNING'S
Greatest Universal-Jewel, *featuring*

PRISCILLA DEAN

Desperate is the word for her blazing eyes. *Trapped*—you read it in her racing thoughts. But *Never give up* is in every cat-like move as she leaps from her bed at the ominous rap on the door. Some thriller? *You said it!* "OUTSIDE THE LAW" is "The Wildcat of Paris"—"Pretty Smooth"—and "The Virgin of Stamboul" all rolled into one—a whirling, rushing drama of desperate work after dark, with a crook's fortune for the prize—exactly the kind of amazing picture that electrifying PRISCILLA DEAN can play better than any other actress in the whole wide world. Supported by Wheeler Oakman, Lon Chaney, the best "bad man" ever seen on the screen, E. A. Warren, Ralph Lewis, and a great company of talented players.

WATCH AND WAIT FOR THIS SURGING DRAMA, SOON TO BE RELEASED. IT WILL BE WORTH YOUR WHILE.

Von Stroheim's Master Picture
THE DEVIL'S PASSKEY
A picture of Paris, the Wicked and Paris, the Wonderful
Better Than "Blind Husbands"
UNIVERSAL JEWEL PRODUCTION DE LUXE

READ!

"'The Devil's Passkey' will open the doors of any theatre to a H— of a business"

(Signed) W. H. Stephens,
Baugh Theatre, Shoshone, Idaho.

Quarter-page ad "Devil's Passkey"—No. 5—Mats Only 40c

NOTE for Exhibitors

The above, with appropriate copy where the testimonial now is, is a sample of the twenty-three newspaper ads available for this huge success. See them all at your Universal Exchange when you book.

The Biggest Heart-picture of the Generation

"IT is a wonderful thing—a Mother! Other folks can love you but only your Mother understands. She works for you, looks after you, loves you, forgives you anything you may do, understands you. And then the only bad thing she ever does to you is to die and leave you."

"ONCE TO EVERY WOMAN," says Exhibitors Herald, "is a *success*. 'ONCE TO EVERY WOMAN' is human *through* and *through*. 'ONCE TO EVERY WOMAN' is a better picture than either 'The Heart of Humanity' or 'The Right to Happiness,' because it is so true to life."

BOOK IT TODAY FOR THE GREATEST MOTHER-PICTURE EVER PRODUCED

Carl Laemmle *presents*

Dorothy Phillips

supported by

Margaret Mann

in Allen Holubar's Great Universal–Jewel Production de Luxe

"ONCE TO EVERY WOMAN"

UNIVERSAL

EDDIE POLO

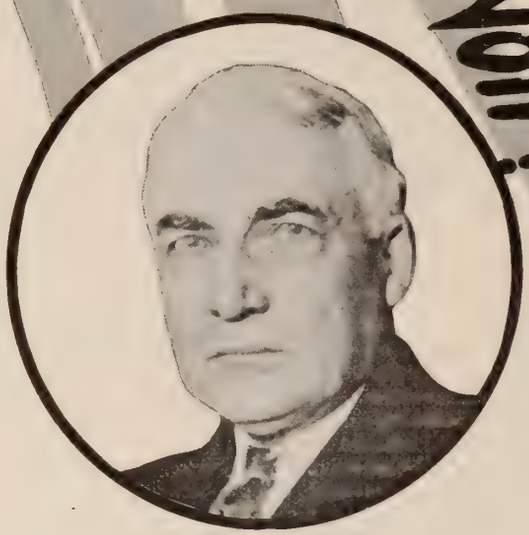
Now Booking

IN THE GORGEOUS 18-RING SERIAL SENSATION

"KING OF THE CIRCUS"

Directed by J. P. McGOWAN

They Won! You Won! International Won!



Some Speed!

You're always first if you show

WE'VE talked a lot about International News Service *Speed* and International *Enterprise* in the past two years—but never has there been a clearer case of International *superiority* in these two things than was shown on the screen on Tuesday night last in many cities and, at the latest, on Wednesday and Thursday in cities and towns further from the distributing point. If you were the holder of a contract with International you were able to show the winners in a SPECIAL REEL that put it all over anything of its kind. And you showed your audiences your *Speed* and your *Enterprise* at *not one cent's extra cost* for this record-smashing news *feature*. That's *real service*—from *us* to *you* and from *you* to *them*—and—we say it again—at *not one cent's extra cost*. If you haven't an International contract, it's up to you to *protect your own interests* by signing on the dotted line—*today*.

INTERNATIONAL NEWS-RELEASED THRU UNIVERSAL

If

YOUR TERRITORY IS STILL OPEN

SHERMAN PRODUCTIONS
CORPORATION

offers the "live wire" Independent Exchange unprecedented possibilities for profitable affiliation

GUARANTEED ATTRACTIONS, delivered at net cost to its franchise holders, NO ADVANCES

More than 60 per cent of available territory already under contract

Don't delay –
Investigate –
Wire today

to

SHERMAN PRODUCTIONS
CORPORATION
LONGACRE BUILDING - 1476 BROADWAY
NEW YORK

If you get a Sherman Franchise you'll know

"Sherman is right"

TWELVE ATTRACTIONS A YEAR

What R. William Neill Brings to Realart Productions

ABILITY — He brings to his productions one hundred per cent. story-power, for in addition to being a director, he is playwright and actor as well.

EXPERIENCE — He brings a record of achievement which is surpassed by few living directors. Among the distinguished screen artists whom he has directed are: Constance Talmadge, Norma Talmadge, Lila Lee, Catherine Calvert and Dorothy Dalton.

ENTERTAINMENT — He brings to his pictures the maximum of entertainment, for with him "the story is the thing." He is exactly the man to reveal the irrepressible spirits of CONSTANCE BINNEY, in her latest picture "SOMETHING DIFFERENT"

ARTISTRY — He brings a rare technique and imaginative power to the pictures he directs. Out of the romantic settings of "SOMETHING DIFFERENT" he has made a masterpiece.

BRILLIANT DIRECTION IS ONLY ONE OF THE QUALITIES WHICH DISTINGUISH REALART STAR FRANCHISE PRODUCTIONS.

REALART PICTURES

Trade Mark Reg. U. S. Pat. Off.

REALART PICTURES
CORPORATION

469 FIFTH AVENUE NEW YORK

REAL ART PICTURES ©

The Greatest Scene Ever Filmed!

JUST two men facing each other across a narrow table! And yet, here is without doubt the most dramatic and powerful scene ever reproduced upon a strip of gelatine. For one man, almost mad, after cankerous months of suspicion and distrust, was accusing his dearest friend of life's basest treachery—of robbing him of his wife.

Power? Drama? Spectacle? Irresistible appeal? "THE FURNACE" has all of these, because it is real life! It grips the heart of an audience. It meets every test which a picture must pass. It means crowds for every box-office where it is booked.

The William D. Taylor Production of

"THE FURNACE"

Adapted by Julia Crawford Ivers from the novel by "Pan."

REALART PICTURES CORPORATION 469 FIFTH AVE. NEW YORK

Box Office Succes
Ask Your Neares

NOW READY

Capital Fil

LESTE

The SMILING
DARE DEVIL

"LONE HAN

A Pow
Intense
Stor
Grei
IN FI

RUSSELL-GREIVER-RUSSELL

uaranteed~
Exchange WHY

ompany Inc., *offers*

CUNEO *in*

A Doubleday Production

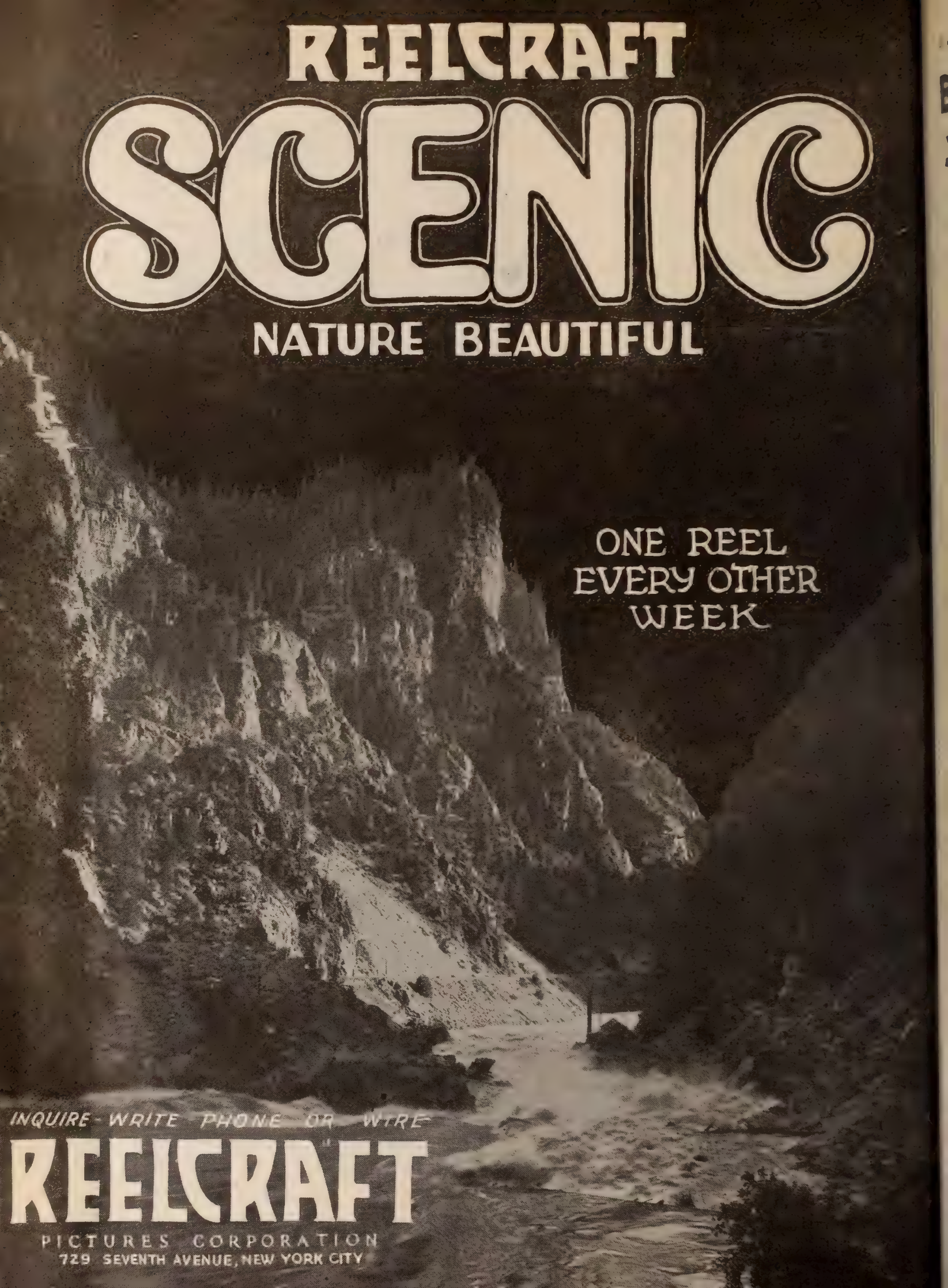
"WILSON"

ful *and*
Human
of the
West
REELS

Directed by
L. S. McKEE
HARRY MOODY
Scenario Adapted by
Wm S. PIGGOTT

APITAL FILM CO.
20 S. STATE ST.
CHICAGO

Sole agts. for the manufacturers


REELCRAFT
SCENIC
NATURE BEAUTIFUL
ONE REEL
EVERY OTHER
WEEK
INQUIRE - WRITE PHONE OR WIRE
REELCRAFT
PICTURES CORPORATION
729 SEVENTH AVENUE, NEW YORK CITY

Book this great picture NOW through your nearest PIONEER EXCHANGE

The FANARK Corporation *presents*

The Crimson Cross

Released by

PIONEER FILM CORPORATION

A·E·LEFCOURT, *President*

126 West 46th Street, New York

Truly a great story·A photoplay·with a message·

Story and scenario by
N·BREWSTER MORSE
Directed by GEORGE EVERETT
With an All Star Cast

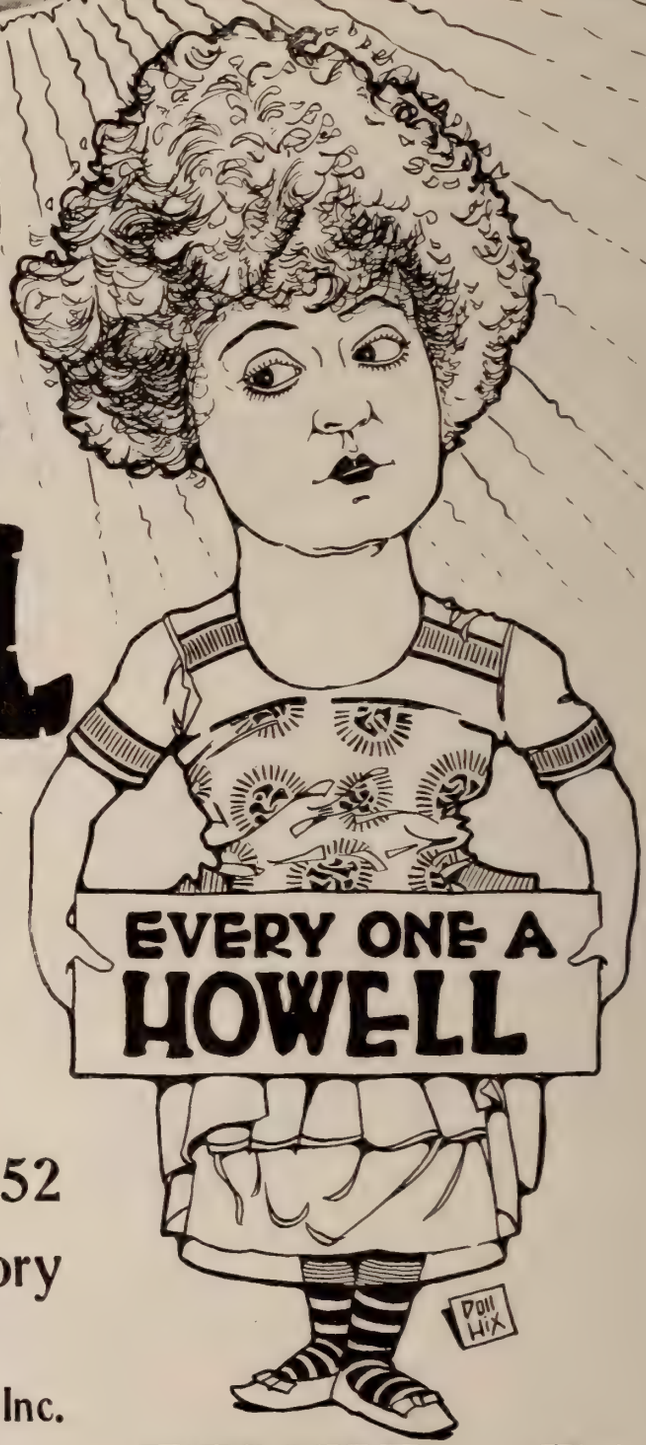
Every man, woman and child in America will want to see it

The Fanark Corporation

SUN KIST COMEDY COMPANY

PRESENTS

ALICE HOWELL



IN

The Best Series of One Reelers EVER MADE

Sold on a

States Right Basis

52 A YEAR 52

If You Want This for Your Territory
Wire Immediately

Federated Film Exchanges of Illinois, Inc.

J. L. FRIEDMAN, Pres.

207 South Wabash Avenue CHICAGO

DIRECTED BY
DICK SMITH

DIAL FILM COMPANY PRESENTS

"The TIGER'S COAT"

By ELIZABETH DEJEANS
Directed by ROY CLEMENTS
FEATURING
MYRTLE STEDMAN
LAWSON BUTT and
TINA MODOTTI

NOVEMBER HODKINSON ANNIVERSARY

With a cast of super-excellence and a colorful, gripping story, this picture simply *must* please your audiences. It will charm the women and delight the men —for there's something in it for *everyone.*

Tina Modotti's sensuous charm was never displayed to greater advantage; Myrtle Stedman's blonde beauty was never more vividly shown; Lawson Butt's artistry is another outstanding feature.

"The Tiger's Coat" is a production of rare excellence

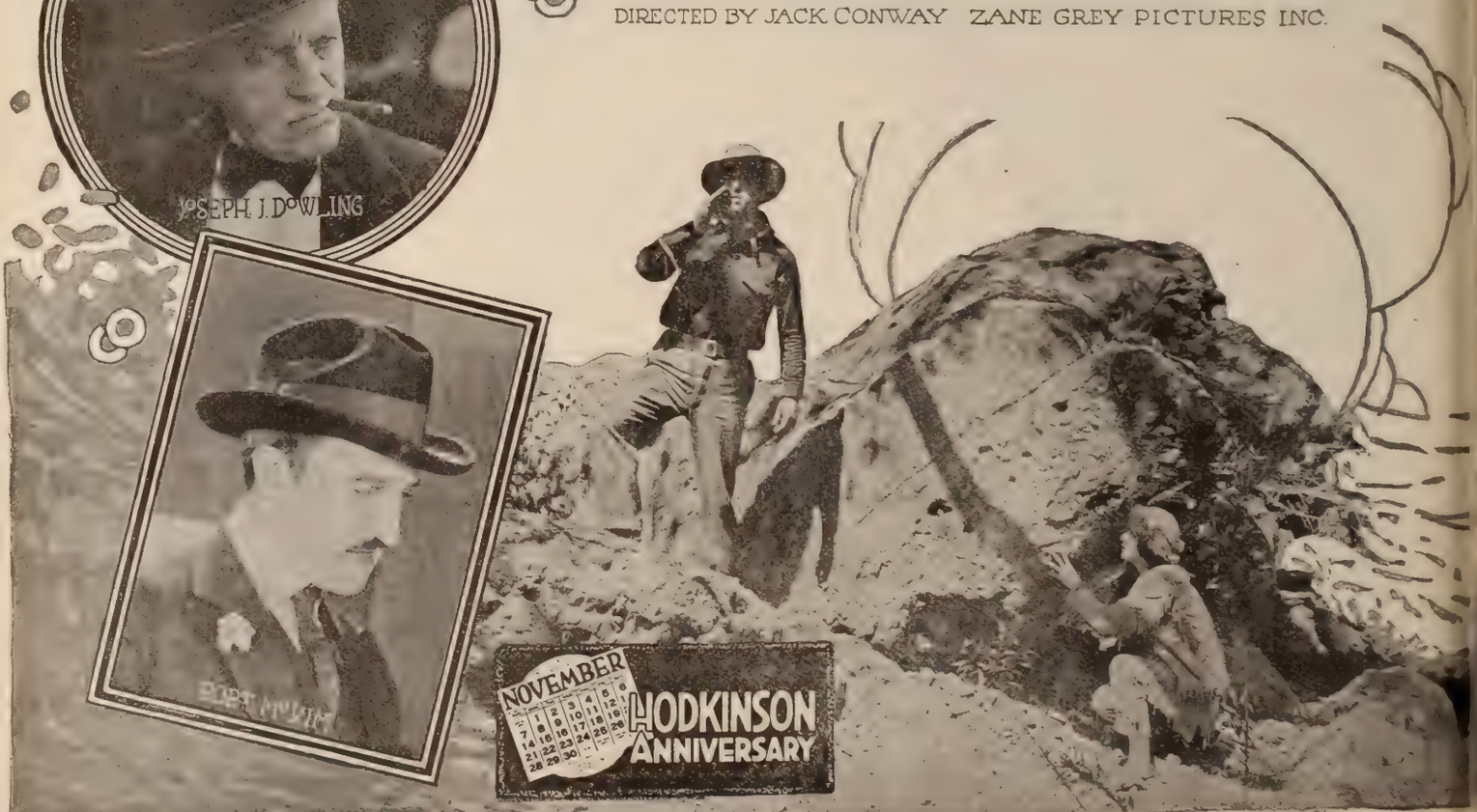
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

A
Benj. B. Hampton
Production

ZANE GREY'S
GREATEST NOVEL
"THE U.P. TRAIL"

A Massive Picture of the Great West,
with a Powerful Cast Including
ROY STEWART
KATHLYN WILLIAMS, JOSEPH J. DOWLING
ROBERT McKIM AND MARGUERITE DE LA MOTTE

DIRECTED BY JACK CONWAY ZANE GREY PICTURES INC.



S. BARRETT McCORMICK BOOKS ZANE GREY'S "U. P. TRAIL".

As a showman and as a judge of good pictures S. Barrett McCormick, Managing Director of the Rivoli Theatre, Toledo, Ohio, has built up for himself a nation-wide reputation.

Before a picture comes to the screen of the Rivoli Theatre it is very carefully weighed in the balance. *If the Rivoli plays it, it means something!*

S. Barrett McCormick knows the great value of Zane Grey's name; a name unequalled in box-office value and "pulling power". He knows the unfailing quality of a Benj. B. Hampton production.

"THE U. P. TRAIL" HAS BEEN BOOKED BY MR. McCORMICK FOR A WEEK'S ENGAGEMENT AT THE RIVOLI.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ Exchange, Incorporated

As Strong a First-Run Attraction as Has Ever Been Produced

All the "Big Fellows" Have Rushed to Book It—They Know a Money-Maker When They See One!

One of the peculiarities of the Motion Picture Industry is this: Long before a really "big" picture is completed, — even before the last scenes have been "shot", — exhibitors in every corner of the United States know all about it. It's a sort of "Underground Wireless."

"Down Home" was "sold" long before it was released. Showmen everywhere know that it is almost impossible for Irvin V. Willat — he made "Behind the Door" and "Below the Surface," as well as dozens of others — to turn out anything but a worth-while picture.

"Down Home" is a distinct advance over anything Mr. Willat has done before.

W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
Distributing through PATHÉ *Exchange, Incorporated*

ROBERTSON-COLE
presents
OTIS SKINNER
in
KISMET
by EDWARD KNOBLOCK
Directed by
GASNIER
R-C PICTURES

OTIS SKINNER
as HAJJ
in
KISMET

The Most Stupendous Production the History of Motion Pictures Has Ever Recorded.

GASNIER

Director of
KISMET
The Miracle of
the Theatre's Art

R-C
PICTURES

AN ANNOUNCEMENT OF SPECIAL IMPORTANCE TO INDEPENDENT EXCHANGEMEN

PICTURES WHICH SPELL SUCCESS

FRANKLYN FARNUM *in* "THE GALLOPING DEVIL"

FRANKLYN FARNUM *in* "THE STRUGGLE"

FRANKLYN FARNUM *in* "THE FIGHTING STRANGER"

FRANKLYN FARNUM *in* "THE HUNGER OF THE BLOOD"

You need pictures that have power, punch and selling appeal—pictures that are full hundred per cent box office attractions—pictures that will bring you money and build up a following of satisfied and prosperous exhibitors.

You need pictures that will compare with the very best that are being offered to the exhibitors by the big organizations. You can get this kind of picture, and at a price which will assure you a substantial profit.

The Canyon Pictures Corporation is offering to the Independent Exchangemen a series of SIX POWERFUL FIVE REEL WESTERN PRODUCTIONS with Franklyn Farnum as the star. Each and every one is a new production and can be bought at prices which will astonish you. Four of them are ready, the others are now being produced in Los Angeles by Colonel William N. Selig.

Several of the very best exchanges in the Country have closed for the entire series. Investigate this proposition and you will buy for your territory.

This week Mr. Jules Burnstein will start on a trip which will take him to every unsold exchange center. He will arrange to see you when he arrives in your territory. He will bring to you the best and most profitable proposition that has ever been made to you. Get in touch with our New York office and we will arrange a conference in advance for you with Mr. Burnstein. The Franklyn Farnum Series is selling rapidly—get in touch with us before your territory is sold to your competitor.

CANYON PICTURES CORP.

130 WEST 46th STREET

NEW YORK

Leading Exchanges Holding Franchises For the

FRANKLYN FARNUM FEATURES

Eastern Pennsylvania and Southern New Jersey
De Luxe Film Co., Philadelphia, Pa.

Iowa and Nebraska
Greater Productions Co., Des Moines, Iowa

Minnesota, North and South Dakota, Wisconsin
Walter A. Baier Film Co., Milwaukee, Wis.

Maryland, Delaware, Virginia, and District of Columbia
Exhibitors Film Exch., Washington, D. C.

Texas and Arkansas
Specialty Film Co., Dallas, Texas

Oklahoma
Tucker Bros. Amusement Co., Oklahoma City, Okla.

Georgia, Florida, Alabama, North and South Carolina and Tennessee
Enterprise Distributing Corporation, Atlanta, Ga.

Western Pennsylvania and West Virginia
Columbia Film Service, Pittsburgh, Pa.

Northern Illinois
D. M. Vandawalker, Jr. (Doll-Van Film Corp.) Chicago, Ill.

475¼

¶ Four hundred and seventy-five and a quarter pages — that's the 1920 lead of Motion Picture News over its nearest competitor.

¶ Twenty-nine and a quarter more pages of advertising last week alone.

¶ Figures that tell the whole story.

29¼

FOR SALE OR LEASE

132-136 WEST 43d STREET

Near Broadway

62′ 6″ x 100′ 5″

Eight story and basement, absolutely fireproof, beautifully daylighted structure now available, and approved by Municipal authorities.

FOR USE AS FILM EXCHANGE

Floor area 56,000 square feet.

Building has complete mechanical installation.

Very attractive proposition for

FILM EXCHANGE, EXECUTIVE OFFICES

This is an opportunity to house your entire organization under one roof.

Possession December 1, 1920.

Apply your own broker,

or

HENRY MANDEL
570 5TH AVE

YOU PRODUCERS OF FILMS

STUDY the map on the opposite page carefully and you will find that no other city, outside Los Angeles and New York, is better situated and offers more locations, or is within easier reach of more locations than the city of Jacksonville, Florida. If so let us reason together and make deductions:

Is it not the truth that

More or less all producers must go west or south for winter and spring work.

that

Los Angeles now has more producing companies than is good for the industry and also good for the city: Practically speaking you have overrun and overshot the town. Too much of even a good thing is too much and you know it.

that

The industry is growing and you must branch out to another center and that center is bound to be the south.

that

A producing center 30 hours from New York is more convenient and far less expensive than one a 100 hours away.

that

As long as New York will be the film market of the country and all the producing cannot be done there owing to climatic conditions and scenery the closer you establish such an additional center of production the better for the industry.

that

If you could step off the Florida and New York Special one day after you boarded said train in the Pennsylvania Station, land your company in a studio with the equipment of a Universal City or a Brunton Plant, hang around a few days to see them started, then get back to Broadway, all within a week, would this be more convenient and would it be a saving in time and money ?

that

If you could own a certain unit of such a plant, or own stock in it, or owned a one-fourth or a one-third or a half interest, would it pay you to have winter headquarters there and send your company down ?

IS NOT SUCH A PLANT BADLY NEEDED BY NORTHERN PRODUCERS AND THERE BEING NO COMPETITION, AS IN THE WEST, WOULD NOT SUCH AN ESTABLISHMENT BE A GOOD INVESTMENT ALL ROUND? ? ? ? ? ?

JACKSONVILLE stands ready to cooperate financially and otherwise with reputable producers to build such a plant. A body of five men composed of Jacksonville's foremost citizens have taken their coats off and are working like Trojans at this end of the line to put this thing over. These men have worked up enthusiasm here, but they need the co-operation of the Producers to make such a cooperative plant a success.

Write Us What You Think About It

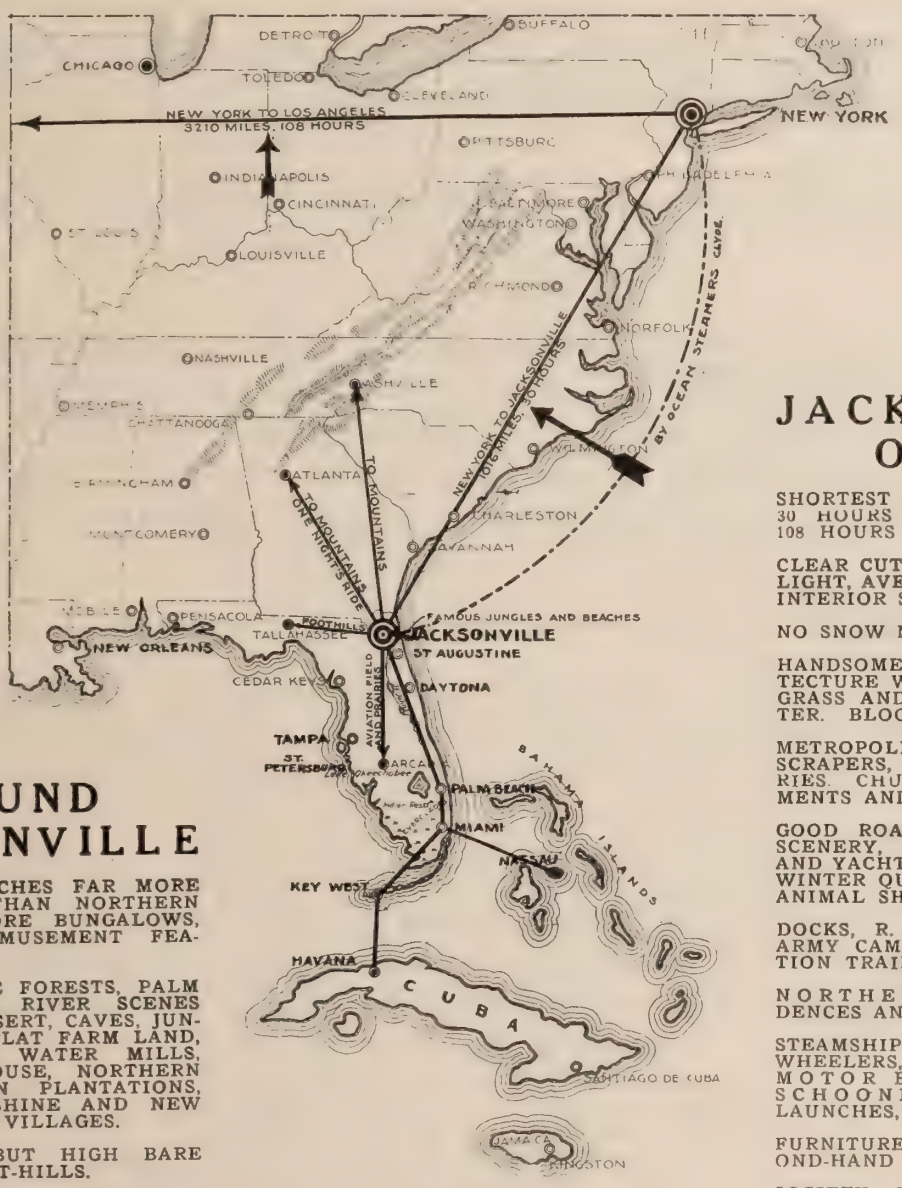
Personnel of Committee

MAYOR MARTIN, Mayor of Jacksonville
H. B. HOYT, President, Jacksonville Gas Co.
EDW. COHEN, V-Pres. Cohen Bros. Department Store
H. J. KLUTHO, Prominent Architect and Studio Owner
W. R. CARTER, Newspaper Publisher, *Chairman*

MOTION PICTURE COMMITTEE
CHAMBER OF COMMERCE
JACKSONVILLE, FLORIDA

WHY JACKSONVILLE, FLORIDA IS THE LOGICAL PLACE FOR SOUTHERN HEADQUARTERS FOR PRODUCERS OF MOTION PICTURES

"Jacksonville, the Third Motion Picture Producing Center"



AROUND JACKSONVILLE

WHITE SAND BEACHES FAR MORE ATTRACTIVE THAN NORTHERN BEACHES. SEASHORE BUNGALOWS, HOTELS WITH AMUSEMENT FEATURES.

LARGE OAKS, PINE FORESTS, PALM HAMMOCKS, NILE RIVER SCENES WITH AFRICAN DESERT, CAVES, JUNGLE, HILLY AND FLAT FARM LAND, ORANGE GROVES, WATER MILLS, FALLS, LIGHTHOUSE, NORTHERN FARMS, SOUTHERN PLANTATIONS, MOUNTAIN MOONSHINE AND NEW ENGLAND FISHING VILLAGES.

NO MOUNTAINS—BUT HIGH BARE AND WOODED FOOT-HILLS.

JAPANESE, CHINESE, ITALIANS, GREEKS, SPANIARDS, CUBANS, MOONSHINERS, LUMBER-JACKS, COWBOYS, FISHERMEN, SOLDIERS, BIG LEAGUE BASE-BALL TEAMS.

ONE NIGHT'S RIDE FROM JACKSONVILLE TO MIAMI, PALM-BEACH, OR KEY WEST, OR TO MOUNTAINS IN GEORGIA, OR MOUNTAINS NEAR ASHVILLE, N. C.

ONE NIGHT AND A DAY TO CUBA. TWO NIGHTS AND A DAY TO JAMAICA.

JACKSONVILLE OFFERS:

SHORTEST ROUTE FROM NEW YORK. 30 HOURS TO JACKSONVILLE; 108 HOURS TO LOS ANGELES.

CLEAR CUT LIGHT, 272 DAYS OF SUNLIGHT, AVERAGE DURING YEAR, TWO INTERIOR STUDIOS FOR DARK DAYS.

NO SNOW NOR ICE.

HANDSOME HOMES OF EVERY ARCHITECTURE WITH SPACIOUS GROUNDS, GRASS AND TREES, GREEN IN WINTER. BLOOMING FLOWERS.

METROPOLITAN BUILDINGS, SKY-SCRAPERS, MODERN DEPOT, FACTORIES. CHURCHES, CLUBS, TENEMENTS AND ALLEYS.

GOOD ROADS BORDERED BY FINE SCENERY, GOLF LINKS, COUNTRY AND YACHT CLUBS, ZOO, CITY PARKS, WINTER QUARTERS FOR CARNIVALS, ANIMAL SHOWS, AND CIRCUSES.

DOCKS, R. R. SHOPS, SHIP YARDS, ARMY CAMP, PULLMAN & OBSERVATION TRAINS.

NORTHERN SMALL TOWN RESIDENCES AND ATMOSPHERE.

STEAMSHIPS, RIVER BOATS, SIDE-WHEELERS, MILLIONAIRE YACHTS, MOTOR BOATS, SAILING BOATS, SCHOONERS, HOUSE BOATS, LAUNCHES, DUGOUTS, CANOES.

FURNITURE "PROP" HOUSES, SECOND-HAND STORES.

SOCIETY RIDING SCHOOL, THOROUGH-BRED HORSES, AND FOX HUNTERS, OCEAN, LAKES, RIVERS, PONDS, CREEKS, SPRINGS.

FULL FORCE OF MINOR CHARACTERS, COMEDIANS, CAMERAMEN, ASSISTANT DIRECTORS, STAGE CARPENTERS, 2000 EXTRAS, HOTEL AND CABARET LIFE SECOND TO NONE.

CO-OPERATION BY PRESS AND CHAMBER OF COMMERCE.

UP-TO-DATE STORES.

A Plea for Economy

¶ This is addressed, principally, to the film advertising and executive offices in New York, Los Angeles, and Chicago.

¶ Will you kindly cooperate with us to see that no copies of MOTION PICTURE NEWS received at your offices are wasted?

¶ Publishing costs are such (and they are still mounting) that each copy of the " NEWS " costs as much or more than the book you buy at retail @ $1.50 or $2.00. The copy should be regarded in the light of this value. The publication is for business and office use only. Will you kindly reduce your order to absolutely necessary copies?

¶ We ask this in your interest as well as our own.

¶ In order to hold down advertising rates we are continuing to eliminate every bit of waste from a circulation where normal growth is fast.

¶ Our run last week of 11,875 copies contained over 10,675 paid subscriptions (by far the largest in the field) and only 195 copies on newsstand. Subscriptions are mounting. We are down to the point of saving any copies you do not need.

¶ Will you kindly help us?

¶ Thank you.

THE EXHIBITOR NOT TO BE TRUSTED!!

The above assertion was made to me by one of the prominent Executives of one of "The Leading Producers and Distributors" of the industry, he furthermore went on to state:—"**Kelly, you're crazy,** your free *Distribution Plan* will cost you over a Million Dollars, and even if you have the greatest Productions in the world, every exhibitor whom you serve on Free Distribution will "Quit you Cold" when the FIVE WEEKS FREE SERVICE is over. They are all crooked and simply desire to take advantage of you, and then laugh at you. We have over a Million Dollars up on deposits, and if it were not for these deposits moneys, *we would be broke,* unless you DEMAND advance deposits, you'll never get over, as the exhibitors won't pay their honest debts unless you MAKE THEM by demanding payments in advance."

My Friends the Exhibitors of the United States—WE BELIEVE YOU ARE SQUARE!!!

You can imagine a statement of this kind coming from a man who has been depending upon the exhibitor, for many years, for his livelihood, and why? You also can realize that you have been paying your good money out for many years to men, who honestly believe that you are NOT HONEST, do you realize that you have been *financing* and *supporting* these men with Advance Deposits. It is a crime to think that our Great Industry, one of the largest in existence, whose Government Report last year showed an income of nearly EIGHT HUNDRED MILLION DOLLARS should be governed and presided over by men who refuse to have *faith in their customers.*

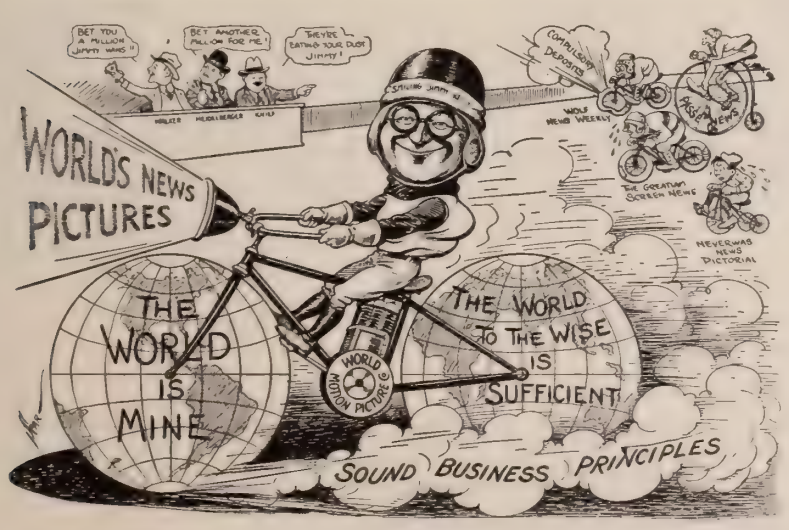
HOWEVER—

BETTER TIMES ARE COMING, AND WE'LL HELP YOU STAMP OUT THESE "HARD SHELLS" of the "Old School" who do not believe in your integrity. Providing you will support us. (Not Financially. We have $6,000,000.00 to lose in order to prove you are honest men, and are willing to pay your debts for PICTURES you use), but you must support us Morally. *Write us to-day* and we'll tell you how you can do this.

We are going to make REAL PICTURES with STARS that will appeal to your patrons, we invite suggestions, we are human beings and believe in the old adage of "Live and let live," the working force of this company have had years of experience in knowing what the public wants, not only the public of N. Y. City but the folks who live in Winchester, Idaho, Abeline, Tex. and Monroe, La. We have lived many years in "The Sticks," we have owned our own shows in towns from 5,000 to 75,000 people, therefore WE KNOW JUST WHAT WE ARE DOING!!!!!!

AN APOLOGY TO THE EXHIBITORS BY "SMILING JIMMY" KELLY

A slight apology is due to each and every one of our FOUR THOUSAND EXHIBITOR SUBSCRIBERS, who have applied for and accepted our "FIVE WEEKS FREE SERVICE DEMONSTRATION" regarding the time for our initial release, and my only excuse, which is a good one, is that we DO NOT INTEND TO RELEASE ANYTHING until we are dead sure that it is ONE HUNDRED PER CENT PERFECT, therefore when we do announce to you fourteen days in advance of our first release, you will know that you are going to have something that will "Open your Eyes." Also we have signed up four new stars and are hard at work on our comedy releases. We will do our best to start releasing by December 1st. However no promises until we are positive.


BET YOU A MILLION JIMMY WINS!
BET ANOTHER MILLION FOR ME!
THEY'RE EATING YOUR DUST JIMMY!
COMPULSORY DEPOSITS
WORLD'S NEWS PICTURES
WOLF NEWS WEEKLY
THE CREATION SCREEN NEWS
NEVERWAS NEWS PICTORIAL
THE WORLD IS MINE
WORLD MOTION PICTURE
THE WORLD TO THE WISE IS SUFFICIENT
SOUND BUSINESS PRINCIPLES

Last Day of Awarding Free Service November 25th, 1920

There is still a chance for reputable exhibitors to take the opportunity of securing our FIVE WEEKS FREE SERVICE DISTRIBUTION. Drop us a line at once with name of your city and theatre, and we will send you full details. No hitch. No strings attached. Simply using genuine business ethics upon a bona fide and legitimate proposition. *We have* 4000 *exhibitors, we want* 5000.

WORLD MOTION PICTURE CORPORATION

JAMES B. KELLY, MGR. DIRECTOR SALES DEPT. 500 FIFTH AVE., NEW YORK CITY

W. R. Vincent, Grand Theatre, Oconto Falls, Wis.
"This franchise proposition is the beginning of the emancipation of the exhibitors. I feel that in taking out a franchise I am dealing with men that will go more than half way to make things right all along the line."
THAT'S THE REASON WHY

There'll be a Franchise everywhere

Real Life Drama of

John Arnold, Washington Theatre, Sherman, Tex.
"We have run every picture First National has ever made and made good on them. That's the reason why I wanted the franchise." AND THAT'S A REASON WHY

There'll be a Franchise everywhere

Tremendous Power!

Mayflower Photoplay Corporation
presents

An Allan Dwan Production

"THE SCOFFER"

By Val Cleveland

A theme so profound it touches the vitals of life.—Scenes so gripping and action so tense and dramatic, the spectator is held enthralled.—Characters, strong, vivid, clashing with a mighty force.—Portrayed by an exceptional cast of star actors.

Look over this List of Players

Mary Thurman	James Kirkwood	Philo McCullough
Rhea Mitchell	John Burton	Noah Beery
Eugenie Besserer	Georgie Stone	Bernard Durning
	Ward Crane	

Directed by Allan Dwan

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Photoplay Prints

FIRST NATIONAL PICTURES

T. C. Weber, C. & M. Amusement Co., Marietta, O.
"I am fully convinced that your franchise proposition is on the right road to the exhibitor's welfare. I want to further express my confidence in the First National, and we are going into this to make it a big success." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Mack Sennett

It's a Mack Sennett production, a big special feature in 5 parts.

It's something more than a slapstick.

The action is fast and furious, with fun for everyone.

But in addition there is a subtle comedy vein that lifts it way above the ordinary slapstick.

It features those inimitable fun makers, Charles Murray, Phyllis Haver and Marie Provost.

You have shown "Married Life." You know the fun in that; you know how it broke records.

This is a worthy successor.

It's a sure fire money getter.

Big Special 5 Part Feature

Cinematographers, J. R. Lockwood and Perry Evans

Special photography by Fred Jackson, A.S.C.

FIRST NATIONAL PICTURES

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

Rothacker Prints

F. J. McWilliams, Grand Theatre, Madison, Wis.
"Your productions hold the house records for gross receipts as well as for the greatest net profits. It is a pleasure to endorse your service in every department. I consider the franchise the greatest single asset I could possibly obtain to insure a profitable business for the future." THAT'S THE REASON WHY

There'll be a Franchise everywhere

presents

LOVE

HONOR

and

BEHAVE

Banishing Empty Seats!

THE doctor who has more patients than he can properly attend to would do well to go into partnership with an undertaker,—but the exhibitor whose auditorium has far more seats in it than he can keep filled is predestined to associate himself with a lawyer who specializes in bankruptcy proceedings!

The sad part of the matter is that those empty seats do not depend upon the program that the exhibitor selects. They depend upon the posters that some one else selects for him. If such posters prove to be mediocre ones the empty seats increase. If they are RITCHEY posters the empty seats vanish. In other words his ticket sales depend more upon his posters than they do upon his program. But he is *always* charged for the best posters attainable. He gets the best only when he gets RITCHEY posters.

The RITCHEY poster is as fine a poster as it is humanly possible to make. It is the finished product of the greatest poster advertising experts in the world. The one thing striven for by these men is the creation of a genuine ticket-selling poster. That such an end is attained is testified to by the degree of the box office receipts that they attain.

Ritchey
LITHO. CORP.

RITCHEY LITHO. CORP.

406 W. 31st Street, New York Telephone Chelsea 8388

Motion Picture News

VOL. XXII NOVEMBER 6, 1920 No. XX

The Editor's Viewpoint

On the Wrong Trail

WE have all due respect for Lord Northcliffe as a great newspaper publisher. We would have added respect if he understood motion pictures.

It has always seemed to us that big newspapers, these days, could well afford to watch the evolution of the motion picture with a very keen and liberal mind. Most of them are so engaged we believe. It is somewhat astounding to see the Northcliffe press of London indulging in what must be construed as "stunt" tactics, determinedly attacking American pictures and exploiting British productions with what any picture man must candidly say is large and false praise.

May we remind the Northcliff press that the making and selling of pictures is strictly an economic matter. Newspaper propaganda, over-advertising, etc., have little and only temporary effect upon the laws of supply and demand.

If American pictures now being shown in Great Britain are largely wrong—if, for instance, they are too old—the fault lies with the British rental system. It has nothing to do with present American production.

As to British pictures in America may we say again that there is not—so far as we know—one individual in the ranks of the entire American industry who cares or even thinks about a picture's source so far as a country is concerned. This market is wide open. But it's a market—like any other market. There's one and only one way to enter it and that is with a supply of something for which a demand may be created. That means good pictures plus good advertising—both good for this particular market.

That's all!

And the very same and simple law applies equally to American pictures in the British market.

* * *

Signs of Getting Together

WE are deeply pleased to note that the Exhibitors' League and the National Association propose to work together hereafter upon those large matters that concern the welfare of the entire industry.

Among the excellent ideas out of which grew the National Association of the Industry was the belief that it could bring together exhibitors, distributors and producers to the end of solving their serious commercial problems. The writer was one of those who held the belief.

We have long since concluded that it was a theory only.

There is no reason whatsoever, however, why the three branches cannot unite, through their respective committees, upon those non-commercial situations which seriously concern the industry at large. We refer to adverse legislation Americanization, etc.

There is every reason, on the other hand, why the three branches *should* unite, and solidly so, on these highly important matters.

We can neither protect nor promote the picture and its industry except through that unity that speaks with the voice of undivided power and interest.

It can be done, it must be done, and it now looks as though it will be done. And the hope of it is about the best sign we know of, of the industry's present health and progress.

* * *

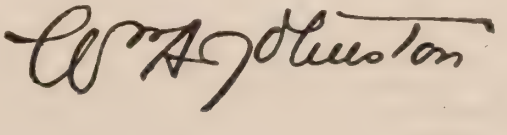
Worth a Trial?

A SPECIAL representative of MOTION PICTURE NEWS, now making an investigation of exhibiting conditions in New England offers the following scheme to eliminate the deposit evil:

Let the exhibitor's own bank be made his agent—to hold out of his account (while still paying interest to him) such money as the distributor may demand as a deposit.

Let the bank pass upon evidence as to fulfillment of both sides of the contract.

Respectfully submitted.



Snapshots

Around the Clock with Wm. A. Johnston

Jesse Lasky. Makes momentous announcement and jumps commuters' express to Los Angeles for three months' sojourn. Famous Players-Lasky proposes to make all-star pictures, using any or all of Famous stars and selecting stars to fit roles—and *because* they fit roles. Authors, directors, playwrights, too, will combine efforts in one huge stock company. Daring idea. Regarded as body blow to star system. Takes resources. Matter of fact Famous has been tilling soil for this move for some time—at least eighteen months. Witness the De Mille productions—and their success. Witness "The Miracle Man" and "Humoresque," non-star pictures. Witness George Melford's "Behold My Wife" at the Rivoli and Rialto. The next Fitzmaurice picture will be non-star. Looks like revolutionary move. Influence of it cannot help but be felt generally.

George K. Spoor. Who put the S into and eliminated the A in Essanay. So wealthy he doesn't have to work: but can't quit—the film business, anyway. Here in New York installing his automatic printing machines at Famous Players-Lasky Long Island City studios. Can't talk of anything, however, but his new Binocular Natural Vision pictures. Been working eight years—six too many, he says—to catch that elusive bird called "stereoscopic." Has caught and caged it; but doesn't call them stereoscopic, just natural vision pictures. Test pictures all ready. Soon to be shown. Pictures are startlingly different, says G. K. Big thing. Making few more lens adjustments and then—watch for future announcement.

Gerome Brush. Eminent young sculptor and artist. Luncheon with him at Country Club where dignified graybeards slap him on the back. Coming into film business. Says it's the new medium of art expression. Has plans, wonderful, and, he says, commercially practical. Most striking conviction ever had that the picture of today is a baby (new way of avoiding "infancy" bromide).

William Fox. Met on golf links—going over the hills to the Clubhouse. Likes to talk about "Over the Hill." Says picture has so great a mission and is fulfilling it so splendidly that he has ceased to think of its commercial side. Is destined to remind all children, young, middle-aged, old, of their mothers. Agree with him. Believe this picture has the greatest heart of all pictures ever made. It will do more for mothers than all the preachments, all the talk and printed matter ever consecrated to this greatest cause. It will reflect brilliant credit upon the motion picture. But, Mr. Fox, we hate to see that line in your New York advertising which says that "Over the Hill" won't be shown at neighborhood theatres till 1922. We hope that won't be necessary. If the motion picture is the proper vehicle of so great a message then the motion picture theatre is the proper place for it. And the millions of us who might do more for our mothers need the picture—badly—now.

Wm. Hughes Clarke. Investment man of the higher type. Wants to know if there's a place in the business for hard-boiled dollars. Gave him hour's talk on economics of industry. No change. Our pet subject. Good type of man, Mr. Clarke. May hear from him in the business.

Dee Robinson. Of Peoria, Ill. Managing Director of Peoria's new theatre beautiful, the Madison. Cost $500,000. Also runs half dozen other picture houses in Peoria. One of the few men who started in Nickelodeon days and still keeps ahead of the procession. Man we're proud to call an old friend. Quiet, modest, straight-from-the-shoulder type; not only a showman but a business man. Solid, substantial, successful.

C. Francis Jenkins. Picture in last Sunday's New York *Tribune*. Shows C. Francis in his own hydroplane, of which he is pilot, fishing for perch midstream of Potomac. Even shows fish caught—we assume caught. Doesn't surprise us. Wouldn't be surprised to see Mr. Jenkins flying to Mars. Never saw him before, however, without a projection machine. You know C. Francis Jenkins. If not, you don't know motion picture history. Jenkins of Armat—Jenkins patent, basic patent of all projection apparatus. Red-headed Hoosier. Restless inventor—and surprising combination—a keen business man.

R. H. Cochrane. Pretty well established as the best advertising man in the field—in addition to being Vice-President of Universal. Now an economist. Found big leaks—unnecessary wastage—in Universal laboratories at Fort Lee, which print and develop 2,000,000 feet per week. Told the force he would give them 50 per cent of all they saved. Organized regular Congress, making foremen comprise Senate and the other workers a House of Representatives. Plan in effect some time now. It works. Universal is saving couple of thousand a week and employees highly enthusiastic over their share.

Why not extend plan to Universal City, Mr. Cochrane? Why not to all studios? Got to cut down waste—*this* year.

Mark Klaw. Has always disliked pictures. Now he's an enthusiast. Has just purchased the American rights to "J'Accuse," a picture of French make which has had big runs and much comment in London and Continental capitals. So we'll see "J'Accuse" on Broadway this winter. Shuberts, too, are greatly interested in pictures—more so now than ever before. May swing a couple of their five new theatres into long run picture theatres. Looks like the gap between the stage and pictures is being rapidly bridged over. New York will see a lot of long run pictures this season and, maybe, some theatres devoted permanently to long run features.

John C. Freund. Publisher and editor of *Musical America* and *Musical Trade*. One of most commanding and interesting figures in New York. Delightful personality. Receives great musical lights, including even Caruso, and genially lectures them, like school children. Grabs them by shoulders and tells them they're rotten—when they *are*. They like it. Wonder how our noble directors would take Mr. Freund's cold water cure. Got to wondering how many director friends we'd have, if we were as blunt and sincere. Put the question to Mr. Freund—and got the best insight on art and its publishing field that ever had. "Make 'em like it," concluded Mr. Freund.

He is enthusiastic over our campaign on the new music and the picture. Says he's known right along that the picture theatre is destined to be the concert theatre of the future.

A deal has just been completed whereby Mack Sennett and A. H. Woods have entered into an arrangement for Woods to produce five musical productions, one each year, which will be written by Mr. Sennett. This was announced yesterday by E. M. Ascher, Mr. Sennett's representative, who has been in New York for the past three months carrying on negotiations with Mr. Woods. After the Broadway presentations, the plays will be filmed at the Sennett Studios and released through the Associated Producers.

The staging of the shows will be on an elaborate scale, it is stated, and there will be a book and appropriate music. Headline acts will also be injected into the productions, and in all probability, the scenes will be of a Los Angeles locale.

While the famous Sennett Bathing Girls will not be a feature, a bevy of California beauties will be brought on from the Coast as a background.

The first of the series will be presented in the very near future, and Mr. Woods leaves for the Coast within two weeks to confer with Mr. Sennett.

Personalities

Off-Hand Introductions by Robert E. Welsh

Happy Golucky has secured an encore. Not that he deserved it—but Happy is too old in the show game to neglect even the applause of the ushers. In other words, if it were not for our assistants and the office boys, where would Happy—and a lot of us—ever get our chance to develop a swell head? And, just as every dog has his day, so should every cranium have its opportunity to blow up. After which Happy will burst forth as follows:

BOYS, give me one more week at this page and I'll have the editor searching around for another alibi for his salary check. If he loses this "Personality" hokum he'll be up against it. But he can't blame me. I can't help being good.

Sometimes I'm too good. That's why I lost my job with "Why Change Your Nightie?"—that piece of four-ply junk and reinforced Roquefort I told you about last week. After I'd sold all the country on that picture with the exception of forty-four states and two territories production stopped for lack of funds.

We didn't have the price of the nightie. And the leading lady refused to work in a garment made up of notes from the state right buyers. Said there were too many holes in I. O. U.

Some awful cynics in this picture game. I'm getting that way myself. Give me thirty seconds in a kettle and I'll come out as hard-boiled as Joe Dannenberg. That's concrete. No yoke.

* * *

BUT I'm not going to spend all this page talking about myself. It takes too much effort to make the subject interesting. Let's turn to something else.

Right on top of the editor's desk is a ticket to Paterson, New Jersey, and an invitation to the wedding of Marie Josephine Magennis to Charles Edward Moyer. Don't know who that Edward guy is but if he's any relation to Charlie Moyer I'll say he has his nerve with him.

Imagine it! Lots of us press agent ginks have installed sweet little time-clocks in our homes, but we committed the crime before we entered the film fracas. Now we're serving sentence. At any rate, we can't be accused of malice aforethought.

But Charlie steps in with his eyes wide open.

I may save him, though. Next time I pay up my back dues in the A. M. P. A. I'm going to make a motion that the marriage ritual for members be changed to read, "Love, honor, obey—and smile sweetly when hubby phones, 'Sorry, dearie, I'll have to stay down town tonight to see a picture in the projection room; print just arrived from the Coast; boss wants to see it right away; yes, I know he's an old crab and my raise is long overdue, but you know how it is; no, I won't get dinner, better put something in the oven; right in our own projection room, dearie; I won't have to wander a block among the bright lights of Broadway; about ten-thirty or eleven; yes, yes, yes, I'll come *straight* home.'"

Wouldn't it help, boys? Honest, wouldn't it?

But here's good luck to Charlie, anyway. From the heart, old top!

* * *

NEXT on the editor's desk is a Goldwyn folder that blew in under two cent postage. Must be good if it escaped this waste-basket that keeps snapping at my elbow. Guess I'll look it over. Maybe they copped some of my stuff.

Say, it is a beaut! If Betty Compson isn't decorating every lobby frame in America on the strength of that poster it's simply because the laboratory fell down on the prints. It unfolds and unfolds and unfolds — with a sales message on each fold—and then a litho that takes your breath away.

I ain't highbrow enough to know many of the fellows over in that Goldwyn shop, but I'll say they're turning out corking work.

Making it harder every day for us sawdust eaters. Wonder if Ringling would remember my name?

* * *

HERE'S a note from the editor says I got to mention Milt Hoffman. Just got back from London, where he's started the Famous Players' British studios off.

Shucks, I remember that guy when he was with World Film. I remember that guy when——

Oh, rats, the editor says I'm forgetting my job and talking too much like a press agent. My make-up is O. K., but I'm out of focus.

Well, the editor says he and all the rest of the regular guys are glad to see Milt back with the same old smile and no accent. He says that Milt has put through so many man-sized jobs that we ought to keep our eyes open for a big surprise one of these days. You are tipped.

"He and all the rest of the regular guys." I suppose a feller must get to like himself on this blue-pencil job.

He don't never show no signs of liking anybody else.

* * *

THIS job of confining your brilliance to one page was never meant for a press agent. Here my space is almost used up and this editor guy's note-book has a dozen names in it yet.

He wants me to say something about Walter Greene, who has announced his new distributing company. And about Harry Crandall's production plans. Shucks, if I only had space enough I could sell myself a job with one of those ginks. But what can I do in a few inches?

Maybe they'll read this page, though, and remember what good work I did on "Why Change Your Nightie?" Especially that tie-up with the chemise manufacturer which would have been great stuff only all the buyers started complaining they didn't want no costume pictures.

Anyhow, I'll say both those two fellows, Greene and Crandall, would be worth working for. Both white men clear through, and one hundred per cent alive. That Greene guy has been silent so long he must have some whaling big propositions up his sleeve.

As for Crandall. Say, the first time I saw that little dynamo in the dinky office over Crandall's theatre, Washington, I says, "There's a guy who's too fast to be a comer, he's a 'go-getter on his way.'"

I was trying to sell him a picture that night. And he must be good.

Because he didn't buy.

* * *

DON'T know whether I told you that I got a temporary job this week after "Why Change Your Nightie?" went to bed. I'm promoting a guy who's got a brand new idea for a big state right special.

He's gonna make a feature with a race track scene in the first reel, an ice jam at Hot Springs in the second, a county fair in the third, a corset-fitting shop in the fourth, a faith healer in the fifth and a grand ball room in the sixth.

It looks sure-fire. We got nearly all the money, too. I ought to make a million next year. I'm all set. I told you I'd put over a big one some day.

But if you should hear of something good and fairly permanent you might let me know. Course I ain't exactly interested just now. But you know how it is.

CHARLES C. PETTIJOHN, who was foremost among picture men working for the election of Senator Harding to the presidency, was quick to wire happily-worded congratulations on receipt of news of the Republican landslide. His telegram follows:

George Christian
Secretary to Senator Harding
Marion, Ohio

The Harding and Coolidge Motion Picture Colony is very happy today because the greatest of all producers, Uncle Sam, has shown such splendid judgment and foresight in signing for Miss Liberty a most popular leading man for the next four years.

C. C. PETTIJOHN.

Anti-Sunday Movie Fight Opens in Oklahoma

The Protestant clergy of Oklahoma City, representing the Ministerial Alliance, placed its official stamp of disapproval on Sunday movies at its last meeting. The first gun in what promises to be a long fight for existence on the part of Sunday amusements was fired when the ministers passed a formal resolution to inaugurate a state-wide campaign against Sunday movies and vaudeville shows and agreed to present the question to all state denominational conferences held this fall for indorsement.

The ultimate aim of the ministers is to prevail upon the state legislature to pass a blue law, it was pointed out at the meeting. In the meantime an effort will be made to swing public opinion and sentiment in favor of such legislation, by getting all ministers in the state to preach against Sunday amusements to their congregations.

Of those present, including representatives from practically all other Protestant denominations in the city, with one or two exceptions, none objected to the passage of the resolution.

The Oklahoma City theatre-owners issued an invitation to meet the ministers in establishing a blue Sunday in Oklahoma City, and they stated that they had no objections to closing on Sundays, provided they were not discriminated against.

Louis B. Mayer Announces Production Plans

In a statement issued before his departure for Los Angeles, Louis B. Mayer spoke briefly of his production plans and announced that Anita Stewart will shortly start work on "The Tornado" under the direction of Edwin Carewe. Mr. Mayer said:

"My plans and special productions which I have in view will positively assure exhibitors of the highest grade productions that brains and capital combined can produce; and regardless of the fact that my productions in the past have, as I have been told by numerous exhibitors, been very consistent, I feel highly elated over what I will place on the market in the future, as I am figuring on a common-sense basis that the exhibitor who presents a Louis B. Mayer production can be assured beforehand of his complete satisfaction. I shall spare no expense to make my productions the peer of all."

New Canadian Ad Manager for Famous Players

A wire from Seattle, Wash,, announces that Charles G. Branham has resigned as manager of the Liberty theatre. He goes to Toronto as manager of advertising and publicity for the Famous Players-Lasky's Canadian branch. He will establish his office at the Canadian headquarters of the Paramount organization in Toronto.

Cassard Moves Up

S. S. Cassard

Edward Earl, President of the Nicholas Power Company, announces the election of S. S. Cassard to the vice-presidency of that company, and this will be good news to friends of Cassard in all parts of the country.

Although Mr. Cassard is still a young man, he is one of the veterans of the film industry and has been with the Nicholas Power Company for many years. He has gone from department to department of the Nicholas Power Company, and in each position has won the approval of Mr. Earl, with whom he had been associated prior to his connection with the company.

Vice-President Cassard, who has been very successful as sales manager, is still "Dick" to his friends and business associates, and the entire trade will be glad to learn that he has again won a well deserved promotion.

Kenneth Eagon Connected with Pinnacle Pictures

Kenneth L. Eagon, formerly of Famous Players, recently field sales representative for Eddy Eckels Independent Films Association of Chicago, now is western sales and exploitation director, scenario writer and co-director of Pinnacle Productions on the Pacific Coast, with headquarters at the Pinnacle Studios, 6040 Sunset Boulevard, Hollywood, Calif. Pinnacle Productions, Inc., comprise the Leo White (Damphool Twin Comedies) and the Neal Hart series of eight five-reel super specials.

¶ Music and the Picture
¶ Page 3718

Harry Rice Resigns from Universal Film Co.

Harry Rice has resigned his position with Universal Film Company, the resignation to take effect November 6th, after a two years' connection with Mr. Laemmle's organization. Mr. Rice states that while his relations with Universal have been pleasant, he, for some time, has desired to go into business for himself or to become more closely associated with production, and has resigned with that end in view. He has several openings under consideration but will make no decision until later on as he feels he has a vacation coming to him after working without intermission since he was fifteen years old.

Although a young man, Rice may be classed as a veteran moving picture man, as before joining the army he operated several theatres in Chicago and was one of the first eighteen operators in that city. He was also secretary and vice-president of the Arizona Film Company, which produced "Should She Obey?" one of the most successful pictures of that period.

During his connection with Universal he originated and put over Universal Holiday Season, one of the biggest selling successes Universal has achieved. Universal's Anniversary Season also was his idea. Among the big exploitation campaigns which he carried through with great success was the national exploitation of "The Great Air Robbery," which he followed up by a strong campaign in the Central West on his return from New York.

Arthur Brisbane Speaks at A.M.P.A. Luncheon

Arthur Brisbane, editor of the New York *Evening Journal* and the New York *American*, was the guest of honor at the regular Thursday luncheon of the Associated Motion Picture Advertisers, held October 28th, in New York.

Mr. Brisbane was introduced to the members assembled by Bert Adler, chairman of the Speakers Committee of the A. M. P. A. Mr. Brisbane responded to a call from the vice-chairman, and spoke at length regarding the possibilities of the motion picture as a force to generate good will.

Albany Office Publishes "Paramount Pep"

The Albany exchange of the Famous Players-Lasky Corporation has just been opened as "a new link in the Paramount chain." The announcement is made in an attractive two-page circular, entitled "Paramount Pep," which is dedicated "to the Service of the Exhibitors" and conveys in brief language just what the Albany branch office proposes to do for the service of the exhibitors in its territory. The circular is receiving wide distribution in the Albany zone under the supervision of J. H. Seidelman, manager of the Albany branch office.

MOTION PICTURE NEWS

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E. Kendall Gillett, Sec'y
Robert E. Welsh, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant

Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205, Baker-Detwiller Building, 412 West Sixth St.; 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $8. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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California Showmen Unite to Fight Sunday Closing

Forming a strong organization to successfully combat attempts of reformers to have Sunday closing of theatres made the law in California, the amusement interests of the northern part of that state have banded together in the "Allied Amusement Industries of California," and opened a suite of offices at 100 Golden Gate Avenue, San Francisco.

The association is composed of all the legitimate theatres, all vaudeville houses, film exchanges and a large majority of the motion picture theatres. Recent municipal and state legislation as well as Federal movements having as their object the curtailment of the amusement industry have resulted in the formation of this association.

Miss Frances E. Magill, secretary, is in charge at the newly opened offices. Irving Ackerman, of the Loew-Ackerman and Harris circuit, is chairman and the following comprise the executive advisory board: Eugene H. Roth, Col. C. E. Bray, Ralph Pincus and Ben H. Simpson. In addition to Mr. Roth of the California and Imperial theatres, Louis R. Greenfield of the Kahn and Greenfield circuit, M. L. Markowitz of the Strand theatre, L. R. Crook, head of the Turner and Dahnken circuit, and N. Herzog, an exhibitor, represent the picture theatres on the board. Film exchange representatives on the board are: Ben F. Simpson of Realart, H. G. Rosebaum of Famous Players, and Sam Y. Edwards of First National.

Engelman in New York

W. H. Engelman, sales manager of the Showmore Film Company, Chicago, is in New York this week and visited Motion Picture News office to tell of his organization's plans along educational and industrial lines.

Exhibitor Organization Notes

Detroit Association Re-Elects Old Officers

At a meeting held last week by the Detroit Theatre Managers Association, an organization embracing the major theatres of Detroit and including all dramatic, vaudeville, burlesque and 80 per cent of the motion picture houses of the city, the old officers of the association were re-elected in entirety. George W. Trendle, secretary of the Kunsky Theatrical Enterprises, operating the Madison, the Adams and nine other theatres, was re-elected president; Richard Lawrence, manager of the Garrick, a dramatic house, vice president and secretary, and Charles Williams, manager of the Temple, a vaudeville house, treasurer. It is noted that the officers represent three distinct lines of theatrical amusement. The organization, one of the strongest of its kind in the United States, has grown to its present size from a nucleus of some four or five theatres. Mr. Trendle, at the time of his first election to the office he now holds, succeeded the well known Detroit and New York theatrical producer, B. C. Whitney.

No. Carolina Changes Date of Mid-Winter Meeting

The date of the mid-winter meeting of the Motion Picture Theatre Owners of North Carolina has been changed from December 13-14-15 to December 5-6-7 at the Selwyn Hotel, Charlotte, N. C. The convention will meet informally at eight o'clock on the night of December 5th, and the first business meeting will be held on Monday morning. It will remain in session until Tuesday night, when the exhibitors will leave on a special train for Atlanta to attend the Southern Exposition of the Motion Picture Industry.

The change is said to have been made to accommodate the exhibitors of the state as well as the actors and actresses who are expected to stop over en route to Atlanta.

A wire from the Coast office of the Dial Film Company announces that T. Hayes Hunter has been engaged under contract to direct future productions made under the auspices of the Dial Film Company. Mr. Hunter's signature was obtained, it is stated, in the face of keen competition for his services by other producers. E. P. Hunziker, of Dial Film, closed negotiations for Hunter's services last month.

His initial production under the new contract will be an adaptation of Irving Bacheller's "Light in the Clearing." Some of the past pictures which Mr. Hunter directed are "Earthbound," "The Border Legion," "Desert Gold" and "The Cup of Fury."

Here's what G. A. Cross, of the Legitimate Theatre Corporation, Battle Creek, Mich., has to say about the service that the News renders:

"Gentlemen:

"There are two features in your publication which we want to compliment you upon. They are—What the Big Houses Say and Exhibitors' Own Box Office Report. These we find very beneficial and we hope that you will realize the benefit to the exhibitor and continue them both indefinitely."

And, adds Mr. Cross in a postscript: "I don't mean by any means that the other features are not fine; they are, indeed."

George W. Trendle, Secretary and General Manager of J. H. Kunsky Theatrical Enterprises, Detroit, Mich.

Break in Michigan Organization Appears Likely

A break in the ranks of the Michigan Motion Picture Exhibitors' Association appears to be pending with the formation of the Independent Exhibitors' Association. About twenty-five Detroit exhibitors, mostly owners of small theatres, are in the new organization, with John Cutler, of the Lakewood theatre, president and Wally Baker, of the Jefferson theatre, secretary. The cause of the formation of the new association is their objection to the larger state one which, they claim, is dominated by larger exhibitors who are financially interested in one of the distributing exchanges.

Governor Sproul Denies Film "Slush Fund"

Rebukes Minister for Alleged Utterances About Reason for Changes in Censor Board

A CLEAN bill of health was given to the motion-picture interests of the country by no less an authority than Governor Sproul, of Pennsylvania, who not only denied the charge of a Philadelphia clergyman that they had contributed to the Republican campaign "slush" fund in consideration of the recent removal of Dr. Ellis P. Oberholtzer as a voting member of the Pennsylvania Board of Motion Picture Censors, but also declared that they had in no way whatsoever influenced the change.

The Governor gave out a long and carefully prepared answer to a statement attributed to the Rev. Dr. Carl E. Grammer, rector of St. Stephens' Episcopal Church, Philadelphia, and formerly president of the Interchurch Federation, in which the clergyman had been quoted as saying in effect that motion-picture manufacturers had made some large contributions to a campaign fund in consideration of the "shelving" of Dr. Oberholtzer.

The Governor made a sweeping denial of the charge and sharply rebuked the clergyman for his alleged utterance.

The clergyman, subsequent to the first statement attributed to him and prior to the statement issued by the governor, said that he did not make the charge "that money was paid into a slush fund to secure this action of the Governor in removing Dr. Oberholtzer, but that what I did say was that the Governor must have made this fatal change for some reason moved by some weighty consideration, and that they certainly were not moral considerations. I will add that they must be considerations of party welfare rather than of common weal. A party worker is being rewarded."

The facts of the situation are that Dr. Oberholtzer, who had generally been regarded as the one of the three members of the Pennsylvania Censorship Board whose rigid rulings have been responsible for wholesale cut-outs from films exhibited in this state, to what the manufacturers regard as the great detriment of many pictures, was transferred from the position of secretary of the board at a salary of $2,400 to a newly created post of director at $3,000, with no power to vote on the rejection or retention of a film or part of a film. His successor as the third member of the board, with voting power, is Henry Starr Richardson, who has been active in Philadelphia Republican politics and was formerly one of the Philadelphia county commissioners.

The text of Governor Sprout's reply, in which he rebuked the Rev. Dr. Grammer for his utterance is as follows:

"While it is not always wise nor in good taste to encourage that peculiar form of mental perversion which finds enjoyment in sensational publicity, the statements published yesterday as having been made by Carl E. Grammer, said to be a minister of the gospel in Philadelphia, should receive attention because of the harm which might otherwise be done to the important activity of that branch of the state government which is attacked, the motion-picture censorship.

"In challenging these statements, I say positively that the changes made in the Board of Motion-Picture Censors were not suggested by any politicians or any moving picture interest, and so far as I know, no one connected with either politics or the film business even knew that I was considering placing Henry Starr Richardson upon the board.

"His appointment, I am sure, came as a surprise to all of them. The organization of the bureau was changed by me in accordance with plans I have had in mind for several months, looking toward developing its work and meeting the increased demand for its service. In line with this purpose, Dr. Oberholtzer was placed in an executive position where his particular experience and capacity could be most useful.

"Regarding the insinuations that any contributions to the State Republican organization from film interests or others had never heard of any such contributions nor would I countenance any such influences. I am informed by officers of the state executive committee that no contributions have been received or offered from such sources and none have been solicited. No such factor has entered into the consideration of any appointment which I have ever made, nor will such be the case during my administration."

Supplementary to Governor Sproul's statement, another brief one was issued by Charles Johnson, of Norristown, treasurer of the Republican State Committee, in which he said that, so far as he knew, the motion-picture exhibitors and producers have not contributed one cent to the Republican State campaign fund.

J. A. Quinn Addresses M.P.T. Ass'n Meeting

Makes Plea for Plan of Reconstruction for Industry; Asks Support of Press

WITH representatives of many prominent organizations of the country in attendance, a meeting of the Motion Picture Theatrical Association of the World was held recently, at which President J. A. Quinn, just back from a four months' tour of the country, reported the results of his nation-wide investigation. A plan for the stabilization of general conditions in the motion-picture industry was also discussed. One of the most striking features of Mr. Quinn's address was his assertion that it is almost unanimously the opinion of the public and the press throughout the nation that a house-cleaning campaign is necessary in the motion-picture business.

On every side, declared Mr. Quinn, the same opinion prevails that the majority of pictures are tiresome, meaningless, lack sincerity, and that the only thing that is worth while, as a general rule, is the music and current events.

It is also the consensus of opinion, according to Mr. Quinn, that there was a better and more pleasing program from a motion picture standpoint, especially for the family, in the days of the one and two reel Biograph, Vitagraph, etc., with the admission from five to twenty cents, than is being served up today at twenty cents to one dollar.

Mr. Quinn stated that after very careful investigation of conditions in the studios, particularly in Los Angeles, and after conferences with leaders in all branches of the industry, numerous large and smaller exhibitors, directors and cameramen, he has concluded that the chief trouble in the industry can be summed up in these words, *"complete lack of get together co-operative spirit."*

"We visited Jesse L. Lasky, the first man in the industry to pledge his support, and he assured us that he would be glad to see an organization developed that would help remove some of the chaotic conditions," said Mr. Quinn. "Mr. Lasky stated that very little respect was paid to contracts by performers in many cases, and that when they took a notion to leave they would just lay down on their work or coolly walk out and other producers were ready with open arms to receive them at their own price.

"Hiram Abrams, president of the United Artists, expressed himself as strongly in favor of 'clean, wholesome entertainment,' and declared that figuring it out purely from the experience and viewpoint of a film salesman he could make more money with this class of material than any other. He indorsed the M. P. T. plan and gave his signed pledge of support."

Universal May Produce in Germany, States President Laemmle

Universal Chief, Returning from Europe, Tells Conditions Abroad

CARL LAEMMLE, president of Universal, who arrived in New York on October 30th, after a four months' tour of Europe, in a recent interview announced that Universal will extend its producing activities to Germany rather than abandon its business entirely in that country. This is made necessary by the laws of Germany, which forbid the importation of American product into that country. Details of his plans were not revealed.

Mr. Laemmle sees the supremacy of the American picture abroad for some time to come. "We are ahead of them—and far ahead of them at that," said the Universal chief. "In stories some of the British producers seem to be falling down. Why this is so is hard to state. They have excellent novelists, but it appears that in adapting their stories to the screen the English do not make a gripping, constantly moving photoplay, such as our American audiences demand.

"Another thing," continued Mr. Laemmle, "which I believe will keep the British producer from making rapid gains on us is the lack of stern competion in England. Here in America it is a matter of fighting to the utmost to produce the best pictures or go out of business. Competition is so keen that a producer must put every ounce of energy and every bit of brain matter in his organization into making good audience pictures if he is to survive in America. It is this that Universal is doing."

In England, Mr. Laemmle stated, it is different. Competition is not kept up to a high pitch. He found business in England in fine condition and prophesied a splendid future for the motion picture industry in that country, despite the fact that the lack of sufficient theatres is acute. Great Britain, Germany and France are all in need of more theatres, said Mr. Laemmle. Housing conditions in Germany and England he described as so severe that theatre building at present is impossible. As an example of the oversupply of pictures in England, Mr. Laemmle pointed out that Universal pictures now being shown in this country would be obliged to wait at least a full year before being screened for the British public..

While abroad Mr. Laemmle signed a big contract with the Film Booking Offices, Ltd., of London, who will handle the entire Universal output in Great Britain. The president expressed himself as entirely satisfactory with the results so far obtained from this arrangement, and stated that the Film Booking Office had done even better than was anticipated.

The public of all the countries visited were found by Mr. Laemmle to prefer American pictures. "I am making a conservative estimate," he said, "when I claim that five American pictures are shown to every foreign made picture in the countries I visited."

Complete figures from the Internal Revenue Department for the fiscal year ending June 30, 1920, have just been obtained by the Washington Bureau of the National Association of the Motion Picture Industry.

Uncle Sam received $76,733,647.32 for admission taxes, an increase of more than 50 per cent over 1919. While this amount includes a revenue derived from admissions to all forms of amusements, the greater portion comes from the motion picture theatres.

The Government received $4,381,276.31 from the 5 per cent rental tax on positive motion picture films. For the fiscal year ending June 30, 1919, the amount collected was only $273,005.24. This amount, however, does not include a full year, as the tax did not become operative until near the end of the fiscal year.

The Government also received $1,946,-337.29 from special taxes from theatres, museums, etc.

According to statements given out at Washington during the past week the matter of taxes will not be taken up at the special session of Congress which begins in December.

On his return from abroad Mr. Laemmle was royally welcomed home by a large delegation of Universal employes, who had assembled at the Cunard pier from the Universal home office, the Fort Lee factory and from other nearby Universal branches.

Armed with pennants, banners, confetti, horns and other noise making devices, and headed by a large band, the Universalites stormed the Cunard Line pier and almost raised the roof when the diminutive film magnate walked down the gangway.

On the street the Universal head found another surprise awaiting him. He saw a long line of automobiles and sightseeing buses drawn up bearing Universal banners and placards reading "Welcome—Carl Laemmle." Mr. Laemmle was escorted to the leading automobile, his employes dashed for the others, a cordon of mounted policemen wheeled into place at the head of the column and there began a novel and noisy demonstration.

Few film officials ever have been the recipient of such a spontaneous demonstration in New York City. It was arranged by the employes at the last minute. Police permission to parade Mr. Laemmle from the pier to his office was being obtained even while the Aquitania was being warped into her berth. Chief Inspector Thore, of the New York Police Department, assigned Sergeant Day and a detail of mounted men from Traffic Squad "B" to steer the parade through the crowded streets.

Across Fourteenth street to Union Square and up Broadway to the Mecca Building at Forty-eighth street the procession speeded. The Seventy-First Regiment Band in the leading bus regaled Broadway with "Hail! Hail! The Gang's All Here!" and other lively tunes. Broadway craned its neck.

The home-coming official received another ovation from his employes when he arrived at 1600 Broadway. They piled out of their buses and held him up at the door of the Mecca Building until they could give him a final round of cheers.

Mr. Laemmle was accompanied from Europe by his children, Rosabelle and Julius; by his brother, Louis Laemmle, of Chicago, and family; by a nephew, Julius Bernheim, of Kansas City, and by Mrs. Maurice Fleckles, wife of the well known Chicago film man.

Mr. Laemmle was met at Quarantine by Mr. R. H. Cochrane, vice-president of Universal, who made a special trip down New York Bay in the revenue cutter to meet his returning chief. Waiting at the pier with the five hundred employees were other Universal officials and department heads, including Abe Stern, treasurer; H. M. Berman, general manager of exchanges; P. D. Cochrane, exploitation chief; George Kann, export manager; Paul Gulick, publicity chief; E. H. Goldstein, assistant to the president; E. J. Smith, division sales manager; Charles Rosenzweig, sales manager of the Big U Exchange, and George Uffner, of the Universal Industrial Department. Maurice Fleckles and James C. Bradford also joined the group at the pier.

A few days after Mr. Laemmle arrived in London in July, on his way to the Continent, he was the guest of honor at a large dinner given by officials of the F. B. O. and attended by leading British film and newspaper men. Just before sailing for home he was the recipient of a similar dinner, given in his honor by Sir Edward Hulton, a prominent British journalist and moving picture magnate. More than two hundred persons attended the affair.

Despite his large party, at times fourteen persons, Mr. Laemmle experienced little difficulty in traveling over the Continent, other than the usual passport delays and inconveniences. He visited several countries. Although the United States and Germany still are at war, on paper the German Foreign Department placed a sleeping car at his disposal during portions of his trip through that country after he had been unable to obtain other accommodations. This courtesy would have been exceptional even in peace times.

Censorship Agitation Starting in Nebraska

Club Women Begin Cannonade Against "Movies": Film Men Ready for Fight

WAR on undesirable motion pictures in Nebraska is declared.

The cudgel against the "movie" was taken up last week at the state convention of the Nebraska Federation of Women's Clubs in session at Fremont, Neb., and also by the attending delegates to the American Humane Association convention at Omaha.

Mrs. Bertha Miller, speaking at a session of the Women's Club delegates at Fremont, popped the first gun. She had a legislative bill already prepared which she presented for the approval of the convention.

The proposed bill is titled: "A bill for an act to provide for the inspection of motion picture films, creating a board for the purpose of making such inspection and providing that no motion pictures shall be shown until they have been endorsed by said board, and to provide penalties for the violation of this act."

This measure will probably be presented at the next session of the state legislature, the delegates announced.

But prominent film men have not been idle in that regard, and action has already started among them to offset any possible attempt at state censorship.

The body of the proposed bill provides that the governor shall appoint an endorsers' board of five, not less than two of whom shall be men.

"The proposed bill will not provide censorship," Mrs. Miller declared. "It will be an endorsers' board. No films rejected by the board could be shown in the state. There would be no publicity given undesirable pictures."

Film men construe this to be "a blind, in the form of a strict censorship bill," such as was badly defeated at the last session of the Nebraska state legislature.

Even the American Humane Association, in session at Omaha, switched clear off the track of their alleged operations for mankind and animals when R. C. Craven, manager of the Boston Rescue League, read a pamphlet on "Movies, Their Humane and Moral Influence."

"Movies of today handle too many moral problems which should be called immoral problems," he read. "The vampire too often outshines the virgin, aided by the modiste who should be called the immodiste.

"We see fifty-nine minutes of immorality in an eternal triangle and only one minute is spent at the last when virtue and the wronged wife win."

Mr. Craven also devoted some time to discussing the "gun man" pictures on the screen. According to his doctrine against the movies, he would force producers to dispense with scenes when horses jump over precipices to death, where dogs are starved for days to force them to show fight before the camera man and other alleged acts of cruelty to animals used for screen purposes."

Mr. Craven recommended government censorship.

First National Holds "Get Together" Meeting

One Hundred Exhibitors and Editors Discuss Co-Operation in New Haven

AN event that is expected to have an important effect upon the exhibiting of motion pictures in Connecticut was a "get-together" dinner and entertainment held in New Haven and attended by some one hundred exhibitors and newspaper editors from every part of the state. The matter of publicity and the closer co-operation between motion picture theatres and newspapers was discussed at length, and those attending were enabled to get a better understanding of local state conditions surrounding the advertising and publicizing of motion picture productions.

The affair was arranged by Associated First National Pictures of New England, and Col. C. W. Pickett, managing editor of the New Haven Times-Leader, co-operated in extending the invitations to the newspaper men of the state to be present. W. E. Spragg, general manager of Associated First National Pictures of New England, presided at the dinner, which was held at the Hotel Taft, in New Haven, Tuesday last.

Mr. Spragg, as toastmaster, devoted his remarks to the explanation and reasons back of the granting of franchises to exhibitors in Associated First National Pictures, Inc. He said that the plan was a form of insurance for the independent exhibitor of perpetual protection from monied interests seeking to control the exhibiting of pictures throughout the country. He declared that a monopoly was not only fraught with grave danger to the exhibitor who owned his theatre but would result in disappointment to the public through the standardizing of motion pictures, which must inevitably result in the lowering of productive standards.

Col. Pickett in his remarks noted that the motion picture industry assuredly did fill a large place with the public and that it deserved to, inasmuch as it made "two laughs grow where only a grouch flourished before." He said that success can come only from an honest foundation and felt sure that through mutual co-operation the two lines of business represented at the dinner could prosper and at the same time perform a big public service.

The pledge that Associated First National Pictures, Inc., would always stand for fair treatment and high standards of production was given by C. L. Yearsley, director of advertising and publicity for the distributing concern.

V. P. True, of the Standard theatre, Hartford, discussed relations between the press and exhibitors, in regard to Hartford, he declared that the co-operation was not all that it might be, and that he felt sure that more interest in the one on the part of the other would result in better publicity for the exhibitor, and matter which would prove of interest to newspaper readers because of the wide interest in motion pictures on the part of the public. Horace Judge, of the publicity department of Associated First National Pictures, also spoke.

Among those present were: C. Frederick, house manager of the Olympic; W. C. Sharp, Seymour; George C. Woodruff, Litchfield; Horace Judge and C. L. Yearsley, of the New York offices of the Associated First National Pictures; Col. C. W. Pickett; Col. N. G. Osborn; W. A. True, Hartford; George Goett, New York; Mr. and Mrs. C. H. Scholey, Guilford; B. Simon, Louis Cappolo, White City theatre; Harry F. Stafford, White Way theatre; Israel Gordon, Irwin Wheeler, Charles E. Carey, Herbert N. French, Samuel Campner, M. H. Keleber, Miss Elizabeth S. Stevenson, Sidney R. Diamond, Anna M. Burdick, George W. Hopkins, C. S. Eddy, Dorothy Ashford, A. S. Shapiro, John J. Gentile, Paul Barnett, W. W. Barry, William H. Avis, George W. Stehner, E. P. Lyon, R. T. Bulkley, W. H. Hanscom, Martin A. Hoanue; Edward S. Hine, of Bridgeport; C. L. Martin, Gorton Carruth, Mrs. E. Robert Stevenson, Herbert G. Nichols, Mollie Cullen, E. Robert Stevenson, of Waterbury; Marie P. LaVoie, Baltimore; L. Seibert and Howard L. Seibert, East Hampton; S. Carl Fischer, Litchfield; M. J. Goode, Stratford Times; J. R. Bolton, Seymore Record; Morris Pouzznet, New London; John G. Beckley, J. F. Weyand, Harrison Haines, J. W. Walsh, Hartford; S. Schlenger, H. Browning, Fred N. Smith, Middletown.

Greene Forms Distributing Organization for Producers

Walgreene Film Corp. to Distribute 12 Productions Yearly

WALTER E. GREENE, formerly vice-president and managing director of distribution of the Famous Players-Lasky Corporation, announced this week that he had completed all the details for his own distributing organization for the sale and distribution of special productions of individual producers. Mr. Greene's new organization will be known as the Walgreene Film Corporation.

Mr. Greene stated that his organization would handle for outright sale of negatives or for distribution on percentage arrangements the special productions of independent producers, and that his organization would operate in the American market through the recognized distributing channels of present distributing organizations, with all sales, however, under his personal supervision, thereby offering to the individual producer a sales organization that will be eminently fitted to secure for worthy productions the widest possible distribution. In the foreign field he stated he will be adequately represented through his present affiliations with foreign distributors and that arrangements were being completed now for additional representation in every country in the world.

"Every individual producer who is seeking a market for his product," Mr. Greene stated, "will find in our organization precisely the distribution that he has been looking for, consisting of intensive sales campaigns, elaborate exploitation and publicity on each and every production, together with unapproachable methods for the proper conduct of their business.

"Our organization has been founded on such broad lines that it will be possible for us to act at all times as the producer's representative from every angle of the industry.

"Our first year's output will consist of a minimum of twelve pictures, some of which are already completed and others in their initial stages of production. Every picture will be of the highest quality, adapted for the screen from the works of well-known authors and dramatists—both native and foreign."

Announcement was also made from Mr. Greene's office that he contemplates making a series of special productions. For this purpose he has secured the services of Langdon McCormack, the author of "The Storm," one of the hits of the recent Broadway season, for a scenario personally written by the author and based upon one of his well-known stage successes.

Register your name for the Musico-Motion Picture Conference.
See page 3718.

Walter E. Greene

The productions have already been finished and will be released through the Walgreene Film Corporation in the very near future. The first of these will be the H. O. Davis production of the stage success, "The Servant in the House," by Charles Rann Kennedy, with an all-star cast, which as a stage production was one of the successes of the American theatre during the last decade.

Another of the trio of pictures ready for immediate distribution is the Vera McCord, Inc., production, "The Good-Bad Wife," which has been adapted from the Munsey Magazine story, "The Wild Fawn," by Mary Imlay Taylor.

The third production, which will be released through Mr. Greene's organization, will be that of "Hearts and Masks," produced by the National Film Corporation of America. This picture was adapted from the successful novel of the same name by Harold McGrath, and is described as a comedy-drama of decided timeliness. Elinor and Wallace McDonald play the leading roles.

All three of these productions will be supplemented in the immediate future by others of appeal and exhibition possibilities, it is said, Mr. Greene is negotiating for the distributing of these three productions at the present time for their immediate release.

Frederick Gage, formerly sales manager of the Famous Players-Lasky Corporation, has been secured by Mr. Greene as general manager of his new company, and together they are rapidly welding into shape the new organization.

IF YOU HAVE ANY MUSICAL QUERY ASK MR. ISAACSON

This is part of the News service to its readers—the service is gratis

Forty-Acre Site Offered by Tampa Trade Board

The Tampa, Florida, Board of Trade has offered to furnish a forty-acre tract, free of charge, and to give $4,000 in cash to H. A. Kelly for use in making "stills" of locations in this territory, provided he furnishes the backing to erect a studio.

The proposition, as presented to the Board of Trade by Mr. Kelly, was that he would make up an album of some thousand "stills" of locations, scenery, etc., and with these pictures he would establish a bureau for furnishing information to visiting companies. The cost was to be $4,000. The negatives were to be the property of the Board of Trade, and they were to be to no further expense on the bureau proposition.

Mr. Kelly claimed that he had New York backing and was seeking a location to erect a $200,000 studio. At a meeting of the Board of Trade a few days ago, he was offered the backing for his bureau provided he furnish a guarantee that the studio would be built there. This Mr. Kelly did not seem inclined to do.

Now the Board of Trade have put the proposition up to Mr. Kelly that if he can furnish the backing for his studio, they will not only furnish the $4,000 he wants for making the stills, but they will provide a forty acre tract free of charge.

The Board of Trade will investigate further and declares that if Mr. Kelly can produce the goods, the board will do what they agreed.

Leading Poster Artist Is Signed by F.P.-Lasky

Evidence that the leading men in the field of art are being attracted to motion picture work as a medium of expression for their creative genius is embodied in an announcement from Famous Players-Lasky Corporation that it has made a contract with Adolph Treidler, one of the foremost poster artists and illustrators in the country, to prepare a full set of posters for the forthcoming William DeMille production for Paramount, "Midsummer Madness."

The contract with Mr. Treidler is the direct result of the first projection room showing of the DeMille production before the Famous Players-Lasky executives.

What the Exhibitors Are Thinking

"Return to Old Standards"

IN a letter of recent date addressed to William A. Johnston, M. E. Wooldridge, of the Wigwam theatre, Altus, Okla., recommends an immediate return to the old sane standards and a rejection of the policy of inflation which he characterizes as "the thing that is going to cause trouble sooner or later." Mr. Wooldridge writes as follows:

"I have been a regular subscriber to the MOTION PICTURE NEWS for the past six years, take a great delight in reading it and especially your editorials. Some times I disagree with you but most generally our ideas coincide.

"This is a most peculiar game, and the more you study it, the more you wonder where it is all going to end. We don't seem to look back at other institutions and profit by their mistakes, but it seems we are plunging right along in their footprints. Some say, for instance, that the picture-show killed the legitimate house in the smaller towns and cities; I say not. I find that the independent house was squeezed out by combination of interest. Only a few years back you could see the very best of the speaking stage in cities of 5,000, but one concern began buying houses and hiring stars; then another concern did likewise. Wall Street got back of them; saw there was money being made hand-over-fist in these houses where they had personal interest in the same; saw to it that every attraction was properly presented and at prices people could afford to attend. These concerns got hold of the majority; incompetent managers, men who had only a pay envelope at stake, were put in charge; stars were paid high salaries; admissions advanced. It was a time of better stars, better productions, higher admissions, longer runs and the eventuality had to come. Today you see very few of the legitimate houses; the stars had to go into the screen for a livelihood. Who suffered? The independent man who could not get talent for his house because there was none reasonable. The big concern also suffered from the lack of business, and finally in these houses that once had brought fancy prices today the bats roost among the seats and in the flys.

"There seems to me to be some similarity between those days and the present time. You hear it on every hand, Wall Street has entered the industry and is framing big combinations, and by the first of the year you can expect to pay much more for your pictures than you are now paying. Can it be done? Mr. Producer and Mr. Distributor had better look out or he will lose the little 80 per cent man that heretofore has been the cream and gravy of the industry. He has now gone the limit; another straw will break the camel's back, and the bats will have some new roosting places.

"The above conditions will bring about failure. We are all mortals, and it is said that a drowning man will grab at a straw, when the failures begin to come. The failing man is going to sting every exchange that it is possible for him to, and in any manner that he can, for he realizes that they are the ones that have advanced the prices and created hardships that sent them to the wall. The exchanges seem to foresee this condition and are now hedging.

"Besides having paid deposits of 25 per cent on every production I have bought, I am in receipt of a printed slip from one concern that unless the balance of the money was in their office at least seven days before shipping date, they would be forced to not make shipment of the film even on c. o. d. basis and the 25 per cent would be forfeited to them. This was by order of the home office, and being such an order, it must be in effect at all of their exchanges.

"On the other hand, let us see what fewer and better pictures have done for us. Where a concern made fifty-two pictures, the overhead was figured against the fifty-two. Now they have cut that in half and figure the overhead on twenty-six. Another point: This overhead like everything else has gone up four hundred per cent. This makes the overhead eight times as much on each production. A star once made twelve pictures a year at the very least; now the most is six, thus making the star's salary, as well as that of all other employees, twice as much on each production; this multiplied by four hundred per cent makes the picture eight times as valuable. The percentage of profit may remain the same, but you must figure it on eight times as much cost. Leaving off the advance and taking only the reduction in product into consideration, are the productions of today twice as good as the ones of four years ago? For argument's sake, let us say they are. Then why is it these old-time concerns are going back, taking these old pictures, retitling them and putting them out under new names and getting the advanced prices for them? I say, after seeing many productions of the very best standard, that the productions of today do not equal the pictures of yesterday in any respect. I could call names but think it best not to. Just for instance, has Mary Pickford ever made another 'Tess of the Storm Country'?

"My idea of this situation is just this: We are bound and compelled to get back to the old standard. Quit making every picture an extraordinary super-never-was-equaled special. Personally I want to buy some of the good old kind of pictures that I can tell my people, 'Yes, I have a good show; take your wife and children right in, I don't want you to have to work all day to get admissions for your family to my theatre!' Get off this high horse; the thing is growing like Jack's bean stalk, and some of these days it is going to get so high we can't even fall off safely.

"We are all men, we don't expect to get a corner on this thing; it's too big and might get us down as the legitimate stage did some of those fellows. Let the studios make a live-and-let-live policy; create new stars, if the old ones don't want to meet conditions; let the producer-distributor meet on a common level with the exhibitor, live-and-let-live. I have met several mighty fine men among our exchanges, but I find that even in that state they are compelled to spread the 'bull' a little too strong to get by. Cut out the inflation, that's the thing that is going to cause the trouble sooner or later; let us all get on a level; be men; let your word be as good as your bond, be you an exhibitor in a small town or large one, salesman, exchange manager, president, secretary of the biggest concern, star, director, or just a common stage-hand. The gulf that now stands between the three branches of the industry must be crossed or destruction is inevitable."

More Figures Submitted

ANOTHER New York exhibitor who asks that his name be withheld follows up Mr. Johnston's recent remarks on the percentage of gross receipts paid in rental by writing as follows:

"Your recent editorial regarding the percentage of gross receipts paid in rental hits the nail on the head. I own and operate a theatre in a town of several thousand inhabitants, and I find very often that our rental approximates from 20 per cent to 30 per cent of our gross receipts.

"To illustrate better: a house in a city of a couple hundred thousand inhabitants, and doing a gross business of about six thousand per week recently ran a picture one day for $25. They played to nearly three thousand 18 cent net paid admissions. We rented the same picture and paid $15 and played to one hundred sixty-five 18 cent net paid admissions. The exchange figured that the record made by this city house would enable them to force the big rentals from us small fellows.

"You are doing a good work in this direction and I hope it will bear fruit."

Renovated Detroit Theatre Re-Opened October 9

The Majestic theatre, Detroit, reopened Saturday, October 9th, under the management of Phil Gleichman, managing director of the Broadway Strand theatre, that city. The theatre was entirely renovated and redecorated from cellar to roof.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Robertson-Cole will move their offices from Consumers Building to their new quarters at 906 S. Wabash avenue on Sunday November 7. The building, which has been especially erected for Robertson-Cole, occupies a space of 55 x 165 feet and will give them one of the finest and most commodious exchanges west of New York. Manager Lucas states that the offices, film handling rooms, vaults, cutting rooms, and projection room will be up to date in every respect and afford every facility for the prompt transaction of business and the convenience of exhibitors.

Mr. Lucas, who attended the special showing of "Kismet," at the Hotel Astor, New York, last week, declares it is the greatest picture ever made from a stage play and says that the public will be astounded at the lavishness of the production and deeply impressed by the wonderful acting of Otis Skinner and the able supporting cast.

M. J. Mintz, general sales manager of Celebrated Players Film Corporation, has departed on a trip to the West Coast which will consume from six to eight weeks' time. Mr. Mintz is on business for his company and will visit all the large exchange centres before his return to Chicago. His itinerary includes St. Louis, Dallas, Oklahoma City, Denver and San Francisco.

Miss Bessie Mason, cutter, and Daniel Gray, film editor, brought the negative of Marshall Neilan's "Dinty" to the Rothacker Chicago laboratories last week. When H. J. Aldous, Rothacker treasurer, returned from fishing in Nebraska, Douglas D. Rothacker vacationed toward Excelsior Springs. J. W. Carnrick, practical pictures salesman, scored a contract in Minneapolis and then went to Ohio for more. W. H. Strafford has returned from directing an industrial film in Pittsburgh.

H. D. Koffman, managing director of the Gayety, Calumet and other Chicago theatres, is back home after a ten day visit in New York City. Koffman reports a much quieter return trip than his journey from Springfield, Illinois, after the recent convention there. He thereby reveals the "inside" of the "great Pullman grape-nut mystery." It seems that Al. Steffes, president of the northwest exhibitors, made the trip from Springfield to Chicago with Koffman and generously sprinkled a box of grape-nuts between the sheets of Koffman's berth. Koffman said he knew that there couldn't be so many cinders—but it was a rough trip.

William Cadoret of La Petite theatre, Kankakee, is busy with the Famous Players exploitation department, preparing a tremendous campaign to announce his acquisition of the new Paramount pictures. He is laying out full pages for his papers.

Mildred Harris Chaplin and her mother stopped off in Chicago on their way from New York to the Coast. In the morning the First National star visited the Rothacker Laboratories to see how the positive prints are made from her negatives. "It's the finest film laboratory I ever visited," said Mrs. Chaplin after the tour through the plant. "Now I have a better understanding why Rothacker prints are what they are."

Paramount reports that 36 prints of "Humoresque" were working the week of October 24th—twenty-two of them for solid weeks in Chicago. Sunday, October 24th proved a rainy, disagreeable day—but every "Humoresque" theatre reported capacity and twelve reported new house records. The Central Park played to twelve thousand people at advanced prices; the Woodlawn stopped selling tickets three times and still had a standout at 10 P. M. The theatres seem to be vying with each other in the matter of beautiful presentations. The Riviera's "Humoresque" program has never been excelled even by that splendid theatre.

B. Herbert Milligan, president of the Creation Film Company, recently returned from New York and reports that on the trip he sold territorial rights "For the Freedom of Ireland" to Sam Zierler of the Commonwealth Film Corporation for greater New York and northern New Jersey; Sam Grand, Federated Film Exchange of New England, Boston, for New England; and P. M. Zimmerman, NuArt Film Corporation, Buffalo for New York State. Harry Weiss of Superior Screen Service is distributing the picture in Illinois and Indiana, as previously announced. Mr. Milligan states that the death of Lord Mayor MacSwiney and the prominence given the Irish situation in the press of the country, has resulted in a flood of inquiries from exhibitors as to where and when they can book "For the Freedom of Ireland," which has been widely exploited as a picture which shows conditions as they exist in the Emerald Isle.

Nearly three hundred Chicago theatres were given a free "added attraction" on election night by Paramount Pictures. Arrangements were made by Oscar A. Doob, Paramount exploitation man, with the Chicago Evening American to show fifteen-minute returns in the theatres. The American backed up the stunt with big publicity, free one-sheets slides, etc. The stunt proved a big success, helping the neighborhood houses get crowds on a night that is usually bad because everybody usually had to go downtown for the election returns.

Celebrated Players Film Corporation, Chicago, has purchased the C. B. C. Film Sales Corporation's single reel special of Man of War, "The Wonder Horse" for the central west territory. This feature while but one reel in length is said to contain an hour of excitement crowded into fifteen minutes. It is a specially posed picture of the daily life of the equine star, which was bought for $5,000 and for which his present owner recently refused $400,000. The picture will be available through the Celebrated exchanges immediately.

District Manager Hansen of Robertson-Cole has returned from a trip to New York and Indianapolis where he installed W. G. Carter, formerly manager of Select offices in St. Louis, as manager. Before assuming his new duties, Mr. Carter accompanied Mr. Hansen to New York and was made acquainted with the executive officers of the company.

The week of November 1st was a big event in the history of Ascher Brothers' Adelphi theatre, as it was the celebration of the Adelphi's third anniversary. Manager J. P. Koppel, who opened this beautiful theatre in Rogers Park three years ago, again met his friends, making this a gala week, he having arranged a special anniversary program.

Twenty thousand members of the Chicago Evening American Peter Rabbit Club were entertained at a great Hallowe'en party Saturday afternoon, October 30th, at Ascher Brothers theatres.

Ascher Brothers by special arrangement with the Chicago Evening American opened the doors of their twenty theatres to the children who are "Peter Rabbit" club members, and presented a special program, including a complete program of pictures and musical selections, and each theatre showed for this special occasion one of the Goldwyn Pictures Corporation's "Edgar" featurettes, with Johnny Jones and Lucile Rickson in the stellar roles as usual.

Ralph Proctor, general manager of the Stoll Film Corporation of America, spent the week in Chicago lining up the local sales staff for the new organization. One of the most popular exchange managers in Chicago, whose name Mr. Proctor is keeping under cover, has been signed up as manager and seven live wire salesmen will work the territory under him. A Milwaukee branch also will be opened. Manager and sales staff will start on the job December 6th and the first of the fifty-two releases promised by the Stoll Corporation is scheduled for January 2nd. The local headquarters of Stoll Film Corporation will be in the Pathe Exchange on South Wabash and Pathe will handle the physical distribution of the film.

L. A. Schiff is back again with Unity Film Exchange as salesman and P. T. Phelps has also been added to Manager Frank Flaherty's staff and will cover Indiana.

B. Daniel Russell of Russell, Griever and Russell, was to become a benedick Thursday and later in the day depart for Los Angeles with his bride, Miss Loretto Dunn, a charming Chicago girl. Mr. Russell goes to the coast to take entire charge of production work for Russell, Griever & Russell and the Capital Film Company, the greatly increased output requiring the presence on the coast of one of the firm. Congratulations.

Manager Aschman of Pathe, reports that "The Riddle Woman," the Associated Exhibitor's feature, starring Geraldine Farrar, has been booked in practically every key city of the central west, although the picture will not be released in Chicago for six weeks. Two other Pathe features, "Half A Chance" and "Money Changers" also are making unusual booking records in the territory and are declared by Mr. Aschman to be wonderful box office pictures.

Vitagraph's big advertising and exploitation campaign to put over "Dead Men Tell No Tales," in the Chicago territory has started with teaser ads in all the Chicago and Milwaukee daily papers, the posting of one hundred and twenty-five twenty-four sheets in Chicago, a large number in Milwaukee and many posted along the railways and interurbans connecting the two cities. Manager Aiken states that the big advertising campaign which was carried on in MOTION PICTURE NEWS has interested the exhibitors in this picture to an unprecedented extent and more than one hundred and fifty inquiries have been received from country exhibitors in regard to this feature and many Chicago exhibitors have called at Vitagraph's exchange seeking early bookings.

Elinor Glyn, the noted British novelist, rested at the Blackstone Hotel, Chicago, for a few hours en route to the Famous Players-Lasky studios in California, where she will study the technique of motion picture production preparatory to writing a screen drama for Paramount.

PROGRAMS FOR THE WEEK OF NOV. 6TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK

Rivoli Theatre—
Overture—"Orpheus" by Rivoli Orchestra, Frederick Stahlberg and Joseph Littau conducting.
Special—"At the Fountain," presented by Aleta, Grace and Martha, dancers.
Current Events—Rivoli Pictorial.
Vocal—"The Magic of Your Eyes," sung by Marie Lind, soprano, and Georges Tarbert, tenor.
Feature—An Old Fashioned Boy—Charles Ray.
Musical—"Back to the Rivoli," by Rivoli Orchestra.
Comedy—Movie Fans—Paramount-Mack Sennett.
Organ Solo—"Hymn of Nuns," played by Prof. Firmin Swinnen.

Rialto Theatre—
Overture—"Lohengrin," Preludes from Act I and III, Hugo Riesenfeld and Lion Vanderheim conducting.
Current Events—Rialto Magazine.
Vocal—"Bedouin Love Song," sung by Emanuel List, Basso Profundo.
Feature—Eyes of the Heart—Mary Miles Minter.
Vocal—Duet from "Il Trovatore," rendered by Alma Doria, soprano, and Edoardo Albano, baritone.
Comedy—Farmyard Follies—Sunshine.
Organ Solo "Largo," by Handel, played by John Priest.

Capitol Theatre—
Overture—"Second Hungarian Rhapsody," by the Capitol Grand Orchestra, Erno Rapee, conducting.
Scenic—The Emerald Isle—Kineto.

Big display, 22 inches by five columns, for "So Long Letty" the work of the Grand theatre, Columbus, O.

LIBERTY
PENN & SHADY
Filmdom's premier favorite
ALL THIS WEEK
ROWLAND & CLARK THEATRES
Norma Talmadge
in The BRANDED WOMAN
The story of a girl who is forced to the very brink of the abyss from which no woman ever escaped and what happens when her husband learns the truth
BOBBY VERNON
in "SEVEN BALD PATES"
Next Week: BIG DOUBLE BILL
BEN TURPIN - "MARRIED LIFE"
AMC VOSS - "The Jack Knife Man"
REGENT
PENN & HIGHLAND
ALL THIS WEEK
Six reels of riotous laughter
SO LONG LETTY
Starring
T ROY BARNES
COLEEN MOORE
GRACE DARMAND
WALTER HIERS
Oh Letty says—men spend their courting days telling us how unworthy they are, and their married life proving it

Here is one by Samuel Sivitz advertising "The Branded Woman" at the Liberty and "So Long Letty" at the Regent, both first run Pittsburgh theatres

Miss Ruth Pearcy singing "Come Back to Erin."
Vocal—"The Lost Chord," rendered by Herbert Watrous.
Current Events—Capitol News.
Special—"Polka Pizzicato," presented by Mlle. Gambarelli.
Pictorial—How'll You Have Your Bath?
Prologue—"Recitative and Sergeants Song," from "Pirates of Penzance," by Bertram Peacock assisted by Capitol Male Octette.
Feature—Officer 666—Tom Moore.
Novelty—"In a Clock Store," by the Capitol Grand Orchestra.
Comedy—Such is Life in Provincetown—Capitol Travelaugh.
Organ Solo—Selections from "The Yankee Consul," by Capitol Grand Organ, Dr. Alfred Robyn, Organist.

Strand Theatre—
Overture—"Mignon," by Strand Symphony Orchestra, Carl Edouarde, conductor.
Current Events—Strand Topical Review.
Vocal—"Moon, Lovely Moon," sung by Richard Bold, Tenor.
Scenic—Lovely Maoriland.
Vocal—"The Wind's in the South," sung by Kitty McLaughlin, soprano.
Special—Pictures of race between "Man O' War and Sir Barton."
Prologue—"Twin Beds."
Feature—Twin Beds—Mr. and Mrs. Carter De Haven.
Organ Solo—"The Lost Chord," Ralph H. Brigham and Herbert Sisson, organists.
Next Week—The Riddle: Woman—Geraldina Farrar.

LOS ANGELES

Kinema Theatre—
Overture—"Finlandia."
Current Events—Pathe and International.
Organ—"Japanese Sandman."
Solo by Frank Leon.
Comedy—Dynamite—Mermaid—Educational.
Feature—Nomads of the North—First National.
Given with a prologue under the title of An Evening at Headquarters. The stage setting shows the interior of a log cabin with pine trees over the roof and snow and storm effects. A quartette in the uniform of the Canadian Mounted sings two numbers.
Next Week—Curtain.

Grauman's Theatre—
Overture—"Woman's Life and Love."
Current Events—From Pathe and Fox.
Organ—"In Old Manila," solo by Henry Murtaugh.
Scenic—Winding Through the Water Falls—Chester Screenic—Educational.
Piano—Hans Hanke, soloist in two numbers.
Special—The Race of the Ages—Educational.
Presented with special orchestral effects, and followed by an educated horse act with a paddock stage setting provided. The picture is receiving great applause.
Feature—Her Husband's Friend—Thos. H. Ince Special.

California Theatre—
Overture—"Faust."
Current Events—From International, Pathe and Fox.
Organ—"Sunshine of Your Smile," solo by Milton Charles.
Educational—Collectors of Craniums—Educational.
Vocal—George Walker, basso sings "Falstaff's Drinking Song" and "In Cellar Cool," with a stage setting from the "Merry Wives of Windsor."
Feature—His Own Law—Hobart Bosworth.
Cartoon—Jerry on the Job—Goldwyn.
Next Week—The North Wind's Malice.

Superba Theatre—
Novelty—One Law for All—Hoot Gibson—Universal.
Comedy—Uncle Tom's Caboose—Century.
Current Events—International News.
Vocal—"When the Harvest Moon Is Shining"—Duet by local singers.
Feature—Wanted at Headquarters—Eva Novak.

Symphony Theatre—
Current Events—Fox News.
Cartoon—The League of Nations—Mutt and Jeff.
Comedy—An Elephant's Nightmare—Sunshine.
Feature—Drag Harlan—William Farnum.
Given with a prologue in which two local actors present the murder scene of the feature.
Next Week—The Challenge of the Law.

Clune's Broadway Theatre—
Current Events—From Selznick, and Gaumont Graphic.
Comedy—A Scream in the Night—Universal.
Educational—People You'd Like to Know—Bray Goldwyn.
Vocal—"In the Dusk." Solo by Helen Beyers.
Feature—Food for Scandal—Wanda Hawley.
Next Week—Sweet Lavender.

New Pantages Theatre—
Feature—Sitting on the World—David Butler.
Vaudeville—Six acts.

Rialto Theatre—
Third week of The Restless Sex.

Miller's Theatre—
Sixth week of Earthbound.

Tally's Theatre—
Comedy—His Pajama Wedding—Neely Edwards.
Scenic—I'd Rather Waltz, Dear.

Quarter page by the Strand theatre, Milwaukee, for "The Misfit Wife"

This one for "The Girl with the Jazz Heart" advertised this picture at the Knickerbocker and Strand theatres, Cleveland

Feature — Body and Soul — Alice Lake.

SAN FRANCISCO

Strand Theatre—
Feature—While New York Sleeps—Fox special.
Current Events—Selznick News.
Next Week—Three Gold Coins.

California Theatre—
Overture—"My Budding Rose."
Current Events—Pathe News.
Orchestra—"Jolly Robbers" an "Coral Sea."
Educational—Topics of the Day—Pathe Review—Bray Pictograph.
Organ—"Playing the Movies."
Solo by C. Sharpe Minor.
Feature—The Roundup—Roscoe Arbuckle. Presented with an atmospheric prologue staged by Manager Partington.
Next Week—An Old Fashioned Boy.

Imperial Theatre—
Earthbound continues with complete program as reported.
Next Week—Behold My Wife.

Tivoli Theatre—
Comedy—Torchy On High—Educational.
Feature—Good References—Constance Talmadge.
Current Events—International News.
Vocal—"Le Cor."—Solo by William F. Meyers.
Orchestra—"Reve Angelique" and "La Veda."
Next Week—The Prey and 39 East.

Rialto Theatre—
Special—The Race of the Age—Educational.
Current Events—Consolidated News and Rialto Review.
Orchestra—Selections from "Il Trovatore."
Comedy—Edgar's Sunday Courtship—Goldwyn.
Vocal—A Song of India—Solo by Stella Hymson with special stage setting by Manager Smith.
Feature—Officer 666—Tom Moore.
Next Week—The Great Lover.

SEATTLE

Clemmer Theatre—
Overture—"Merry Wives of Windsor" and "Barcarole."
Novelty—Will Roger's Illiterate Digest.
Current Events—Fox News.
Comedy—Home Rule.
Feature—Riddle: Woman—Geraldine Farrar.
Next Week—Madame X.

Liberty Theatre—
Current Events—Pathe News 85.
Comedy—Kiss Me Quick—Fox.
Feature—Crooked Streets—Ethel Clayton.
Next Week—Trumpet Island.

Strand Theatre—
Current Events—Selznick News 58.
Educational—Pathe Review 76.
Comedy—A Tray Full of Trouble.
Feature—Something to Think About—De Mille. (Second week.)

BROOKLYN

Strand Theatre—
Interpretative overture of "William Tell" utilizing Strand Symphony Orchestra, Alois Reiser conductor, and mechanical and art scenic effects. Serenity of fair valley revealed in scenic effect, and as music shifts to second movement there is scenic transition to storm development. Then the storm is shown breaking in all its fury with rain deluge. Fortissimo passage prevails until storm is spent. Then the calm again, clearing of skies over peaceful valley scene.
Strand Topical Review—Selected from Pathe News, Fox News, etc., by Managing Director Edward L. Hyman.
Vocal Duet—Henry Moeller, tenor and Anny Zdenek, soprano, singing "When You and I Were Young, Maggie" (Butterfield) in a scenic set showing wooing couple seated on rose trellised porch.
Election short subject prepared by Mr. Hyman announcing election return service with shots of candidates.
Mutt & Jeff Cartoon—The League of Nations.
Novelty Dance—"Pierrot's Dream" featuring Mlle Sylvia and George Kiddon. Arrangement by Paul Oscard, ballet master. Pierrot in jester attire is shown dancing in dream fantasy with a beautiful woman who soars down to him, perched on a half moon. Mechanical contrivance used.
Extraordinary Film Number—Man O' War's Victory. This was staged with all race track atmosphere, including bugle call of "Boots and Saddles," clanging of starter's gong, etc.
Prologue Introducing Feature Film—An exact reproduction of ball masque scene from the feature and in which colorfully garbed men and women are shown giving vent to festive spirit of Bohemia. Festoons of colored lights and twirling streamers used to good advantage.
Feature Film—Anita Stewart in "Harriet and the Piper."
Vocal—"Madame Butterfly" ("Some Day He'll Come") Puccini. Sung by Estelle Carey, soprano, in oriental costume and eastern setting.
Comedy—Johnny Hines in "Torchy on High." Mr. Hines appeared in person speaking to audience in a scenic representation of last shot from actual film.
Organ Finale—"Prelude in C Sharp Minor"—Rachmaninoff.

The MAJESTIC
A CASTLE THAT SHADOWS BUILT
COMPLETE CHANGE OF POLICY
TODAY AND CONTINUOUS DAILY 2 TO 11 P.M.
WALLACE REID
ALWAYS AUDACIOUS
ONE WAS HER FIANCE AND ONE WAS A CROOK BUT WHICH WAS WHICH?

Ten inch by four column ad for "Always Audacious" by the Majestic theatre of Detroit

Program cover used by Harold B. Franklin for the showing of "The Riddle: Woman" at Shea's Hippodrome Buffalo

DETROIT

Adams—
Overture—"Gypsy Airs," Violin Solo, Raymond Epstein.
Current Events—Adams Topical Review.
Vocal—Emmons and Colvin.
Comedy—The Toonerville Trolley.
Feature—Twin Beds—Mr. and Mrs. Carter De Haven.
Next Week—Louise Glaum in The Leopard Woman.

Broadway Strand—
Same as last week.
Next Week—George Melford's Behold My Wife.

Madison—
Overture—"Merry Wives of Windsor."
Current Events—Madison Topical Review.
Comedy—Selected.
Prologue—Four-horse Chariot Race.
Feature—Madonnas and Men—B. A. Rolfe production.
Next Week—Same.

Majestic—
Overture—"American Patrol."
Current Events—Majesticettes.
Educational—Chumming with the Chipmunks—Bray Studios.
Comedy—Lloyd (Ham) Hamilton in The Simp.
Vocal—Bessie McCoy, soprano.
Dance—Harvest Festival with The Witch Dance, from "The Marionettes."
Feature—Always Audacious—Wallace Reid.
Next Week—Dorothy Dalton in A Romantic Adventuress.

Washington—
Overture—Evolution of Dixie.
Current Events—Washington Animated Review.
Comedies—Hold Me Tight, Mutt and Jeff in Flap Jacks.
Violin—"Meditation," from Thais, Graham Harris.
Vocal—Eva Tremayne.
Feature—Tiger's Cub—Pearl White.
Next Week—William Farnum in Drag Harlan.

CLEVELAND

[illegible]—
Overture—Violin, cello and piano trio, offering "My Heart, at thy Dear Voice" from "Samson and Delilah" and "Hungarian Dance in 'D'."
Theme—"Love Song" by Langdard.
Current Events—Pathe News—Illiterate Digest.
Comedy—The Simp—Educational Film.
Feature—Mme. Peacock—Mme. Nazimova.
Next Week—Wallace Reid in "What's Your Hurry."

Euclid—
Overture—Kejre' Kapi theme from "Czarda" by Jeno Hubay.
Themes—"My Sweet Dream and You" by Byron Gay and "To Have and to Hold" from "Take It from Me."
Current Events—Kinograms.
Comedy—Buster Keaton in "Convict No. 13."
Feature—"The Restless Sex"—second week.
Next Week—"Earthbound."

Metropolitan—
Overture—Selections from "Glorianna."
Theme—Original composition arranged by Musical Director Phil Spitalny.
Current Events—Selected News Weekly.
Educational—Bray Pictograph.
Comedy—Mamma's Boy—Vanity Fair comedy released by Pathe.
Feature—Nomads of the North.
Next Week—Married Life—Mack Sennett.

Alhambra—
Overture—"William Tell."
Theme—"The Girl of My Dreams" by Irving Berlin.
Current Events—Pathe News—Illiterate Digest.

"Twin Beds" display, eight inches by three columns by the Adams theatre, Detroit

MADISON
THE CINEMA'S GREATEST SPECTACLE
STARTING TODAY
STARTING TODAY
MADONNAS AND MEN
THE UTMOST IN SCREEN PRESENTATIONS!
4-LIVE BREATHING PLUNGING ARABIAN HORSES-4
IN AN ACTUAL CHARIOT RACE RIGHT ON THE MADISON STAGE
The Most Brilliant Dramatic, Stupendous, Daring Presentation Ever Attempted Anywhere
ABSOLUTELY THE FIRST SHOWING ANYWHERE IN THE WORLD!
SEE
SEE
ELECTION NIGHT
TUESDAY, NOV. 2

Half page for "Madonnas and Men" the work of the Madison theatre, Detroit

Comedy—Shuffling the Queens—Christy Comedy.
Feature—Blackmail with Viola Dana.
Next Week—Body and Soul with Alice Lake. .

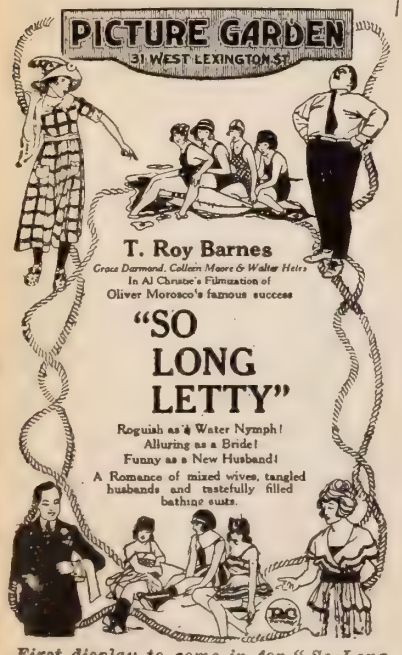
Strand—
Overture—Selections from "Irene."
Theme—Love song from "Princess Pat."
Current Events—Literary Digest.
Educational—Ford Weekly.
Comedy—Mamma's Boy — Vanity Fair Comedy released through Pathe.
Feature—Nomads of the North.
Next Week—Married Life—Mack Sennett.

Hoffman Palace—
Overture—"Il Trovatore."
Current Events—Pathe Review.
Comedy—Morante Comedy Guilty.
Special—Bostonion Operatic Four.
Feature—The Devil's Passkey.
Next Week—Trumpet Island.

CINCINNATI

Walnut—
Current Events—Pathe 86.
Comedy—Torchy Comes Through—Educational.
Feature—Something to Think About.
Next Week—The Master Mind.

Strand—
Comedy—The Toonerville Trolley—First National.
Feature—Madame X.


PICTURE GARDEN
31 WEST LEXINGTON ST.
T. Roy Barnes
Grace Darmond, Colleen Moore & Walter Hiers
In Al Christie's Filmization of
Oliver Morosco's famous success
"SO LONG LETTY"
Roguish as a Water Nymph!
Alluring as a Bride!
Funny as a New Husband!
A Romance of mixed wives, tangled husbands and tastefully filled bathing suits.

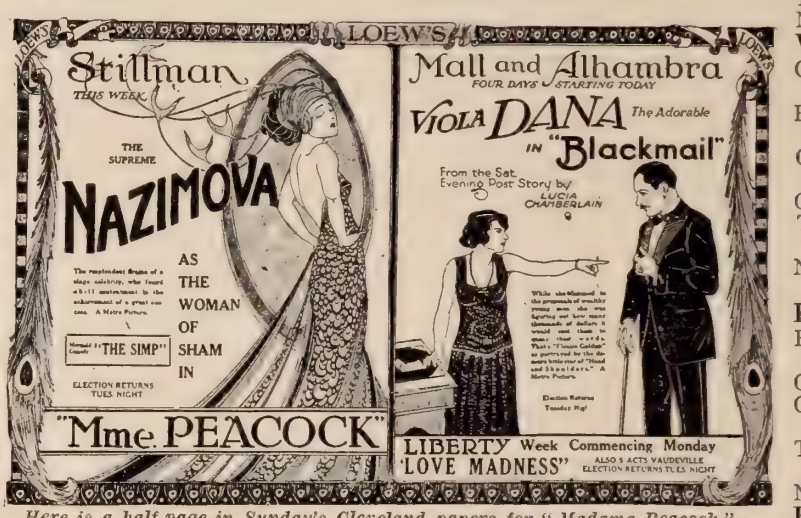
First display to come in for "So Long Letty," playing this week at the Picture Garden, Baltimore

Gifts—
Current Events—Fox 69.
Universal Comedy.
Feature—Blackbirds.
Next Week—Her Beloved Villain.

Palace—
Current Events—Kinograms.
Literary Digest 78.
Feature—Milestones.
Next Week—Honest Hutch.

CHICAGO

Randolph Theatre—
Organ selections.
Comedy—Don't Blame The Stork.
Feature—Wallace Reid in Always Audacious.
International News.
Comedy—Movie Fans.
Feature—Ethel Clayton in The Sins of Rosanne.
Coming Feature—So Long Letty.



Here is a half-page in Sunday's Cleveland papers for "Madame Peacock" and "Blackmail"

Coming Feature—Thomas Meighan in Conrad in Quest of His Youth.

Barbee's Theatre—
Overture—"The Awakening of the Lyon."
Ford Weekly.
International News.
Comedy—The Big Show.
Feature—His Own Law.
Coming Feature—Will Rogers in Honest Hutch.

Casino Theatre—
Organ selections.
Comedy—Uncle Tom's Caboose.
International News.
Feature—Once to Every Woman, second week.

Central Park Theatre—
Pathe Weekly.
International News.
Comedy—Youthful Folly.
"Avalon Song"—Miss O'Hara.
Feature—Marion Davies in The Restless Sex.
Coming Feature—Constance Talmadge in Good Reference.

ATLANTA

Criterion—
Overture — Arranged by Dave Love, leader.
Pathe Review.
Topics of the Day.
Feature—Nazimova in Madam Peacock.
The Emotions of Edgar Pomeroy—Comedy.

Tudor—
Organ solo.
News Weekly.
Feature—H. B. Warner in Felix O'Day.
Comedy—Universal Star.

Rialto—
Musical Prologue—Musical Oddity.
Comedy—Jiggs in Society.
Feature—All-Star Cast in William Desmond Taylor's The Furnace.
Violin Solo—By D. H. Perrin, leader of orchestra.
Paramount Magazine.
Burton Holmes Travelogue.

Loew's Grand—
Overture.
Gaumont Pictorial Life.
Universal Star Comedy.
Feature—(First half of week)—All-Star cast in The Hope (Met.)
Feature—(Last half)—Sessue Hayakawa in An Arabian Knight.
Hall-Room Boys Comedy.
Loew's Universal News

PHILADELPHIA

Stanley Theatre—
Overture—Excerpts from "Il Trovatore," Stanley—Symphony Orchestra.
Feature—The Notorious Miss Lisle—First National.
Comedy—Convict 13—Metro.
Stanley News—First presentation of unusual and extraordinary happenings selected from all the weeklies of the world, together with local events, and compiled by the Stanley cameraman.
Topics of the Day—Literary Di-

The Rialto's, Omaha, display, eleven inches by four columns for "The Round Up"

Arcadia—
Feature—The Right to Love—Paramount.
Comedy—Torchy picture—Johnny Hines.
Current Events—Pathe News.
Travelogue—Burton Holmes.
Next Week—Same.

Victoria Theatre—
Overture—"Morning, Noon and Night"—Suppe.
Feature—Chorus Girl's Romance—Metro.
Comedy—The Big Show—Educational.
Current Events—Pathe News.
Topical — Illiterate Dibest — Will Rogers.
Next Week—What Women Love—Annette Kellermann.

Palace—
Feature—A Mormon Maid—Mae Murray.
Current Topics—Pathe News.
Comedy—Convict 13—Buster Keaton.
Topics of the Day—Literary Digest.
Next Week—Midchannel.

Regent—
Feature—A Full House—Paramount.
Educational—Ford Weekly.
Topical—Illiterate Digest.
Next Week—Love's Romance—Metro.

Capitol—
Feature—Cupid the Cowpuncher—

This one for "Curtain" is by the Strand theatre, Omaha, Neb. In size it was seven inches by three columns

STRAND
SELECTED STAR SERVICE
ENTIRE WEEK STARTING TODAY
Big Double Bill—Gloom-Chasing Week
Charles RAY
in
Geo. M. Cohan's Great Play
45 Minutes From Broadway
A Story of Rubes and Wise Guys
The Exclusive, One Genuine Motion Picture Story of
MAN O' WAR'S VICTORY
Told in Every Detail in
THE RACE OF THE AGE
Taken by Twelve Cameramen Under Exclusive Permission. There Is But One Actual Moving Picture of the World's Greatest Race.
YOU'LL SEE IT HERE.
Four Days Starting Sunday, October 31st,
DOUGLAS MAC LEAN in "THE JAILBIRD"
Three Days Starting Thursday, November 4th
OWEN MOORE in "THE POOR SIMP"

This is the way the Strand of Dayton is advertising "45 Minutes From Broadway" and "The Race of the Age"

Comedy—The Suitor—Vitagraph.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Trumpet Island.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Universal Weekly—Two issues.
Screen Smiles.
Comedy.
Features—A Slave of Vanity—Pauline Frederick. In Folly's Trail—Carmel Meyers.
Next Week—The Forbidden Thing—Allan Drayan. The Secret Gift—William Collier.

Beacon Theatre—
Overture—Piano and organ.
Weekly News—Two issues.
Comedy.
Features—Body and Soul—Alice Lake. Blackbirds—Justine Johnstone.
Next Week—Eyes of the Heart—Mary Miles Minter. The Fatal Hour—All-star cast. High and Dizzy—Harold Lloyd.

WASHINGTON

Crandall's Metropolitan—
Overture (Vioni, conducting)—"Daughter of the Regiment."
Current Events—Pathe News.
Comedy—Get Out and Get Under (Lloyd).
Scenic—None.
Feature—Blackmail—(Viola Dana.)
Next Week—The Master Mind—Lionel Barrymore.

Loew's Columbia—
Something to Think About.
Feature—Continued.

Loew's Palace—
Overture (Gannon, conducting)—"Hits of the Day."
Current Events—Pathe News—Topics of the Day.
Comedy—When the Wind Blows.
Feature—Are All Men Alike—May Allison.
Next Week—Always Audacious—Wallace Reid.

Moore's Garden—
Feature—Romantic Adventuress.

Moore's Rialto—
Overture (Breeskin, conducting)—"American Fantasia."
Current Events—Fox News.
Comedy—Going Thru the Rye—Christie.
Feature—Branded Woman—Norma Talmadge.
Next Week—The Heart of a Fool.

BUFFALO

Shea's Hippodrome—
Overture—"Orpheus in the Underworld"—Offenbach.
Stage Setting—Hallowe'en—a striking set typical of the Hallowe'en season, painted by Horace N. Smith and staged by Harold B. Franklin.
Vocal—"Lolita."
Sung by Sarlos Ferritti, of the Strand theatre, New York.
Feature—Madame X—Pauline Frederick.
Comedy—Movie Fans—Mack Sennett.
Current Events—Hippodrome Review, consisting of excerpts from the leading news services, Topics of the Day and a Pathe hand-colored subject.
Next Week—The Price of Redemption—Bert Lytell.

Shea's Criterion—
Behold My Wife—George Melford production, held for second week account big business.
Next Week—Held by the Enemy.

Strand—
Overture—The Girl in the Spotlight—Herbert.
Current Events—Latest Pathe News.
Feature—The Jack Knife Man—King Vidor production.
Comedy—Kiss Me, Caroline—Christie.
Next Week—Good References—Constance Talmadge and The Race of the Ages.

Palace—
The Leopard Woman—Louise Glaum.

Lyric—
The Little Wanderer—Shirley Mason.

MINNEAPOLIS

New Garrick Theatre—
Current Events—Cinema Periodical—(a) The Art of Diving—Annette Kellermann—Educational; (b) Current Events—Pathe; (c) Illiterate Digest—Will Rogers—Educational.

TUDOR BIG PRIZE BILL THIS WEEK
A Drama to Haunt Your Memory Like Ghostly Bell Chimes
MAY McAVOY
BRUCE GORDON
in
THE HOUSE OF THE TOLLING BELL
From the Novel by Edith Sessions Tupper
It Is Entertainment That Banishes Superstition and "Blues"

Above is shown a display used by the Tudor theatre of Atlanta advertising "The House of the Tolling Bell"

Scenic—The Heart of Sky Mountain—Prizma.
Comedy—The Toonerville Trolley.
Musical—"A Mosaic of Favorite, Present and Old Time Melodies," played by Michael Varallo, Solo Harpist.
Feature—Curtain—Katherine MacDonald, accompanied by following musical numbers: Overture—"Raymond," by Thomas; "In an Old-fashioned Garden," by Steele; "Girl of My Heart" (Theme) by Baffuno; "Dance of the Hindoo Maidens," by Shelley; "Valse Pathetique," by Baron; "Berceuse," by Rebikoff; "After Sundown," by Friml; "Meditation," by Glazounow.
Organ Solo—Popular Selection played by Frederic Egener.
Next Week—The Right to Love—Mae Murray & David Powell.

Seven inch by two column ad for "La-la Lucille" sponsored by the Standard theatre, Cleveland.

ST. PAUL

Capitol Theatre—
Overture—Finale, from the 4th Symphony in F Minor—Tschaikowsky. The Capitol Symphony Orchestra, Oscar F. Baum, conducting.
Capitol Digest—Includes Current Events—Pathe & International News.
Capitol Scenic—Iguazu, the Exquisite—Chester. The Falls of Iguazu, in the heart of Brazil.
Chase and Taylor—1. The Land of My Own Romance (The Enchantress)—Herbert. Ruth Chase, soprano. 2. The Road to Paradise (Maytime)—Romberg. Ruth Chase, soprano; Henry Taylor, tenor.
Edgar's Sunday Courtship—Booth Tarkington. The adventures and emotions of Edgar Pomeroy.
Helen Scholder—Concert Cellist. 1. Andante, from the A Minor Concerto—Goldtermann. 2. "Mother . Machree—Olcott. Assisted by Arthur Depew at the organ.
Bebe Daniels in "You Never Can Tell."
Organ Solo—Arthur Depew. Introduction to the third act "Lohengrin"—Wagner.
Organ Recital—E. J. Dunstedter. 1. Orpheus in the Underworld—Offenbach. 2. Valse Triste—Sibelius. 3. Popular Selections.

A nine inch by three column display used by the Royal theatre of Des Moines in billing "The Leopard Woman."

"SEVEN YEARS AND STILL GOING!!!"
"These SIMPLEX machines have been in use for 7 years and are still going."
BOHEMIA THEATRE, CLEVELAND, TENN

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Something to Think About—

Now here is a picture. Typical De Mille cast, direction, and all. Not as enjoyable throughout of course as "Why Change Your Wife," but finely built for contrast of action and suspense. Big business carried over another week. (East.)

Drew very good houses to excellent business during fourth week of its run. Crowds continued. (East.)

Picture so good business grows. Held for a third week. (Middle West.)

This picture is entertaining and sure did go over extra big. House crowded every performance. (East.)

Holding for second week in a one-week house which tells the story. (West.)

Always Audacious—

This is a sure-fire box office attraction. Audiences seemed well pleased. (West.)

The Restless Sex—

Stood up well during second week. A play with a wide appeal presented on a lavish scale. (Middle West.)

Good title but poorly screened and business dropped toward end of week. (Middle West.)

This picture began big but dropped steadily each day. (West.)

Humoresque—

Breaking all records for attendance for any picture ever shown here. (Middle West.)

The Jailbird—

Disappointing after seeing "23½ Hours Leave." Fair business. (East.)

Very bad for the star and weak story. Business was poor. (East.)

Picture started big, slumped, and then ended big. But on the whole it's a lemon. (West.)

Civilian Clothes—

Went over big. Meighan is well liked in this city, and his vehicle lost none of its effect in the transition to the screen. (Middle West.)

The Right to Love—

Was only fair. Miss Murray is an actress of ability, but the production was not up to the standard of some of her former successes. (Middle West.)

Behold My Wife—

Good picture but nothing extraordinary and did average business for one week. (Middle West.)

Very good picture. Business so good held over for second week.

The Village Sleuth—

Not one of Ray's best—but it was clever and a bit different, in point of story, to his usual efforts, while giving him essentially the usual sort of role. Anyway, they like it. (East.)

The Round-Up—

Fair business to fair houses. (East.)

GOLDWYN

Girl with a Jazz Heart—

Only an average picture and business was a little below our average owing to several rainy nights. The two nights weather was good we did fair business. (Middle West.)

Stop Thief—

Only a fair production and box office attraction. (Middle West.)

Officer 666—

Fine picture and the box office returns while not especially great were satisfying. (West.)

Earthbound—

This was a poor picture. While the title is good the picture did not seem to interest the majority of the people and we had poor business during run. (West.)

Honest Hutch—

An entertaining, pleasing feature. People seemed to like it. (West.)

It's a Great Life—

This is a fair picture, both from the entertaining point of view and the box office receipts. (West.)

FIRST NATIONAL

Nomads of the North—

Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated made a big hit. (Middle West.)

Not up to some of the other Curwood stories but was liked. Average business. (Middle West.)

The Branded Woman—

Splendid business attraction. Norma Talmadge always stands them up. Picture well produced and acted. (East.)

Norma Talmadge pictures continue popular. We did little better than average business. (Middle West.)

As to entertaining values this is a fine picture and brought more than the usual business. (West.)

The Fighting Shepherdess—

Just an average attraction that brought poor box office returns. (East.)

45 Minutes From Broadway—

Ray overacts to unnecessary footage and part he takes do s not fit him. (East.)

Harriet and the Piper—

Good Stewart picture. (East.)

Go and Get It—

A wonderful picture that pleases everybody, but a poor title.

Peaceful Valley—

Pleased greatly. An excellent production in every sense. (Middle West.)

What Women Love—

This is a fair production, and people seemed quite indifferent concerning it. Business was about as usual. (West.)

UNIVERSAL

The Devil's Pass Key—

Good picture for women, but men didn't care for it. Box office receipts were large. (East.)

Great—had 'em standing up in line for two blocks on opening days. Splendid show for opening new theatres.

Pink Tights—

The boiled down opinions on this picture is "Old Stuff." (East.)

Once to Every Woman—

This picture had little comment either favorable or otherwise. Box office returns say production is fair. (West.)

METRO

Mme. Peacock—

Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied. (Middle West.)

An average production. Box office returns fair. (West.)

Blackmail—

Interesting. Instructive as well. Favorably commented upon. Average business. (Middle West.)

The Misfit Wife—

Not the best picture in the world, nor the worst. Alice Lake clever, and is becoming very popular. Not much material in this, trite and hackneyed, but has a faintly novel twist at the end. Fair business. (East.)

Parlor, Bedroom and Bath—

Business only fair. Audiences like it fairly well. Picture too long for story. (East.)

The Truth—

As to entertaining qualities this feature is very poor. Average business. (West.)

STATE RIGHTS

Girls Don't Gamble—

David Butler is a "comer," but I don't think his second picture was quite as good as the first. Played to better business, because he is getting better known. But heard some disappointed remarks. Nothing serious—nice little picture. (East.)

Up in Mary's Attic—

Only a fair production but a good box office attraction.

ROBERTSON-COLE

The Fortune-Teller—

Despite the fact that star is not known here, we put this over in great shape, by using a crystal-gazer who told fortunes immediately after the picture. Usual policy of this house is three-day runs—played this one to a week's fine business. (East.)

FOX

The Texan—

Tom Mix still popular. Picture pleases though not as good as other recent ones. We boosted a Clyde Cook comedy to help business. (Middle West.)

PATHE

The Riddle: Woman—

Good. Any objections to this picture may be the animosity of the public toward Geraldine Farrar. (East.)

This is a wonderful story, but Farrar herself does not photograph well, and the picture has other defects. Picture did not draw well at all. (East.)

Lahoma—

Much to my surprise, this one went over well. A very weak picture, with action taking place too far back to be of interest. Costumes hideous, though true to period. They liked this fairly well, but I'd hate to try to play another one like it! (East.)

Prologue number staged by the Adams theatre, Detroit, for the showing of "Peaceful Valley"

Omaha to Have "Go to Movies" Week

Omaha motion picture theatre managers have inaugurated an idea which is expected to be adopted nationally by motion picture theatres in the future.

"Go to Movies" week is the idea.

Managers of all cinema theatres in Omaha have concurred to make the affair a gala event. The idea will be launched the week of November 7-14.

Special photoplay attractions have been booked at the Rialto, Strand, Sun and Moon theatres for that week, and novel stunts have been arranged by the committee of managers in charge for the success of the idea.

Strong efforts will be made to make hundreds of new movie patrons. Social clubs and business organizations have sanctioned the proposed affair. The Chamber of Commerce and Omaha merchants will co-operate to make the idea a success.

A street parade on Saturday, November 6, in which all of the motion picture interests in Omaha will participate, will launch the movement. Employes of local film exchanges and of the theatres will take part. Suitable floats have been commandeered for the opening event. At the end of the parade, 1,000 toy balloons will be released, to many of which will be attached $5 purchase orders for merchandise at downtown stores and also free tickets to the downtown theatres.

In view of the fact that the motion picture industry is one of financial importance to the country, it is hoped "Go to Movies" week will be a reguar annual nation-wide fiesta in the future.

The idea was conceived by Harry Watts, manager of the Strand theatre, Omaha.

Bills Scenic Above the Feature

When the Bruce scenic, "The Great Mirror," was shown at the Liberty theatre, Seattle, Manager Charles Branham made it the feature of the show. As the picture progressed all the lights in the theatre were dimmed and a mysterious voice from the organ sang "Somewhere a Voice is Calling." Baskets of flowers illumined by tiny spot lights appeared in balcony boxes. The baskets stood out against a black background, giving the idea of beautiful paintings. As the singer's voice died down, the baskets were dimmed out and the picture fades from the dimmed out and the picture fades.

Inexpensive exploitation stunt used by Manager Metzgar of Creston, Iowa, to put over "A Twilight Baby"

"Something to Think About" at Detroit Broadway Strand

To get his audience in a receptive mood for "Something to Think About," at Phil Gleichman's Broadway Strand theatre, Detroit, Production Manager Mangan staged an effective and novel number called "Songs of Other Days," with Miss Hope Vernon as soloist.

With the stage bathed in soft blue lights, "The Last Rose of Summer" is heard as if from a distance, after which the curtains part, revealing a young miss in the costume of Civil War days, with purple silk draperies for a background, she executes an old-fashioned waltz number, the curtains close. Miss Vernon makes her appearance also in the costume of the period of '65, and to all intents plays "Love's Old Sweet Song" on the violin, but on the last few measures, as she removes the violin from her shoulder, it becomes apparent that she has ideally portrayed the sounds of a violin with her voice, and finishes the number holding the violin in her hand. This is followed by "Silver Threads Among the Gold," during which the curtains part to show a white-haired old lady seated at a spinning wheel in a very pretty interior set. The illustration was complete as to detail and very effective.

To open the picture an exact duplicate of the original title was first seen on scrim with flaming torches behind backed up with a black velvet drop, and as the title of the picture flashed into view the torches that are in the title hit directly where the real torches stood on the stage. The illusion was so neatly done that it was hard to detect the stage scene from the title on the picture, and served the purpose which Mr. Mangan intended.

Paper Bag Stunt Works Well for Nadler

Where the theatregoers are!

That's where Louis J. Nadler, of the Majestic theatre of Rochester, Pa., does the bulk of his feature advertising. He has figured it out that the women of Rochester are the portion of the population that decides what pictures are to get the patronage. From that point he decided that it was the mothers he most wanted to reach, so he decided to virtually advertise in the pantries of Rochester.

Not such a difficult matter as it may seem. He priced paper bags and found that they could be purchased for almost the same price as could stock paper. He interviewed the owners of the grocery stores, and the proprietors of the tea and coffee stores, asking them if they would accept free pound bags of good quality paper even if the bags carried advertising on both sides. They would!

Anything that aided in the profits in these days between high wholesale prices and a suspicious public was welcome and the price of paper bags was just clear gain. Accordingly the storekeepers assured him that the bags couldn't come too many or too frequent for them.

Rochester can't open her food cupboard door without seeing two interesting advertisements for attractions that are yet to be shown at the Majestic theatre. Recently one side of every pound-size bag that leaves the majority of the food stores in Rochester bore a cut of the newspaper page which has proven so popular.

Lobby decorations designed by Manager Edward J. Weisfeldt of the Alhambra theatre, Milwaukee, for the showing of "Curtain."

Goes Up in the Air to Bill "Earthbound"

Going up into the sky to advertise "Earthbound," which deals with the life of the spirit after death, was an exploitation stunt originated and put over by Charles F. House, manager of Ascher's Midway theatre, Rockford, Ill., where the picture had a four-day run to most gratifying business.

Mr. House engaged an aviator to fly over Rockford and drop 10,000 tickets over the main business district. Among the tickets were 200 that contained Mr. House's signature on the back; these 200 tickets were honored at the box office for admission to the theatre. Much newspaper publicity was obtained through this stunt, and the people left their offices and gathered in crowds on the street while the airplane passed over the business district. There was much good-natured rivalry among the crowds to get the falling tickets.

How Hyman Stages His Shows

The Brooklyn Strand Symphony Orchestra, Alois Reiser, conductor, Managing Director Edward L. Hyman and scenic experts, collaborated this week to contrive an arousing overture which would open the show with sufficient commanding effect, utilizing Rossini's "William Tell" as a foundation.

The theme of the musical number is told by an ever-changing scenic set, that of a pastoral valley, which was revealed in various stages of nature's workings. First there is a presentation of the sleeping countryside with attendant meditative music. The tranquil moon is then shaded with the coming storm clouds, great billows overcasting the valley and auguring the approaching deluge. Then follows the breaking of the storm with the resounding thunder booms, the flashing of lightning and the rain avalanche. With the dying of the storm and the softening of the accompanying orchestral music, the movement swings back again to the calm and the evergreens are shown glittering with diamond studded rain drops.

That "William Tell" is ideal for such development was strikingly illustrated.

Lobby display designed by the Standard theatre, Cleveland, for the showing of "Sundown Slim"

"'Bill" Ely Becomes "Old Clothes Man"

It isn't often that we express opinions concerning exploitation stunts, but this recital of the stunt which "Bill" Ely, manager of the Hippodrome, Portland, O., put over is so unusual, has so many selling angles and worked so well that we are going out of our way to express approbation and recommend it to every exhibitor, large or small.

One day recently Portland resident who traveled by the Hippodrome saw four thousand pounds of clothing—in almost as many packages—piled in the deep theatre lobby and spread out onto the sidewalk beyond. The packages, round, long and every other conceivable shape, constituted admission tickets to the annual children's matinee given each year by the Hippodrome as a benefit for the Armenian relief. The clothing, and much of it was very usable, as the point was stressed in all advance stories that new clothing was just as, if not more, acceptable, than used contributions, will be sent by the Portland committee for relief in the Near East to help little Armenian youngsters ward off the approaching winter weather.

C. W. Koerner, branch manager of the Universal exchange, and Melvin G. Winstock, Pathe branch manager, helped Mr. Ely and the Armenian kiddies by donating the programme. It was a comedy show. A one-reel Harold Lloyd comedy, two reels of "Joe Martin" animal pictures and one reel of Lyons and Moran film kept 1,500 Portland children in uproarious fun for an hour and a half. The Armenian relief committee furnished a local singer and a four minute man.

Two tons of clothing was collected by the unique matinee. Five wagon loads of the queer and bulging packages were taken from the Hippodrome to the Armenian relief packing headquarters.

Marvelous publicity was given the affair by the daily newspapers. The press not only volunteered advance stories, but covered the show.

Showing the lobby decorations for "The Cruise of the Elsinore" at the Hippodrome of Portland, Ore.

Reisenfeld Presenting Combination Prologue and Vocal Number

THE vocal number on the Rivoli program this week serves a double purpose in that it makes a very appropriate prologue number for the feature picture "The Great Redeemer."

Before a scenic canvas showing a western landscape with mountains in the distance, pines and hemlocks growing on the slopes leading to them, huge rocks in the foreground and a "dugout" home on a hillside brought into prominence by a thin flood light, Mary Fabian and Georges DuFranne, soprano and tenor respectively assisted by a quartette sing "The Little Grey Home in the West."

The song begins off stage by the male members of the cast who appear after a line or two of the song which gradually is increased in volume as if the singers were coming down a trail. After the first verse is sung, Mr. Du Franne and his companions sit while the feminine members of the cast follow out the same procedure with the second verse of the offering. Then the full company sings exiting on the last lines.

Showing stage settings and characters used in a prologue number for "Twin Beds" at the Alhambra theatre, Milwaukee

Prologue number staged by the Alhambra for "Peaceful Valley" as described below.

Muslin Used to Advantage in Stage Setting

FOR the ballet number by Mlle. Gambarelli at the Cap.tol for this week, the stage setting used is a fine example of artistic effectiveness produced in a manner that is within the reach of the smallest theatre.

The backing used is pleated muslin on which amber foots cast a yellowish tinge. The broad expanse of cloth is broken at two points with fluted muslin columns behind which white lights have been placed.

Mlle. Gambarelli dances in front of this set attired in white costume. The selection rendered is titled "Polka Pizzicato."

Hires Professional "Healer" as Exploitation Stunt

Mrs. Mary E. Cunningham, a self-professed faith healer, was a medium of much publicity for "The White Moll," which played last week at the Moon theatre, Omaha.

Lee W. Wooters, publicity director of the Moon theatre, conceived the idea of having Mrs. Cunningham appear in person at the theatre and give lectures on her doctrine of faith healing.

Another view of the Alhambra lobby during the "Peaceful Valley" showing

"Peaceful Valley" Given Great Exploitation

So replete with novel ideas and unusual exploitation features was the presentation at the Alhambra theatre, Milwaukee, of "A Romance of Peaceful Valley" that a whole booklet could be written about it, a booklet worthy of being sent around the country with the film as an exhibitor's book of suggestions.

The accompanying photographs give some idea of the extent to which Manager Edward Weisfeldt went to awaken Milwaukee to the Alhambra's showing of the Ray production.

The entire week before the showing of the feature the Alhambra was decorated for the event. The long lobby was turned into a barnyard. On either side were picket fences over which rows of cornstalks thrust their long leaves. Here and there safe behind the fence a live chicken strutted up and down, busy consuming corn. Further down the lobby a scenery barn was located with hay bulging out of the loft door. Opposite was a corn crib fairly bursting with golden ears, and next to it an old well with a real moss covered bucket secured from a Wisconsin farm.

Inside the door of the theatre the large foyer was transformed into a farmhouse kitchen. There was a stove, kitchen table, pantry shelves, sink with a squeaky pump and a farmer and his wife in attendance. All the theatre attaches were attired in overalls and straw hats or sunbonnets and aprons.

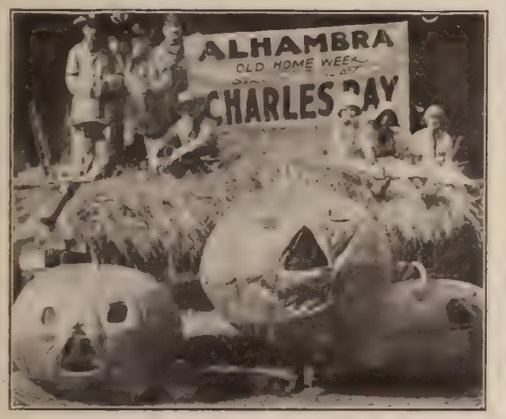
During the presentation of "A Romance of Peaceful Valley" the Alhambra was decorated with pumpkins, goblins, cats and witches for Hallowe'en and added to the spirit of the photoplay. A Hallowe'en prologue was given in which a group of children in jack o' lanterns, sheaves of wheat and as scarecrows provided entertainment.

In addition to all of this a hayrack containing a "rube" band and followed by walking jack o' lanterns was used to advertise the attraction in the downtown streets.

Needless to say the Alhambra did a rushing business.

Above—Farmhouse kitchen which occupied part of the lobby for the "Peaceful Valley" showing at the Alhambra theatre, Milwaukee.

Below—Looking into the lobby of the Alhambra from the street



Ballyhoo fleet which Manager Weisfeldt used to advertise "Peaceful Valley" for the Alhambra engagement

Showing the two characters who worked in "A Romance of Peaceful Valley" prologue for "Peaceful Valley" at the Alhambra

This is R. S. Ballantyne and Leland S. Wooter's lobby display for "The Revenge of Tarzan" when this picture played the Moon theatre, Omaha, as described in the story appearing on this page.

Ballantyne Hires Real Lion As Exploitation Stunt

Some idea of the magnitude of the exploitation campaign which Manager R. S. Ballantyne and Publicity Director L. A. Wooters of the Moon theatre, Omaha, put over for "The Revenge of Tarzan" is illustrated by the accompanying cut.

In addition to the lobby display another bit of unusual exploitation was conceived and executed in an eleventh hour telegram from Manager Ballantyne to the head of an animal "zoo" in Kansas City which read as follows:

"Ship wild lion immediately to Moon theatre, Omaha. Don't forget a tamer. Expenses and fee will follow."

Less than 48 hours later, Omaha was ballyhooed by the roaring of a lion and an attractive display of 6-sheets on a wagon.

Throughout the week of the showing of "The Revenge of Tarzan" hundreds of curious pedestrians were attracted to the Moon theatre at noon hours when the lion stalked back and forth in its cage before the multitude.

Night after night during the showing, crowds lined up for a block waiting to see the picture. Manager Ballantyne declared the expense of having the lion shipped to Omaha was well worth it.

Metzger Pulls Good Stunt for "Love Expert"

In putting over "The Love Expert" Mr. Metzger, manager of the Strand theatre, Creston, Iowa, was fortunate enough to secure the services of a lady visiting in that city from a neighboring town who had the nerve to try this stunt. He hired one of the finest cars of the city and asked the lady to doll up in her Sunday best and use plenty of powder and paint. He also secured a large, beautiful fan for her and rented one of the most beautiful creations in the way of opera shawls for her to wear. Upon the banners on the side of the car were printed large letters exploiting the "Love Expert."

Cuts in on Future for Presentation Number

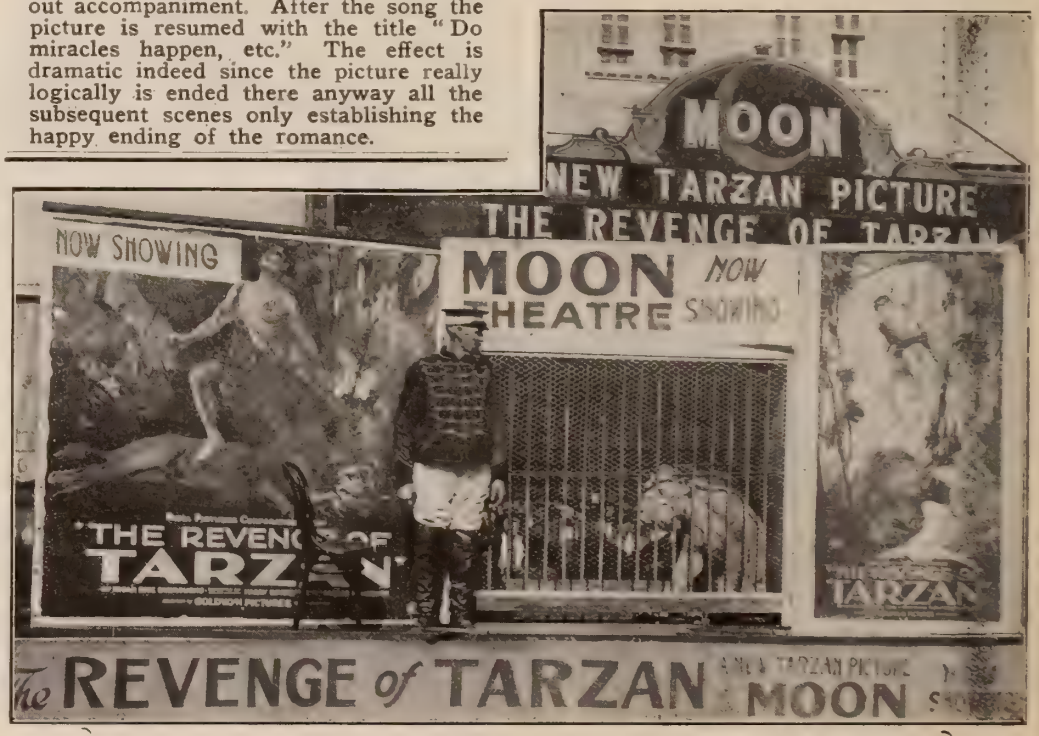
MANAGING Director Reisenfeld cut in on the projection of "The Great Redeemer" at the Rivoli last week with a musical number and in so doing has accentuated the natural dramatic climax of the picture, incidentally proving that there are occasions where stopping the picture for presentation effects is desirable in spite of the preponderancy of opinion that this should never be done.

In the scene where the condemned murderer begins his march to the gallows, the picture is faded out, the drapes drawn and the Rivoli singers presented previously in the prologue number render a selection suggestive of funeral services. The house remains dark and the orchestra is stilled, the ensemble singing without accompaniment. After the song the picture is resumed with the title "Do miracles happen, etc." The effect is dramatic indeed since the picture really logically is ended there anyway all the subsequent scenes only establishing the happy ending of the romance.

Store Tie-ups Help "Right to Love" in Los Angeles

Gorgeous settings in perfume, incense and scented toilet waters for handsome oil paintings in 16 of the most prominent windows on Los Angeles business streets were a feature that attended the showing of "The Right to Love," at Sid Grauman's Rialto theatre, in Los Angeles.

Illuminated by artificial light time these displays, consisting for the most part of paintings of Mae Murray, one of the featured players in the picture, reproduced from stills of the production, created an immense sensation.



Float in which a live lion and his trainer were featured advertising "The Revenge of Tarzan" at the Moon theatre, Omaha

Rialto, Detroit, Gives "Lost City" Great Send Off

The Rialto theatre, of Detroit, one of six first-run neighborhood houses to open simultaneously with "The Lost City" serial, gave the first episode of the production such an exploitation campaign as is seldom witnessed in any city, even for a big special feature picture.

A special lobby display was constructed. The lobby of the Rialto is long with a narrow entrance. Both side walls of this entrance were hung with elaborate hand-painted animal pictures. At the end of the entrance, and just before you enter the auditorium, there's a sort of lounge, in the space just between the big doors leading into the auditorium.

For the opening of "The Lost City" this lounge was utilized for exploitation purposes, at the suggestion of Manager James Ritter. The wall space, 24 feet in width, was covered with a hand-painted background, showing a tropical scene. Cut-outs were made from the twenty-four sheets, and placed against the background, so as to make a regular jungle scene. This was all done in colors, and made a wonderful effect. The floor space of the lounge was covered with a green sward. Concealed lights radiated dimly from underneath this grassy effect, and gave the picture an honest-to-goodness tropical look. Concealed lights hung from the top of the scene, too, and added a soft glow to the whole.

This picture struck the eye of the patron the moment he put his foot into the theatre lobby. It attracted crowds as long as it was left standing, for, placed as it was, in a position of honor, like a fine painting, and put into a setting such as given a work of art, it was the talk of all Detroit.

This is but another instance of the attention live exhibitors are giving to short subjects with big box office results as a reward for their efforts.

Transparency Used in Rivoli Vocal Number

UNDER the title of "The Magic of Your Eyes" the Rivoli theatre this week stages a very pretty vocal number.

The stage setting is constructed principally of draped curtains of various hues as if artistically covering an artist's studio window except for a space a half dozen feet in irregular diameter where the panes of glass and the frame are exposed. The props used, all of which are suitable for a studio, include an artistic easel at which one of the singers appearing in the number, Georges Trabert, tenor soloist, stands painting on a picture placed on the easel as he sings. After the first verse of "The Magic of Your Eyes" is rendered the window mentioned above is proven to be a transparency through which Marie Lind, as the other singer in the duet, is disclosed, seated some ten feet above the stage proper with an indefinitely defined background back of her. Miss Lind and Mr. Trabert finish the song as a duet when the transparency is faded out and the drapes close on the other singer.

Want Ad Stunt Works Well for Rea

George A. Rea, manager of the Forum theatre, Hillsboro, Ohio, recently put over a publicity stunt in connection with his showing of "Help Wanted—Male" that brought a lot of attention to his engagement.

Mr. Rea inserted the following ad. in the want columns of the newspapers: "Wanted—Husband with money by attractive young widow with a past." Following this were the directions for answering. A number of bona fide replies were received to the advertisement, among which was one from a man who wrote as follows:

"Dear Friend: I tried to phone you today, but for some reason failed to get connections. I would like to hear from you and see you and have a chat, that is, if I am not too late. Please write me if you wish. It would not hurt for at least one chat. Do you think so? Think we could enjoy a talk and get acquainted."

Two window displays secured for the "Madame X" showings in San Antonio, Texas, by Jean Darnell, exploitation representative of the Goldwyn Texas exchanges

Two Reeler Gets Attention

Metropolitan Theatres Give Man o' War and Sir Barton Picture Big Exploitation

NEW YORK and Brooklyn this week saw the culmination of the most unusual campaign ever put over on behalf of a two-reel picture, preceding the showing of "The Race of the Age," Educational Film's exclusive picture of the race at Windsor, Ont., between Man o' War and Sir Barton. The picture was given its joint premiere at the Strand, New York, and the Strand, Brooklyn, this week.

Last week being the final period of racing in the metropolitan circuit, a campaign was centered to attract the horse lovers. Although the racing association declined to accept advertising in its program it was finally induced, after a private showing of the picture to officials, to print the announcement of "The Race of the Age," and one of these appeared at the end of the list of entries on each race.

Ten thousand tags bearing on the face "Route Instructions," and on the reverse side the announcement of the picture at the two Strands was attached to every automobile at the track Thursday, Friday and Saturday preceeding the showing of the picture. Forty thousand envelopes bearing across their faces "A Tip on the Big Race" and enclosing a herald giving details of the picture were distributed on the race trains, at the entrance to the park and to the grand stand crowds during the three days.

While it has been recorded on a few occasions that New York theatres have given a portion of their lobbies to exploitation of short subjects during the run, this is said to be the first time that two such theatres have given over the greater portion of their display the week previous to the showing of a picture. At the Strand, New York, the left side of the entrance was occupied by a huge announcement card, designed by the house artists, carrying this statement from Managing Director Joseph Plunkett over his signature: "It is a great privilege to show to our patrons this historical race. To see it is to never forget it."

On the right side of the entrance was a huge reproduction of the letter from the Kenilworth Jockey Club giving Educational the exclusive right to picture the race. On either side of the lobby were two other large announcements, including striking scenes from the picture. The colors of Man o' War, orange and black, were suspended from the ceiling.

This lobby display was augmented during the showing of the picture and the electric light display divided with the feature.

For the first time the Strand changed the style of its house plate in its advertising, using a line drawing of the two horses superimposed over the name of the theatre.

In Brooklyn, Managing Director Edward L. Hyman issued the most elaborate four page herald that he has ever used, giving a number of scenes from the race,

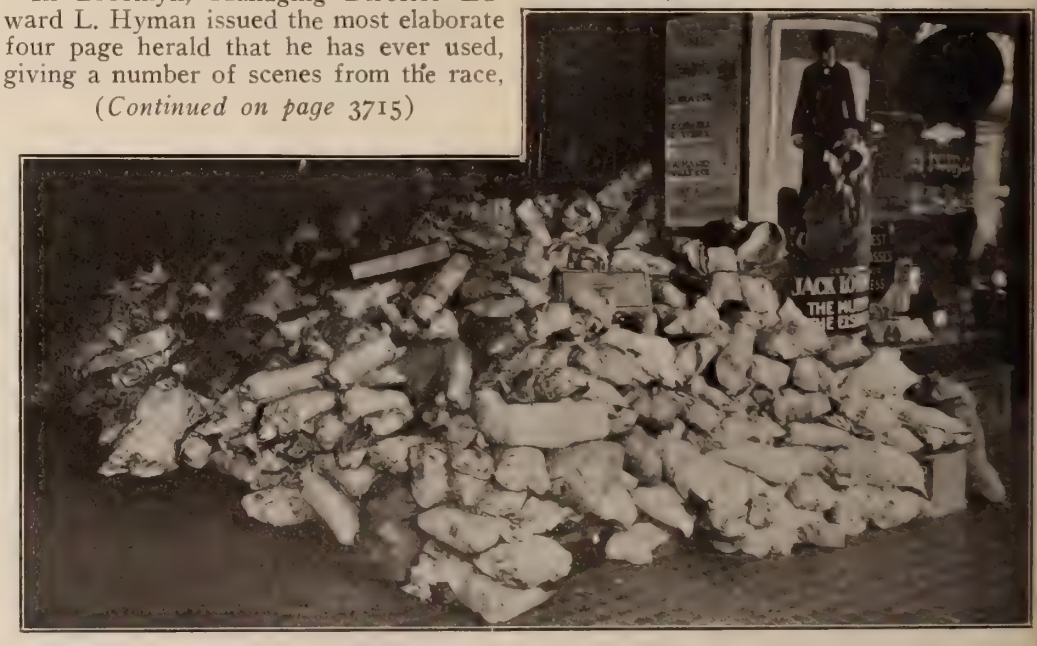
(*Continued on page* 3715)

Portland Theatre Builds Fine Lobby Display

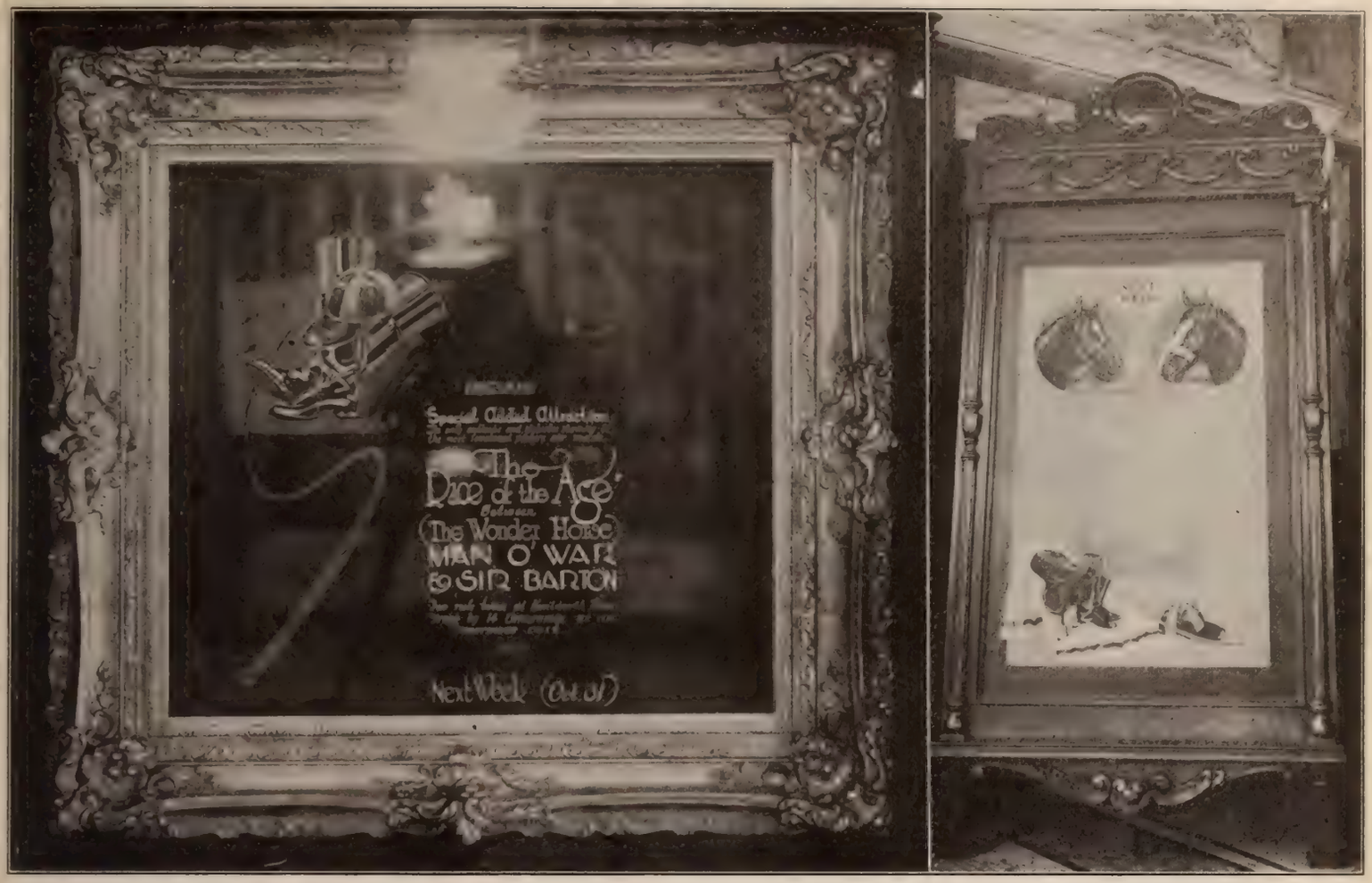
The Hippodrome, of Portland, O., has recently adopted a new policy of billing in that the feature picture is given extra exploitation with preference over the vaudeville numbers.

For the showing of "The Mutiny of the Elsinore," a lobby display was built that old salts passing the corner of Broadway where the Hippodrome is located declared brought the sea breeze to them, although the Pacific remained just as many miles away from Portland as ever.

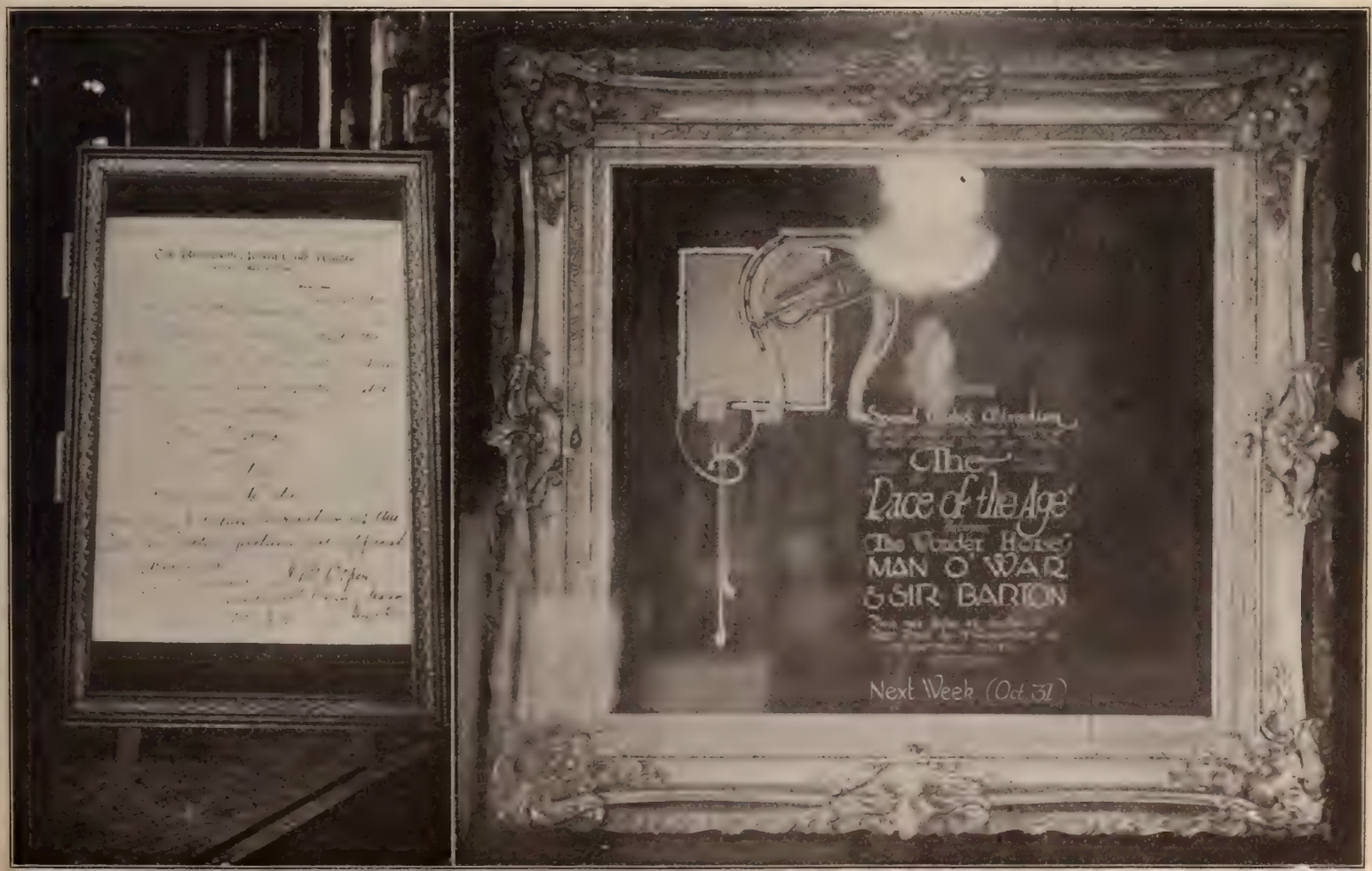
The transformation was made of what had formerly been a rather longish, narrow lobby into the side of a ship's deck. The wall in which the ticket window had formerly been a prominent feature was now the side of a cabin and a pretty sailor in middy blouse took the place of the former uniformed Hippodrome cashier. At the door stood one of the ship's officers taking the tickets and allowing Portlanders to pass on into other quarters of the schooner.



Above is shown the "tickets" which admitted thousands of Portland, Ohio, kiddies to a special matinee as described above



On this page is shown photographs of four special posters used at the Strand theatre, New York, during the week preceding the showing of "The Race of the Age." The entire lobby of the Strand was given over to exploiting the two-reel picture instead of the usual procedure of giving the feature the big end of the billing and just mentioning the smaller numbers. A story of the exploitation put over for this picture is published on the opposite page



Here is a cut showing an actual wedding which took place on the stage of the Rialto theatre, Omaha, Neb., during the run of "Dont Ever Marry"

Shafer Holds Parade All His Own

With several hundred thousand persons available for an exploitation campaign manager Walter D. Shafer, of the William Fox Liberty theatre, in St. Louis, saw his opportunity a week ago and succeeded in putting over the greatest campaign he has undertaken in his many years as a manger. He had booked "While New York Sleeps" for the week commencing Oct. 10. On the Tuesday preceding the opening of the attraction the Veiled Prophet parade, the annual spectacle given by the society and business people in St. Louis, was held. The Veiled Prophet is a spectacle similar to the Mardi Gras in New Orleans.

The newspapers estimated that more than 250,000 persons saw the parade over its entire route of about seven miles. The first thing that Shafer did was to have a little parade of his own. An attractively decorated wagon, bearing a distinctive three-sheet cut out and appropriate banners traversed the entire route of the parade a short while in advance of the Veiled Prophet. From the wagon 10,000 circus heralds telling of the nature of the production were distributed to those who were waiting patiently for the parade and who were grateful for something to read before the arrival of the Prophet.

For a whole week prior to the opening performance Shafer saw that every patron who attended the theatre was given one of the circus heralds. Every person on his mailing list of several thousand names also received a herald along with a program through the mails. The wagon which constituted Shafer's individual parade made its appearance among the luncheon crowds on the downtown streets every day during the run of the picture, and this had much to do with drawing crowds to the theatre.

Shafer did not overlook his advertising in the daily newspapers because every day he had a differently designed "ad" which served to whet the curiosity of those who had not seen the feature production, but had heard of it.

Avey Ties Up With Local Event for a Winner

The many repeated admonitions of this department to hook onto local color if possible in advertising pictures is given real import by the experience of J. Richard Avey, manager of the Strand theatre, Mattoon, Ill., in putting over "From Now On."

The city fathers of Mattoon started a campaign against careless automobile driving and in so doing employed a local motorcycle driver who had been one of the worst ordinance offenders. The new "fly cop" was so over-zealous that he arrested a round two dozen of Mattoon's fairly law-abiding citizens the first day and in less than another 24 hours had become the most unpopular person in town. There was a lot of talk about the arrests and the local automobile club published a bulletin in the local papers against him. This bulletin gave Mr. Avey an idea. He got out a herald which started with "Stop Speeding From Now On" and ended with publicity for the picture. The result was that about everyone who resides in Mattoon was talking about "From Now On," and when the picture opened at the Strand everybody who ever went to a picture show was sold with the idea that they wanted to see it.

McDonald Gets Results with Extra Edition Stunt

For the premiere showing of "The Face at Your Window," at the Springfield theatre, Springfield, Mass., Manager McDonald arranged with the Springfield Union for several thousand copies of the first issue of the day the picture opened. These papers were rushed to a job printer who printed an announceemnt of the picture's engagement at the Springfield in bold red type across the face of the front pages, after which the issue went to boys who distributed the copies.

Also by arrangement with news stands in the centre of the town he had these individually printed copies of the "extra" displayed so that they instantly attracted attention. So great was the demand for these papers that they were distributed twenty minutes after they appeared on the street.

The way Manager Erber of Ascher's Auditorium advertised "Get Out and Get Under" at this picture's first run showing at Dayton, Ohio

"Yes or No?" lobby display which the Hamilton theatre of Lancaster, Pa., used during an extra engagement showing

Something New in Street Car Advertising

Billings, Montana, has no street cars. The car tracks are along all the main thoroughfares, but for various reasons the running of eight storage-battery cars over these lines was not a paying venture, and for many years not a street car gong has been heard on the streets. Motor busses provide the transportation facilities. Not many weeks ago the residents of Billings were attracted to their front windows by the clanging of a street car gong. The older residents wondered if the old service was to be started again, the younger residents were amazed at the idea that they might see cars running on the old track. Everybody in town, it seemed, turned out to see what was happening. They saw one of the eight cars coming slowing and swaying down the decrepit tracks. They watched its progress, and as it passed, big signs were disclosed on the sides of the vehicle. "*We* may *not* be able to finish the trip; but the *Busses* will take you to see 'The Notorious Miss Lisle.' A First National Attraction, starring Katherine MacDonald. At the Babcock Theatre, Monday, Tuesday and Wednesday." The theatre preceded this stunt by a well planned advertising campaign in the newspapers, which had been preceded by a teaser campaign.

Novelty Presentation of Scenic Picture

S. L. ROTHAPFEL is giving "The Emerald Isle," a single reel scenic, novelty presentation at the Capitol theatre this week by synchronizing the vocal rendition of "Come Back to Erin" with the offering.

The number opens with the projection of strips of film showing scenes of the Emerald Isle through a wide angle lens on a screen that covers the entire proscenium opening hung back of the tormentors. Ruth Percy, a soprano, stands in front of the improvised screen and is invisible against the dark background of the picture until silhouetted by a white spot that had been fashioned to outline her figure without striking on the picture screen.

While the film is being projected, Miss Pearcy sings to changing scenes, the effect being somewhat on the order of the old time illustrated song. At the close of the song the vocalist is faded out, and as the drapes are drawn, the titles of "The Emerald Isle" reel are screened through the regular projection lenses.

Two Reeler Gets Attention

(*Continued from page 3712*)

and adding his verdict: "I consider this to be the most compact, swiftly moving thriller ever exhibited in this theatre."

Mr. Hyman used a musical program with "The Race of the Age" that added a great deal to the thrills of the picture, with the result that during the panoramic views of the whole race people were actually standing and cheering.

"My Old Kentucky Home" was used at the opening and this was followed by "The Triumph of Liberty" march, then "The Chase," and following through with "Trotte de Cavalier," by Rubinstein.

Stage setting and characters which took part in a musical number staged by the Tivoli theatre, San Francisco, during the run of "Married Life" at this theatre

Above is shown one of a number of especially effective window display tie-ups which the Frolic theatre of San Francisco was able to obtain for the showing of "The Folly's Trail." This particular display was located in the best window of the Star Drug Company's store, located on one of 'Frisco's busiest corners, Third and Market streets.

Simple Stage Setting for Vocal Number

IN using "The Lost Chord" as a vocal number at the Capitol theatre for the current week, a stage setting has been provided by the artist, Herbert Watrous, that enhances the value of the selection greatly.

A back drop suggesting the wall of a room with large French windows dimly visible is seen through a black net. In the center of the stage and close to the drop mentioned is a high desk, similar to those of an English Court. Mr. Watrous, clothed in a white robe and wearing a colonial wig, is seated behind the desk with his figure brought into prominence by a white spot.

The number is receiving rounds of applause from Capitol audiences.

"Artist's Dream" Title of Alhambra Specialty

One of the recent specialty numbers at the Alhambra theatre, Milwaukee, staged under the title of "The Artist's Dream," brought exceptional praise from both press and public. A gigantic artist's palette with huge illuminated brushes served as a frame for a violinist and four singers. The head of each girl singer appeared in the center of a bunch of colored cloth representing a large daub of paint.

"Alias Jimmy Valentine" Gets Clever Exploitation

It was just after the Wall Street bomb explosion—a matter of two weeks after it—when banking circles of Atlanta were considerably wrought up over letters which had been received by each banking concern in town. The letter was written in a feminine hand, on beautiful stationery very faintly scented, and read:

"Look out—he's coming October 20th. Beware!"

Enclosed with the letter was a snapshot—and it was the snapshot that received most attention, for it depicted a convict in the traditional stripes, kneeling in front of a big, modern safe, working the combination. The picture had been taken at such an angle that the man's upturned coat-collar partly obscured his face, and he wore a black mask.

These letters and snapshots, turned over to the police, were the objects of much speculation—particularly when it was discovered that each bank-official received the same picture, and letters alike. The police maintained an air of deep, dark mystery, and the wildest rumors imaginable crept out all over town—the wildest of all being that the man in the snapshot was a particularly bold crook who took this means of showing his contempt of the law, and that he was not only going to rob a bank or two, but he and his gang were going to blow up the post-office at 7.30 on the evening of October 20th.

And on the morning of October 20th each of the bank-officials who received the first letter found another on the same sort of heavy, creamy stationery with its faint scent, reading,

"He's here—Jimmy Valentine, at the Alamo No. 2, today and tomorrow."

It was Manager George Schmidt's little stunt for interesting the town in the second-run of the picture, "Alias Jimmy Valentine," at his theatre. And the bank-officials who had put on extra guards and did not deny feeling a wee bit "skittish," looked considerably foolish when the whole story was revealed.

Mr. Schmidt's lobby was the original of the snap-shot—just the kneeling "dummy" in convict garb, before a huge, modern safe. And the appearance of the startlingly life-like figure, absorbed in its feminine hand.

Lobby decorations for the engagement of "The Silver Horde," at the Savoy the atre, Wilkesbarre, Pa., in which a specially drawn portrait of Rex Beach was featured

Banner used by the Olympia theatre, Boston, to advertise "Half a Chance"

Mack Truck Parade Gets Attention at Pittsburgh

The Mack truck parade, as a tie-up with "What's Your Hurry," was given to delighted Pittsburghers with a slightly new angle when the picture started its run at the Liberty and Blackstone theatres in that city. Elmer E. Rutter, exploitation representative at the local exchange of Famous Players-Lasky Corporation, decided that it was time to put something more than a mere placard on the lumbering trucks to arouse interest so he had two cutouts of Wallace Reid designed as shown below.

The sight of the young man rushing along the side of the truck gave a suggestion to prospective theatregoers that they might be late for a seat unless they adopted similar tactics.

"Performance Counts" was the advertising keynote to the joint exploitation of Mack trucks in connection with the picture. The parade did the usual Barnum & Bailey around the main street of Pittsburgh, but with such evident success in attracting the attention of theatregoers that both houses

Here Is a New Matinee Idea

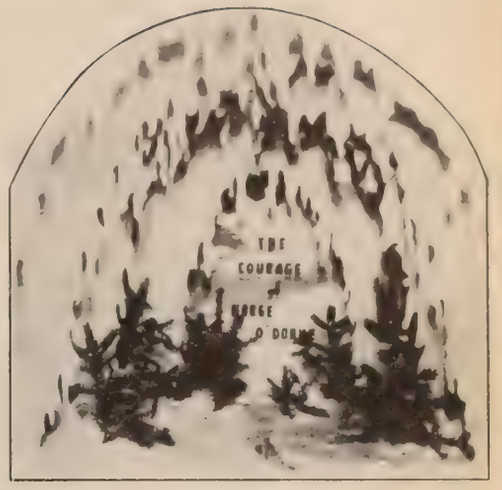
Does your theatre make money from 11 a. m. to 2 p. m.

If not you might try the idea originated by the Alhambra theatre, Utica, N. Y., a "Lunch Hour Club" with the slogan of "Watch While You Eat."

Utica has any number of office workers who cope with the high cost of living by carrying their lunches. The fact that all these office workers were available for patronage purposes with no way of reaching them appealed to the Lux Brothers. "The Virtuous Vamp," in which Constance Talmadge is starred as a stenographer, appealed to them as a feature which offered a peculiar appeal to office workers. They had a number of neat cards printed declaring that the eating of lunches would be permitted in the theatre between the hours of eleven and two and then went to the biggest firms in Utica.

They pointed out to the employers that their clerks and stenographers were not getting the relaxation they ought to have during the noon hour, in order to get after the afternoon's work with "pep" when they stayed by their desks and ate their lunch. They suggested that the novelty of a motion picture lunch club should be attractive enough to get the employes out in the open air for a walk to the theatre and their minds would get the rest so vital to renewed vigor.

They had no trouble in getting the cards well distributed through all the offices, and the "Noon Hour Lunch Club" has been a success from the start.



Lobby display for "The Courage of Marge O' Doone," made from cotton tissue paper, evergreen trees, etc., the work of the Majestic theatre of Findlay, Ohio

Rothapfel Staging Prologue for "Officer 666"

AN effective and appropriate prologue for "Officer 666" is being presented this week at the Capitol theatre.

The drapes part on a reproduction of the main title of the picture on a black net. The blowing of a police whistle and the clang of a patrol wagon bell is heard while the stage is bare except for the announcement title.

Then to the strains of the march song from the Gilbert and Sullivan opera "The Pirates of Penzance," Bertram Peacock and the Capitol male octette come on attired as policemen with orthodox badges and clubs, to sing the "Recitative and Sergeants' Song" from the above mentioned opera.

One of the "What's Your Hurry" Mack trucks which aided in the exploitation of this picture at the recent engagement at the Liberty and Blackstone theatres, Pittsburgh

Music for Your Theatre

No. 23

Countrywide Musical Movements at Work

BY CHARLES D. ISAACSON

FOR the exhibitor and his musical director who are alert to impulses and influences which are convertible into box office revenue, the present musical season offers an unlimited number of fascinating opportunities.

On the assumption that everything of a musical character, which strikes your city or town, is grist to your mill, this article has been written to indicate how, what, when and where to move! Yes, everything of music which comes to your community can be utilized to make patrons for your theatre. How? By linking it in some way at the right time and in the cleverest manner possible.

What are the movements of a musical character which are moving around the country?

I will attempt to give you a slight understanding of the musical affairs on foot —which can be "harnessed to do business for you."

The big opera companies are to make tours. The Metropolitan Opera Company will follow its regular Southern tour. The Chicago Opera Company will enter the most extensive tour ever known in America—visiting the Far West, the Middle West, the Northern cities. The San Carlo Opera Company, under the leadership of Mr. Gallo, will visit probably ninety cities. There are innumerable other opera companies, including four which are under the direction of Ralph Dunbar of Chicago and the Creatore Company. The Scotti Opera Company is giving grand opera in about fifty cities.

The leading orchestras of America—the Boston, National, Philadelphia, Chicago, Cleveland, Detroit, St. Louis, etc., etc., will spread their concerts into the cities of all the neighboring country.

The prominent artists are covering towns and cities they never entered before. For instance, five hundred cities have asked for John McCormack on his return to America. It is utterly impossible for the leading musicians to take all the engagements which are being offered them—it is practically a seller's market!

The great ballets of the world are in America. For instance, Pavlowa, called the incomparable, will be in over one hundred cities; Fokine and Fokina (creators of the ballet) will be the stars in half a hundred festivals; the great choirs of Italy, Russia, America are on tour for solid engagements everywhere. Oratorios are announced in all big cities. The community chorus movement has grown steadily—with announcements of several hundred in steady formation. Then there are those clusters of music clubs.

My great guns!

HAVE YOU PLANNED TO BE Present at the FIRST NATIONAL CONFERENCE OF MOTION PICTURE AND MUSICAL MEN?

Every live exhibitor, musician, producer and accessory man interested in the future of musical achievements in the motion picture theatre will wish to be present.

Every exhibitor and producer seeking to use music for greater profits will wish to be present.

Every maker of music and instruments and manager of artists will desire to be present.

Send Your Name
to
Charles D. Isaacson
Motion Picture News, Inc.

Note the data:
January 9-10
New York City
Hotel to be announced
First session new association
Discussion of Music Tax, prologue, musical circuit, schools for picture music training, artist distribution, music cues, synchronized music, standardization of instruments, music, advertising, etc.
Most prominent men in the field will be present. Special performances—
Special material also for small theatres

Biggest Event of the
Musical Picture
Year

America, as I have remarked before, is going veritably music mad.

The thing I would advise you to do is this: Watch your town for all advance announcements of coming musical events. Get yourself on the mailing list of the local concert managers, the local music clubs—and even the resident managers of great artists and musical organizations.

Knowing what is coming, then it behooves you to know what to do. Let us look at a practical case.

The Great Orchestra of the Biggest City near you is coming for a series of three concerts. They are going to play the Fifth Symphony of Beethoven, the Schubert Unfinished Symphony on another program, and on the third will include Dvorak's "New World Symphony." Also on the first program there will be a celebrated soprano, say Galli-Curci in an aria from "Dinorah"; in the second a violinist, say Kubelik in a concerto by Wieniawski; and in the third a great pianist, say Ornstein in one of his own mad compositions.

During the weeks wherein these concerts are given, is there any reason why you cannot play either the identical numbers of these programs? Or if you haven't an orchestra is there any reason why you cannot do an organ or piano transcription? Or even another composition of the same composer? Is there any reason why you cannot announce that the *Particular Orchestra* is coming and then show their program and also say, *"In our theatre you can hear the same composition either before or after or in place of the great orchestral concert—all thrown in with your picture show"? "That you can learn more of the beauties of the symphony by hearing us do it again, or by getting an idea of it here, when you go down there, the performance by that orchestra will mean more."*

In connection with the soloist, when Galli-Curci sings, why can you not put on a good coloratura soprano in the same aria? Why can you not put on Galli-Curci's record possibly on a good phonograph in your theatre? Why can you not make a still picture of her on the screen and play a bit from the operas she has appeared in—letting your orchestra or pianist do the music without any voice? When Kubelik plays, why not your star local violinist in the same composition? When Ornstein plays, why can you not even go so far as to engage an Ampico Reproducing piano and do as some other theatres have done—advertise the invisible Ornstein.

When the Pavlowa ballet or any other ballet comes to town, that's the time to put on a high-class esthetic dancing number. When a grand opera is being played, that's the time to put on a Rigoletto "Medley" or an act from "Pagliacci."

When a man like John McCormack arrives, that's the time to put on his favorite songs—like "I hear you calling me" and

These things seem self-evident to the writer of these words. When the interest of the musical public of your community is concentrated on any visiting or local musical enterprise, then it is good publicity and direct business building to divert part of that attention to your house. For those who would go to the concerts, the information you give them may bring them first or afterwards to you—for those who are infatuated with the artists and the orchestras and operatic scores will want another taste—if it be only the substitute taste you can give. But for those who do not go to the regular concerts and who don't want to go—the fact that they can get some kind of an idea at your theatre will appeal strongly.

I can see an enterprising motion picture manager grabbing the visiting musical organization in some way. For instance, when the *Great Orchestra* comes he will pay whatever the price demanded to bring over the orchestra for a single performance either before or after their regular concert—or engage the conductor to come over for a guest performance, or get the

(Continued on page 3804)

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Joan Feature Goes Big in New York State

The five-reel Fanny Ward state-right release "She Played and Paid," released by Joan, is winning its way into the theatres of New York State, thanks to the energetic efforts of Sam Zierler and Fred Zimmerman, of the Commonwealth and the Nu-Art exchanges respectively, and to the merits of the picture itself, announces Joan in a statement issued recently.

Some of the representative houses that have booked "She Played and Paid" are: The Empire in Buffalo, the Grand, Auburn, The Ditmus in Perth Amboy, the Sheffield, Olympic, Avon, Fulton Auditorium and Classique of Brooklyn; the Colonial of West Hoboken, the Strand and Empire in New Brunswick, the Brighton of Brighton Beach, the Boston Hotel in Coney Island, the U. S. Photoplay of Paterson, the Putnam in Newark, the Lyric, Mt. Vernon; the Yorkville Casino, Atlantic Gardens, Grand Opera House, The 14th Street and the 34th St. Superior, of New York City.

Joan states that a few territories on "She Played and Paid" are still open for states-right men.

Two "Scattergood" Pictures Completed

Edna Schley Productions, Inc., have completed two of the famous "Scattergood" stories by Clarence Budington Kelland. The first filmed, "Scattergood Makes a Match," received flattering comment at a preview at the Strand theatre, Pasadena.

The second, "Soothing Syrup," is ready for preview and "Down the Line" is ready for production. It is the plan to produce thirteen "Scattergood" two reelers a year.

A scene from the fourth Comiclassic comedy release, "Watch Your Husband," starring Neeley Edwards and produced by Special Pictures Corporation

Pete Morrison, Carol Holloway and Spottiswoode Aiden in the C. B. C. six-reel Western, "A Good Bad Man"

Franchise Holders Choose

Release Dates to Be Decided by Them, Announces Harry A. Sherman

FRANCHISE holders in Sherman Productions Corporation will decide the date when the first attraction is to be released and will also determine the number of pictures which will be made during each year, over and above the regular number required by their contract, according to a statement by Harry A. Sherman, president of the company.

They will also have an important voice in all production matters, their recommendations as to production costs and the character of the stories desired by the exhibitors in their territory, being the deciding factor in the production policy of Sherman Productions Corporation.

Mr. Sherman, who is now busy perfecting his production plans, which call for a minimum of twelve pictures annually, is enthusiastic over his company's success.

With more than sixty per cent of the entire territory in the United States and Canada already satisfactorily allotted and with six productions completed or in work, all of which wil be ready for release between now and January, 1921, he feels that he has good reason to be optimistic. This record of accomplishment has been effected without requiring outside capital of any kind or even securing the advances which are customary between the producer and his distributing units, when production on a large scale is undertaken.

Under the terms of agreement with each franchise-holder all costs of Sherman production are to be borne by the producing company until the actual delivery of the completed positive prints. The exchange then pays its proportion of the cost, as regards the territory.

Lithographs, lobby display and all accessories are also to be prepared and their cost, financed by the producing company and delivered under a similar arrangement. In addition Sherman Productions corporation will carry on an extensive advertising campaign in the trade press on each release, without charge or expense of any kind to the distributing units.

A convention of the Federated Film Exchanges of America, Inc., formed last spring by a number of leading Independent exchange men, is scheduled for November 14th, 15th, 16th and 17th in St. Louis. The St. Louis member of Federated is Sam Werner, of the United Film Service. The members will meet at the Hotel Statler, and will consider several big contracts that, it is said, have been submitted to them to handle the releases of popular stars. The representation will be from all over the United States.

First Alice Howell's Comedies Ready

George B. West, general manager of the Sun-Kist Comedy Company, is on his way East with the sample prints of the first two Alice Howell single reel comedies, and intends to stop off at all the important exchange centers for trade showings. Those who have had an opportunity to see these comedies are said to have been high in their praise of Miss Howell's work and that of her director, Dick Smith.

Two directors will alternate in the handling of this series of 52 single reelers to be released through states-right market in order to give each director a week of spare time to prepare the script for the next picture while the first director is "shooting" his picture. Dick Smith will supervise all the comedies of both directors.

The first two Howell comedies are finished and have been titled "Boulevard Profiteers" and "Who Chose Your Wife"? and work is progressing on the third.

Prepare Southern Drive on Joan Pictures

A report that has just arrived from Louis Baum, sales manager of the Joan Film Sales Co. to the home office, brings news of an extensive plan drawn up by the Eltabran Film Co. of Charlotte, N. C., the aim of which will be to popularize the two Joan releases "The Invisible Ray," a 15-episode serial, and the twelve two-reel Billy West comedies in the South.

The plan was outlined as a result of the purchase last week by the Eltabran of the two pictures mentioned last week. Eltabran has mapped out a course of action that provides for concentrating on one state at a time.

A scene from "Lone Hand Wilson" Lester Cuneo's first five-reel Western release through Capitol Film Co.

Reelcraft Adds Scenics to Program

Another series of releases is to be added to the exclusive Short Subject program of the Reelcraft Pictures Corporation, according to the announcement of President R. C. Cropper. This newest addition will consist of a weekly single-reel release in the form of a scenic and will be known as the "Reelcraft Scenic Series."

In distributing a scenic release, Reelcraft is fulfilling a promise to its distributing exchanges, who have long demanded such a release for their programs. In some territories, where no arrangements have as yet been made, the series will be offered to the Independent State Right buyers.

In planning this new series, Reelcraft announces that it will break away from the old traditions of the scenic picture usually offered to exhibitors, and include in each release some special interest or action. Not until several releases had been completed that measured up to the standard of requirement did Reelcraft announce the series to the trade.

Ten pictures have already been completed, selected from the best views obtainable in the western rockies.

Release on the new series will be announced shortly.

Englishman Known as Famous French Count of the Screen

Leo White, "French Count of the screen," the versatile fun star of Pinnacle Comedies released through the Independent Films Association of Chicago, was an actor at the age of seven.

At that time he played small parts and "bits" in many of the principal plays showing in and about London.

Born in Manchester, England, on November 10, 1887, Mr. White comes of a long theatrical line.

Leo White came to America fourteen years ago with the "Three Little Maids" company. He has played with Essanay, Universal and other companies.

West Point Sports in Arrow Single Reel

Arrow Film Corporation is in receipt of advice from Town and Country Films, producers of The Sport Pictorial, that Jack Eaton, president of the Town and Country Films, has gone to West Point for a week to secure scenes for a forthcoming issue of The Sport Pictorial. This is to include scenes of the various sport activities of the world's most famous military academy.

Movie Chats at Rialto and Rivoli

Charles Urban's Movie Chats are shown simultaneously in the Rivoli and Rialto Pictorials this week. Dr. Hugo Riesenfeld choose the Series No. 5, illustrating a day of fine sport in England.

The picture is said to be delightfully done and Dr. Riesenfeld makes much of it by his musical illustration.

Three of the beauties of "It Might Happen to You," a five-part comedy, presented by S-E Enterprises

Fanark Film for Pioneer

"The Crimson Cross" to Be Given Special Exploitation Campaign

"THE CRIMSON CROSS," N. Brewster Morse's story dealing with hypnotism, which George Everett picturized for the Fanark Corporation as its initial screen offering, will be distributed by the Pioneer Film Corporation.

This announcement was made early this week from the offices of President A. E. Lefcourt, 126 West Forty-sixth street, New York. by M. H. Hoffman, general manager of the Pioneer Film Corporation, following completion of the final details of the releasing arrangements which have been under discussion by Fanark and Pioneer officials for a fortnight past.

Under the terms of the deal, Pioneer undertakes to give "The Crimson Cross" a special exploitation and advertising campaign, with a full line of lithographs, lobby displays, advertising accessories and helps for the exhibitor, carrying out and maintaining the high standard already established by Fanark for this picture.

Pioneer officials, who also distributed Mr. Morse's previous screen success, "His Brother's Keeper," for the American Cinema, are said to be enthusiastic over the box office possibilities of "The Crimson Cross."

Tentative arrangements are being made, it is said, to secure the releasing rights to the second Fanark picture, also by Mr. Morse, titled "The Strength of the Weak," which George Everett will direct. Production on this picture will begin within the next week.

While no definite date has yet been set for the release of "The Crimson Cross" by Pioneer, bookings for first runs are already being made and applications being received for dates from exhibitors everywhere.

Zierler's Strong Program

Commonwealth Film Has Popular Features, Comedies and Serial

WITH the purchase of five super-productions, twelve two-reel cemodies and a strong serial, the Commonwealth Film Corporation, Sam Zierler, president, this week signalized its removal from the Mecca Building to 729 7th Avenue. The purchase is regarded as the largest buy made at one time by any independent exchange in the country.

The features include "Keep to the Right," starring Edith Taliaferro, "The Rich Slave," starring her sister, Mabel Taliaferro, "For The Freedom of Ireland," a very timely production, with excellent box office angles, the Babe Ruth picture, "Headin' Home," and "Hell's Oasis," starring Neal Hart. "Hell's Oasis" is the first of a series of eight Westerns, starring Hart, that will be handled by Commonwealth.

The comedies bought by the Zierler organization are the new Billy West productions. The serial, the first to be released in this territory by Commonwealth is "The Invisible Ray," starring Jack Sherrill and Ruth Clifford.

"The pictures I bought this week are for Greater New York and Northern New Jersey," said President Zierler, who also controls the world rights to "The Hidden Light," regarded as Dolores Cassinelli's greatest picture. "It was only after viewing scores of features, serials and comedies, that I made the above selections, I believe they will meet with the high standard of Commonwealth releases.

"I have also bought two productions, which I believe are the best that have ever been offered on the independent market. I will announce them shortly."

Popularity Foreseen for "Adam and Eve"

That pictures adapted from popular book and stage successes are more in demand than those adapted from original scenarios is said to be evident from replies received to a questionnaire sent out by the Clark Cornelius Corp., in regard to "Adam and Eve," and other productions to be distributed this year through state rights exchange.

"Adam and Eve," is a pictorial version of the novel and stage production, written by Louisa Parr and C. E. Monro, English authors, and was adapted for the screen by George Edwards Hall.

The play first won fame on the English speaking stage and later won world renown following its appearance in other parts of the world. Godfrey Tearle, brother of Conway Tearle, plays the leading masculine role in the picture.

Unity Moore, who plays the part of little Eve, opposite Mr. Tearle, is an emotional actress of known talent, endowed with superlative physical charms as well as a compelling personality and unusual histrionic ability, born with a long experience on the legitimate stage and on the screen.

The book has had a wide circulation in this country and has been read by millions in all parts of the world.

Arrow Film Contracts for De Remer Series

Word is received from the Arrow Film Corporation that they have contracted with the Lyric Productions Company for a series of special productions starring the emotional actress, Rubye De Remer, production of which was started at the Erbograph studios on Monday of last week.

Miss De Remer is well known on both stage and screen and is considered one of the most beautiful blondes in motion pictures. She has posed for many artists, having been selected on account of her striking beauty and has been pronounced by artists to be the perfect blonde type.

It is understood that work has already been started on the first Rubye De Remer production, which is from a story by the well-known author, Herman Landon, which appeared in magazine form recently. Title of this production, together with other details, will be announced in the near future.

Fischer Company Busy on Interiors

David G. Fischer's company, making "In the Shadow of the Dome," headed by Dixie Lee, is working on the smaller interior sets for the production at the Blackton studios in Brooklyn this week. On the conclusion of these scenes, a Fort Lee studio will be used for a reproduction of the House of Representatives, which will be the setting for one of the smashing climaxes of the picture.

The photoplay which will run to eight reels, will not complete production until the end of November.

Special Pictures Adds to Selling Force

In launching a sales drive for the coming winter, H. J. Roberts, general sales manager of the Special Pictures Corporation, has augmented his exchange forces and made numerous changes in the personnel of the branch offices for greater efficiency in getting the Special Pictures productions in the hands of the exhibitors.

The list of exchange managers as announced this last week includes B. C. Gibson, Atlanta; M. Thomas, Boston; Harry S. Gans, Buffalo; Pat Dillon, Chicago; W. E. Condell, Cincinnati; W. A. Hoffman, Cleveland; Sol Davis, Dallas; R. T. Ryan, Denver; Hal Smith, Detroit; O. P. Fauchier, Indianapolis; Sam Goldflam, Kansas City; E. K. Lamson, Los Angeles; Tom Kress, Minneapolis; Will T. Richards, New Orleans; Harold Rodner, New York; W. E. Smith, Philadelphia; H. C. Gauding, Pittsburg; H. L. Pitner, St. Louis; W. E. Matthews, San Francisco; A. H. Ruot, Seattle; Harry Cohen, Washington, D. C.

"Direct-to-Public" Advertising to Be Used

Again a new business idea is employed in exploiting the new two-reel "Top Notch" Comedies; instead of advertising the series direct to the state rights buyers and "pushing" the sale through trade paper advertisements, the Plymouth Producing and Distributing Syndicate of Cleveland, Ohio, adapted the "pull" system. Over $1,000 is spent weekly by this company for fiction magazines and newspaper advertisements.

With their great all year around Title Contest, advertising it in newspapers and magazines all through the country, giving away $7,800 in cash prizes direct to the theatre patrons, they arouse a public interest.

Cooperating with the post office department, arrangements have been made by which synopses of all Top Notch releases will be available to all who request them, and by which, in the event of a tie, prizes of equal value will be distributed to all tying for a particular place.

The film exchanges, however, will find the weekly announcement of the Plymouth Producing and Distributing Syndicate regularly in the MOTION PICTURE NEWS.

Jans Spectacle Opens in Detroit

Herman F. Jans opened his spectacle "Madonnas and Men" at Kunsky's Madison theatre in Detroit on Sunday, October 31, to record breaking business. Thousands stood in line during the day clamoring for admittance, according to reports and the theatre was packed from morning till night. The general opinion, it is said, was that "Madonnas and Men" will be one of the greatest successes and will enjoy one of the longest runs of recent years. The engagement has been prolonged indefinitely.

Stoll Adds to English Studio

Aeroplane Factory is Taken Over by British Company

THE Stoll Film Company, Ltd., of London, the productions of which will be distributed in the United States by the Stoll Film Corporation of America, is making extensive additions to its manufacturing facilities in England. The company has converted a large aeroplane factory at Cricklewood into a studio, laboratory and general offices which it is authoritatively stated is the largest plant devoted to motion picture making in the British Isles. The Cricklewood establishment will supplement the large studio at Surbiton which has served the company since it began producing pictures and which will be continued in active operation.

The outstanding feature of the latest example of Stoll enterprise is the extensive lighting equipment, which is in charge of W. T. Skidmore, an expert formerly connected with the Famous Players-Lasky forces in this country. The apparatus was selected following an inspection of the best studios in the United States, France and Italy by George King, formerly general manager of the Stoll Film Company and now president of the Stoll Film Corporation of America.

Consequently the technical equipment of the Cricklewood plant represents the last word in efficiency. There are, for instance, forty banks of Cooper-Hewitt mercury vapor lamps, four Sunlight arcs, twenty-four Wohl broadsides, twenty Wohl duplex toplights and twenty Wohl tilts. Also there are ten Kliegl spotlights of 70 amperes each and three of 100 amperes each, as well as eight semi-indirect Wohl toplights. All of the plugging and wall boxes are Kliegl also.

One of the novelties of the studio is a stage, parts of the floor of which are of glass. Here unusual effects have been secured by shooting streams of light through from below.

Mr. King, in commenting on the technical equipment of the Cricklewood studio, expressed the opinion that in view of its elaborateness and also up-to-dateness there should be no doubt in the mind of the American exhibitor that Stoll interiors will continue to be sufficiently and efficiently illuminated.

"The Tiger's Coat" on November Schedule

"The Tiger's Coat," one of the three pictures to be released during November, Hodkinson's anniversary month, is said by the Hodkinson organization to be that type of picture in which the theatre-going public delights. There is maintained throughout a foreign atmosphere which is most pleasing, and the picture is in a large measure dominated by the exotic personality of Tina Modotti, the gifted Italian artiste.

Lawson Butt gives a performance which is said to be fully on a par with all of his great successes in the past. A third player, who is well known, is Myrtle Stedman.

Davis Feature for Independents

Faith in Field Puts "Isobel" on State Right Market

FAITH in the independent field and faith in its future were the motives which prompted George H. Davis, who is presenting "Isobel, or The Trail's End," by James Oliver Curwood, to offer this big production to the state rights buyer rather than dispose of it to any one of a number of important producing corporations for distribution. In an announcement this week, Mr. Davis stated that he had received offers from the largest corporations in the country for all rights to this rugged story of the Northland, but had adhered to his decision of state righting it because of his desire to help the independent buyer in his search for the good things of the industry.

It is Mr. Davis' belief that the independent field is developing in scope and power to a level with any other branch of the industry. However, he has declared, this field must be given the opportunity to obtain the right kind of pictures, and for this reason he has placed "Isobel, or The Trail's End" at the disposal of state rights buyers.

"Last week," said Mr. Davis, "I said that this picture in my opinion closely approximated the 100 per cent box office attraction. Since that announcement was made it has been viewed by many local and out-of-town buyers, as well as a number of trade reviewers. They have to a man borne me out in every statement."

"Isobel, or The Trail's End," if cast and direction and photography are criterions by which a production may be judged, is one of the most important offerings of the year. It is significant of the growth to power of the independent market that this feature, directed by Edwin Carewe and with a cast which includes House Peters and Jane Novak, should be offered that field in preference to any other. Along this line, the editor-in-chief of a New York trade publication had this to say in regard to "Isobel":

"This is a picture which in theme, in direction and in acting would be acceptable as a release for any of the great producing companies as a special, and the fact that it is being released independently is significant of the future of the independent field."

Mr. Davis has given a number of showings of a studio print of the story—there remains some editing and titling before it is ready for release—and has received the praise of every audience, it is stated. The general comment has been that never was the independent buyer offered, upon a reasonable basis, so important a production.

The result of the favorable comment the picture has received, and its preliminary exploitation, has been that Mr. Davis has been deluged with wires and letters seeking information. Indications are that "Isobel, or The Trail's End," will prove one of the most successful independent ventures of the year, if not of all time. Mr. Davis is highly gratified at the general interest it has created, which he holds as evidence of cause for faith in the independent field when it is given the opportunity to obtain a picture which requires the biggest kind of exploitation and handling.

Announcements of franchise holders will be made by Mr. Davis in the near future.

Critics Pleased with "The Truant Husband"

As a vindication of his belief in the box-office and entertainment value of a thoroughly human and wholesome domestic comedy of feature length, Ray Rockett, president of the Rockett Film Company cites the verdict of the trade press on "The Truant Husband," the company's initial offering. The critics of the various trade journals pronounced "The Truant Husband" one of the most diverting feature offerings of the current season, several predicting an exceptional measure of box-office success for the Rockett feature.

Epitomizing the critical encomiums applied to "The Truant Husband" are such expressions as "Ray and Al Rockett have given the motion picture public perhaps the best feature comedy thrown on the screen"; "Thoroughly modern entertainment"; "A Delight [illegible]. Grab it when you get the chance."

"HEAD NEVER OFF STAND FOR TWO YEARS!!!"
"SIMPLEX installed August 24th, 1918 and has run every show since then and the head has never been off the stand. As noted above, machine is a wonder."
SNOW'S SHOWS, GARRETTSVILLE, O.

Sidney Ascher

Ascher Features Have Buffalo Office

Sidney Ascher, president of Ascher Features, Inc., made a flying trip to Buffalo this week in the interest of his company and with the view of reorganizing his newly acquired Buffalo office, which he took over from the Hamilton Pictures Corp. at the time he secured the franchise to distribute the Triangle, Keystone and Hamilton Specials in New York and northern New Jersey.

Mr. Ascher states that additional salesmen will be put on but does not say at this time whether there will be any changes made in the sales force or management of the office.

In company with Mr. Ascher on his trip to Buffalo was William Alexander, head of Alexander Film Corporation, which concern will have the physical distribution of all Ascher Features, Inc. productions for both the New York and Buffalo offices.

Abramson Plans Drive on "Wrong Woman"

Ivan Abramson has written, directed and produced "The Wrong Woman," a society drama recently released, which features Olive Tell and Montague Love. Announcing his plan to exploit this picture, he has prepared an advertising campaign and already twenty-four sheets have been posted about the city.

One of the features of the exploitation campaign for "The Wrong Woman," is an elaborate press book just completed. It is a sixteen page book with a two color front and back cover scheme. Features of the book include a story of the dramatic achievement of the producer enumerating his twenty-five years of experience in the dramatic field. Pictures of the stars and their achievement in the motion picture industry form one of the pages.

One page has been devoted to three teaser campaigns with a story on the handling of teasers and advertising. Special attention has peen paid to a postal card to mail, catchphrases, advertising ideas, contests and newspaper stories. A complete newspaper campaign has been prepared on all angles of the stars and the production.

Stories Sought by Kremer

Producer Wants Plots for Guinan Series: Director is Also Needed

VICTOR KREMER, who will star Texas Guinan in a series of Western features, announces that as yet he has not chosen the story for the star's initial picture. The producer is also anxious to find a capable director.

"But I will not put my O. K. on anything until the consensus of opinion gleaned from all authoritative sources is satisfactory," said Mr. Kremer. "I must be sure the pictures are winners—prize winners. The challenge is clear. Here is the author's chance. No need of whining—give my company the 'story exceptional' and no fear about 'getting together' on the remuneration. Aid necessary to any writer desiring to present his offering will be cheerfully extended. Personal interviews, so as to study the star, etc., will be gladly arranged for and this applies to directors as well.

"Of course this must not be understood to mean that money will be squandered to suit the alas too often ridiculous demands of authors and directors. What I mean is that there will be no stinting. Full value will be paid for full value received.

"There remains to be added, or rather reiterated: Victor Kremer Film Features, Inc., is about to show a sample of the kind of own made product the trade may expect in future, be same western or otherwise."

Celebrated Enlarges Scope

Chicago Concern to Release 26 Features and 24 Specials a Year

CELEBRATED PLAYERS FILM CORPORATION of Chicago, it is announced by Joseph L. Friedman, president, will enter the feature film distributing field this month. The company proposed to release twenty-six features, or two a month, between November 1, 1920, and November 1, 1921, or at the rate of one every other week, and, in addition, they will issue twenty-four special features. These productions will be the pick of the market as offered from time to time by the independent producers.

Heretofore, Celebrated has handled mainly one and two-reel subjects, with the exception of the serials distributed by that organization, and has built up an immense business with them.

The demand for longer features to go with the short subjects and make up complete Celebrated programs has become more and more insistent, it is said, and now Mr. Friedman has arranged to meet this demand by adding twenty-four special features under the Federated Brand, which will be available through his exchange.

The new Bessie Love feature, "Bonnie May," which was made by Andrew J. Callaghan Productions, Inc., and directed by Ida May Parks and Joseph De Grasse, will be the first of the Celebrated special features.

"The Servant in the House" will be the second feature. The story is based on the stage play by Charles Rann Kennedy, which created a sensation ten years ago in New York and on the road.

Kineto Review at Capital

Rothapfel Presents "Emerald Isle" in Artistic Fashion on Broadway

S. L. ROTHAPFEL presents one of the Kineto Reviews at the Capitol Theatre this week. He has selected Number 37 from this series of the Urban Popular Classics and dramatized it in his original fashion.

"The Emerald Isle" is the title to it by Charles Urban with the subtitle "A Restful Land of a Restless People;" an apt summing up of Ireland's present day unrest.

Mr. Rothapfel in his presentation of it shows a single reel subject can actually be made into a feature. He presents it with a vocal interpolation by Miss Ruth Pearcy who sings, "Come Back to Erin."

The huge audience reacted splendidly to Mr. Rothapfel's choice, as well as the critics on the morning papers. More than a few of them actually used the same phraseology, speaking of it as "charming."

"All exhibitors," states Kineto, "can easily afford to take a tip from the way Mr. Rothapfel presented this picture. Ordinarily a one-reel subject of this nature passes under the broad description of a "scenic." Under the direction of such a showman as the manager of the Capitol it becomes a great deal more than that; it becomes what Mr. Urban intends all the Urban Popular Classics to be; a one-reel feature."

Many Acrobatic Feats in "Honeymoon Ranch"

One of the outstanding features of "Honeymoon Ranch," the five-reel Western feature which Bert Lubin is state righting, is the daring acrobatic work of Harry McLaughlin, who is co-starred with Allene Ray in this Tex O'Reilly screen adaptation.

McLaughlin makes a fast getaway by diving head foremost from the top of a high fence to his horse's back. At another time he makes a spectacular drop from the top of a house to the ground.

Arrow Plans Campaign on "The Tame Cat"

Arrow Film Corporation states that one of the most complete advertising campaigns ever inaugurated will be used in exploiting "The Tame Cat," and states that a complete line of advertising accessories of unusual attractiveness will be supplied on this production. The advertising and publicity department is at present preparing a press book which will be an exhaustive analysis of the picture. A complete line of paper, photographs, slides and novelty advertisements is also being prepared. A further announcement concerning this production, with all information as to author, cast, etc., will be made in the near future.

Little can be learned about this picture save that it is considered by Arrow officials to be one of the biggest pictures of the year. They state that it is an adaptation of a novel by one of the greatest authors of English literature, who has had several of his works adapted to the screen with marked success. They claim further that this is by far his greatest novel, and that for years producers have been desirous of producing it but have hesitated due to the unusualness of the theme and situations it was thought that it would be impossible to adapt this to the requirements of the motion picture drama. Production was made by Dramafilms, Inc., under the direction of Will Bradley, the man who picturized and directed "Bitter Fruit," and the Arrow states that in "The Tame Cat" he has given to the screen one of the most notable productions in motion picture history.

Cartoonist M. T. Ross to Draw for Screen

The latest cartoonist to heed the call of the screen is M. T. Ross, creator of "Mamma's Angel Child" and other drawings which, for the past fifteen years, have appeared in the Chicago Tribune and many of America's leading newspapers.

Mr. Ross, widely known as "Penny" Ross, and Will M. Hight, veteran showman and publicity expert, who has been connected with a number of leading production companies, plan to put out a series of one reelers to be entitled, "Esther Starring Series of Animated Cartoons, by the creator of "Mamma's Angel Child." The first release has been fixed for December 1st and one will be release each week thereafter.

Merit Film Exchange of Chicago will distribute the series through the state right market and report that already more than forty-three percent of the United States territory has been disposed of.

"Hired and Fired" to Be New Hallroom Comedy

"Hired and Fired" the first release of the new series of the Hallroom Boys comedies, which was directed by Henry Kernan is now ready, announces Jack Cohn of the C. B. C. Film Sales Corporation of New York, which is now offering them to state rights buyers.

"Wrong Woman" Popular in New York

"The Wrong Woman," Ivan Abramson's latest release is being rapidly booked throughout the metropolitan territory, according to reports. Already it is being played at all the upper Broadway houses. It has been booked on the M. and S. Circuit with houses in New York and Brooklyn and in various other theatres in the district.

For the opening showing of the production, Director Abramson secured the personal appearance of Olive Tell at the Regent theatre last Friday evening. Miss Tell appeared as the star of the production and was warmly welcomed by the fans. She told of her work on the screen and of her pleasure in being able to work with such a versatile director as Mr. Abramson, "who wrote, directed and produced his own pictures."

Hugo Ballin to Produce Eight Films a Year

With his first independent production, "The Honorable Gentleman," scheduled for release by Hodkinson, Hugo Ballin's plans for future activities are being carefully formulated and shortly will be put into effect. Increased capitalization of Hugo Ballin Productions, Inc., will bring about an expansion of activities in keeping with his aims.

This year, it is announced, there will be eight productions, made possible by two units. One-half of the output will be directed by Hugo Ballin himself, and the remainder will be personally supervised by him, with another director in immediate control.

He has acquired the rights to four stories and is putting the finishing touches on the scenario of his forthcoming production.

First of C. B. C. Series is Announced

"The Mormon Trail" is the title of the first release of Star Ranch Westerns, now being offered the State Rights market by C. B. C. Film Sales Corporation of New York. Star Ranch Westerns are offered in a series of twenty-six two-reelers, one every two weeks.

"Baseball Scandal" Popular in Chicago

"The Great Baseball Scandal," the single reel slow motion photography exposure of all principal plays in baseball, offered the State Rights field by C. B. C. Film Sales Corporation, is said to have created a sensation in Chicago where it has been booked in the State street and other first run houses by Celebrated Film Corporation.

"Below the Deadline" Has Special Music

Max Winkler, one of the best known musicians in New York, has prepared a music cue sheet for Ascher Productions, Inc., "Below the Deadline."

Inter-Ocean Starts 6th Year

Export Company Shows Enormous Growth in Five Years

ROUNDING out five years of activity as a motion picture organization, during which time it has grown from a small idea to a gigantic enterprise, Inter-Ocean Film Corporation, with its production and distribution plans for the 1920-1921 season completed, embarks this month upon its sixth year as an export institution.

On the occasion of its sixth anniversary, Paul H. Cromelin, president of the company has prepared a special statement, representing a resume of Inter-Ocean's activities during the past five years of its history. The statement follows:

"When the Inter-Ocean Film Corporation was organized five years ago, it defined its policy as a motion picture export organization specializing in the distribution of a high-grade American films and motion picture accessory products in foreign markets. In explaining this policy, the Inter-Ocean Film Corporation realized that the American producer who conducted a business largely confined to national boundaries, usually concentrated his sales efforts towards domestic distribution, and gave little or no attention to the foreign film market. The organizers of this project also knew that the American producer would be quick to perceive the benefits of such a company.

"That was five years ago. At that time the Inter-Ocean Film Corporation occupied an insignificant suite of offices in the Candler Building. This month, as it enters upon its sixth year of activity, the expansion of its business has necessitated the exclusive use of an entire five-story building.

"Five years ago, the foreign film market, its scope and possibilities were unknown to the American producer. Today, it represents a vital adjunct to his business. Inter-Ocean Film Corporation, acting as the medium through which foreign buyers were enabled to obtain exclusive territorial rights to American productions, with pardonable pride, feels that it has played no small part in the development of foreign trade in behalf of the American producer.

"In the execution of contracts calling for the distribution of American films in foreign markets, the Inter-Ocean Film Corporation has always maintained that American producers need the co-operation of an established export organization equipped with the necessary resources to render a genuine foreign sales service— profitably.

"Besides its activities in the exportation of American-made films into foreign markets, the Inter-Ocean Film Corporation was also instrumental in bringing to America the best cinema offerings made by our foreign confreres. The company has encouraged the importation of foreign-made productions, and feels that there is a market in America for high-grade pictures, irrespective of the source of manufacture.

"The Inter-Ocean Film Corporation has also blazed the trail for the distribution of American-made motion picture accessory products in foreign countries. With a varied assortment of accessory products including such articles as motion picture machines, studio equipment, carbons, motor generators, incandescent lamps, carbon adapters, rewinds, film cabinets, stripping flanges, film reels, fireproof film boxes, copper terminals, metal film carrying cases, condensers, lenses, spotlights, screens and a score of additional products, it has come to the fore as a potent factor in internationalizing the motion picture industry."

Gallos Opens Big Campaign

NEXT week will see the City of Chicago awhirl in one of the most, if not the most extensive civic campaigns ever conducted in its history, according to Equity pictures.

The movement for the prevention of accidents on city streets—always a popular cause—has been begun by the Chicago exchangeman, Aaron M. Gollos, who will be ably assisted by his associate and brother, Abraham Gollos, and will be conducted in connection with the Equity six-reel feature, "Keep to the Right," starring Edith Taliaferro.

Electric signs and banners on elevated platforms of Chicago, automobile pennants and stickers, signs on all prominent street corners, slides in motion picture houses, billboards, window cards, signposts, pasters, tags, buttons—every conceivable device of publicity and advertising, will characterize this sweeping campaign. From all indications, the face of Chicago will resemble one grand "Keep to the Right" sign.

Naturally enough, the sanction of the police authorities was first secured. Then the co-operation of the Board of Health, all the welfare and civic organizations, the business and fraternal associations, was enlisted, thus making the drive something of a city affair, and by no means a commercial scheme to draw patrons to the picture. For the first two days, the public will know nothing of the connection between the safety-first drive and the Taliaferro picture. This will be revealed on the third day of the campaign, when all signs will bear a footnote to the effect that Edith Taliaferro is the star in the picture whose slogan they have been following.

Permission of the police to display the traffic signs on thoroughfares was an easier matter than at first supposed, as Chicago road signs read "Keep to the Right" anyway. All that was necessary was to supply additional signs to the city authorities gratis. As Chicago is a strong safety-first center, and drives of this kind a frequent custom, Gollos' suggestion was apropos and welcomed with open arms.

The fact that the picture "Keep to the Right" has nothing to do with traffic, excepting one particular scene where one of the heroine's lovers plunges over an embankment in his car, from which predicament he afterwards escapes, does not alter the effectiveness of the tie-up. Once the public will come to see the picture, Gollos is convinced they will be glad that they were led to do so by the campaign.

Of no little importance is the newspaper publicity that has been promised to put the drive over. A gala parade is being arranged in behalf of the safety-first movement and the banners and standards will all read "Keep to the Right."

Billy Fletcher and Violet Joy, who are being featured in the Spotlight Comedies for release by Arrow

Three scenes from William A. Brady's new melodrama "Life" adapted from the stage by the same name, in which Arlene Pretty, J. H. Gilmore and other well known picture players have important roles

S-E Enterprises Have "Cowboy Jazz"

S-E Enterprises announced this week, that they will market a two-reel special feature entitled "Cowboy Jazz." It was made under the auspices of the Benevolent Protective Order of Elks. "Cowboy Jazz" presents the World's Championship Cowboy Sports, in which the most expert ropers, riders and daredevils of the West perform a variety of hair-raising stunts.

The picture was acquired from Fred Salinger, of Chicago. Marketing on the subject will begin next week.

Reelcraft Will Handle Health Series

"The Little Home Nurse" series of two reel semi-comedy instructive dramas, based on the stories and scenarios of Doctor Showalter, will be distributed through the Reelcraft Exchanges in New York, Chicago, Indianapolis, Milwaukee and Cleveland, according to an announcement of that company.

Reelcraft will not distribute the series nationally, purchasing the series only for its own exchanges in their respective territories.

"Lone Hand Wilson" Is Completed

"Lone Hand Wilson," a five-reel western drama, starring Lester Cuneo, was received at the home office of the Capital Film Company, Chicago, this week. The story is by Wm. S. Piggott. It is said to be an intense drama of the great outdoor west, full of action, heart appeal, suspense and thrills with a climax which is immensely spectacular.

Good Cast and Settings in Hugo Ballin Film

In "The Honorable Gentleman," Hugo Ballin's first independent production, a strong cast will be seen, including such popular players as Mabel Ballin, Rockcliffe Fellowes, Togo Yamamato and little Charlie Fang. The settings, it is said by all who have seen them, are noteworthy for their technical perfection as well as their artistic beauty.

The Small Exhibitor's Problem

EDWARD KRAUPA, president of the Monarch Film Corporation, of Philadelphia, in an interesting letter to the MOTION PICTURE NEWS, gives as his belief that high rentals are one of the serious problems confronting the small exhibitor to-day. But Mr. Kraupa goes further than merely giving the evil—he gives what he believes is the cause of the evil. "There is only one way to rid the small town manager of exorbitant rentals," writes this wide-awake exchange man, "and that is by lowering the salaries of the stars. Bless their million-dollar hearts, where is there another business on the earth that would think of such salaries! And, to come down to earth, wouldn't just about half of that salary do these stars? Investigate their previous earnings before they entered the moving picture game. Why I know of one comedian who receives more than a million a year that played in this here slow town of mine for about thirty dollars per not so long ago."

Mr. Kraupa starts off his letter in a way that warms an editor's usually-frozen heart. "Quite interesting to me," is the cheering introduction, "and it must be the same to others, in reading the different trade journals, how they all are going to aid the independent exchanges. But I take off my hat to the MOTION PICTURE NEWS as the first in the field for the independent exchange. It is really amusing to see how the other trade journals are trying to follow you, but you surely do keep ahead, and good luck to the original booster of the independent exchange.

"The fact is, you must realize, that the MOTION PICTURE NEWS belongs to *me* and other subscribers. It does not belong to you. Keep up the good work and keep the others hustling trying to catch up to you. They can't do it."

Mr. Kraupa has been in the show business for twenty years. In that time he has had the distinction of being arrested many times for blocking traffic in his advertising. "I paid many fines of $50," he states, "but it was worth all I paid.

"In regard to advertising, I believe that window cards, newspapers, heralds and weekly programs are the best ads. possible. I would advise manager to omit such cheap ads. as lotteries, selling books, giving presents and all the other rot. It cheapens your theatre as well as the shows."

Mr. Kraupa ends with a dire protest against the complaints that are ever lodged. against the exchange manager. "He is *always* wrong," he states, "the booker *always* makes mistakes; cashiers *always* forget that the exhibitor paid him long ago; and repair girls *always* give out the films in bad condition. Of course the manager of the theatre is always right, he always returns films on time, never ruins them, and never owes money."

Mr. Kraupa's final word is almost as good as his first. "Here's good luck," he writes in final benediction, "to the best of all our journals—MOTION PICTURE NEWS."

Arrow to Release First Jack Hoxie Feature

Arrow Film Corporation announce an early release of "The Man From Nowhere," the first of a series of features to be made by Ben Wilson starring the dare-devil of the screen, Jack Hoxie, whose latest serial "Thunderbolt Jack" is meeting with success throughout the country.

The Sales Department of the Arrow Film Corporation states that there is a great demand for this product and that a number of territories have already been closed.

U. S. Navy Will Screen Kineto Subjects

Arrangements were completed this week between the Kineto Company of America and the film division of the United States Navy whereby the entire output of Kineto will be shown to all the boys in the Navy—both at sea and at home.

All the Charles Urban's Movie Chats, the Kineto Reviews, the Urban Science Series and the Urban Travel Series, will be made part of the motion picture programs of the U. S. battleships and the home stations.

The officers in charge of the Navy Division of Films expressed themselves as delighted at having procured such a great amount of quality pictures.

Flannagan and Edwards Comics Available

Flannagan and Edwards, of vaudeville fame, who have won a new reputation for themselves in films by means of the Capitol Comedies produced by the National Film Corporation of America and released through the Goldwyn Distributing Corporation, are starred in the half dozen latest Capitol Comedies released.

Nearby all of the recent Capitol Comedies have been written by Harry Wulze and directed by Mark Goldaine.

Rose Tapley Returning to Motion Pictures

Rose Tapley, one of the Vitagraph Company's favorites of a few years back, has been engaged by American Cinema Corporation to play a prominent role in support of Mollie King in "Her Majesty." She is now at work under the direction of George Irving, at the Biograph Studio.

In "Her Majesty," Miss Tapley plays the role of a society woman, the foster-mother of the star.

Rosemary Theby, now working in "The Connecticut Yankee in King Arthur's Court."

CURRENT RELEASES

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S The SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BLACKMAIL
By Lucia Chamberlain - Starring VIOLA DANA

BUSTER KEATON in ONE WEEK - CONVICT 13 & THE SCARE CROW

COMING

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman & Walter Percival ALL STAR CAST

JACK LONDON'S The STAR ROVER
ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

THE FOUR HORSEMEN OF THE APOCALYPSE
By Vicente Blasco Ibanez ALL-STAR CAST

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST

METRO PICTURES CORPORATION

Based upon ARTHUR STRINGER'S novel, "The Waffle Iron" as published in McClure's Magazine. Scenario by A.P. YOUNGER. Directed by Ph. E. ROSEN

JURY IMPERIAL PICTURES Ltd., Exclusive Distributors throughout Gt. Britain
SIR WILLIAM JURY, Managing Dir.

NIGHT LIFE IN NEW YORK
& A GIRL WHO NEARLY PAID
Your audiences will be thrilled by the vivid Picture-drama of Greenwich Village Life..
ARE ALL MEN ALIKE?
Starring the Beautiful
MAY ALLISON
METRO PICTURES CORPORATION

THOUSANDS

OF THEATRE-GOERS AND EXHIBITORS AGREE WITH YOU, MR. COCHRANE..

Universal Film Manufacturing Co.

R.H.COCHRANE
VICE PRESIDENT

EXECUTIVE OFFICES

NEW YORK Oct.20,1920.

Mr. W. E. Atkinson.
Metro Pictures Corp.,
1476 Broadway,
New York City.

My dear Mr.Atkinson:

I want to thank you for two reels of the heartiest laughing I have ever enjoyed,in seeing your Buster Keaton "One Week" picture.Some of the boys in the office who are so callcused about pictures,especially comedies,that we call them the death-watch,sat in with me and chuckled without a let up.The whole thing is a scream! Some time when you can spare another Keaton print I'd like to have the fun of seeing it.

Yours with best regards,

Bob Cochrane

METRO

PICTURES CORPORATION

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

The announcement of the new production policy to be enforced by Famous Players-Lasky Corporation has called forth enthusiastic endorsements from prominent figures in the industry. Cecil DeMille sees in the new policy the "beginning of a new and greater era of motion-picture productions." "This plan," continues Mr. DeMille, "will inevitably result in pictures incomparably superior to past productions. The new system assures directors of the finest actors and actresses, while similarly insuring stars of the highest quality of directorial ability."

Sir Gilbert Parker, in addressing Jesse L. Lasky on the new production policy, says: "Permit me to say that I think your new production plans embody the quintessence of modernism in motion-picture making and that never in the history of the screen has anything so revolutionary or so calculated to advance the art been undertaken."

Following the announcement of the new policy, Dorothy Dalton expressed the following note of approval for the new idea of assembling stars in the one production:

"I think all thoughtful artists should be more concerned with the parts they play and the stories they help to portray than with the fact that others may share stellar honors with them.

"You may count on my staunchest co-operation, and I am waiting eagerly for news as to the part I am to play first under the new plan."

"Held in Trust" Well Received on Coast

Liberal praise for Metro's presentation of "Held in Trust," the story of high social life and financial intrigue, starring May Allison, is given by newspaper critics of Los Angeles, Cal., according to a statement from the Metro headquarters. This picture, adapted for the screen from the story by George Kibbe Turner which appeared in The Red Book Magazine, was shown at Tally's theatre for the week commencing October 9.

The reception given this production at its showing on the West Coast is taken by Metro officials to indicate that it will prove one of the successes of the year and that the readers of the story in magazine form are eager to see it in picture form.

A big scene from "The Sins of Rozanne," adapted from the Cynthia Stockley story. Ethel Clayton is starred. It is to be a Paramount picture.

"Doug's" Latest is Ready

"Mark of Zorro" Set for Release on December 5

"THE MARK OF ZORRO" has been selected as the title for the fourth Fairbanks' production, to be released by the United Artists Corporation, the release date having been set for December 5th, according to the announcement made by Hiram Abrams, president of United Artists, this week.

The Fairbanks Studio is all enthusiasm over this production and at a pre-review of the picture in Los Angeles this week the critics and newspaper men who viewed the production are said to have declared it to be without mental reservation the best picture "Doug" has ever made, excelling every production he previously presented. Much of this success is due to some extent to the story by Johnston McCulley, "The Curse of Capistrano," which appeared in the "All Story Weekly" Magazine, from which the picture was adapted, and beside it being consistently dramatic, it is said to be filled with swift, bristling action, a wholesome, gingery mixture of melodrama and vigorous comedy, crammed full with whirlwind thrills, suspense and irresistibly funny angles, with never a let-up in its headlong pace from the very start to the rip-roaring punch that packs the climax with a tremendous wallop. "Doug" performs a multitude of neck-breaking, agile stunts, wears his infectious smile, and throws such a tremendous amount of devil-may-care "pep" into the dual role he portrays that everyone that has thus far seen the production hails the performance as his best screen offering.

The background of the story is centered around early Southern California of nearly a century ago, when its destinies were zealously guarded by the Spanish settlers. History records the occasions when the Spanish emigrated to the southwest of North America in a climate somewhat similar to that of their native country. A replica of the entire City of Los Angeles, as it existed during those stirring days, was constructed at a stupendous outlay. Over one hundred genuine types were secured for the purpose of realism. They can be seen in the picture attired in their native costumes and pursuing their usual vocations. In fact, every incident to the most minute detail has been given the most careful attention.

It is a dual role that Fairbanks is called upon to essay. As Don ergy. There is a girl in the story that really furnishes the strong love interest.

With Noah Beery, Robert McKim, Charles Hill Mailes and Marguerite DeLaMotte, his leading lady, collected in his cast, Fairbanks has left nothing undone to assure the public the best obtainable in motion pictures. Fred Niblo directed the production.

"Over the Hill," the William Fox special now playing at the Central Theatre, New York City, continues to attract crowds in large numbers. The services of a special policeman has been required to keep the long lines outside the theatre from blocking the traffic, says a report from the William Fox headquarters.

Despite the immense crowds attending the picture during the first week following its premiere on September 19, the eighth week of its Broadway run and the third week of its run at the Central theatre finds the line of ticket-purchasers longer than ever. The "S. R. O." sign is invariably displayed at least thirty minutes before each performance and the choice seats are invariably disposed of forty-eight hours in advance, declares William Fox.

Wanger Head of Paramount Production

In a reorganization of the production forces of the Famous Players-Lasky Corporation which aims to bring the varied production activities of the company under a more centralized control, Jesse L. Lasky, first vice president in charge of production, has appointed Walter F. Wanger general manager of production, with control over all the company's production units in the East, Los Angeles, London and India.

By Mr. Wanger's appointment the producing centers of the company will look to the New York office more than ever before for general guidance and supervision. From the New York office will be handled the general production policies of the company, as they apply to London, Hollywood and Bombay as well as the Eastern studios.

Mr. Wanger will leave next month for a brief trip to Hollywood to inspect the Lasky studio. In the spring he will go to London and sometime next year will visit the new Famous Players studio in India.

Pathe Appoints Eastern District Manager

Robert Smeltzer, for some months manager of Pathe's Washington office, has just been appointed Eastern district manager of the Pathe distributing concern. He will oversee the work of Pathe branches in Albany, Buffalo, Boston, New York, Philadelphia, Pittsburg, Washington and Newark.

Percy Marmont, who supports Norma Talmadge in "The Branded Woman," a First National attraction

Vitagraph Teaser Results

"Dead Men Tell No Tales" Brings Queer Results in Press Make-Up

VITAGRAPH'S nation wide teaser campaign for its forthcoming Tom Terriss special production, "Dead Men Tell No Tales," which is now nearing release, has brought some surprising results according to that company. White on black slugs have been used in the campaign, with the straight announcement that "dead men tell no tales," and without a word to indicate what it meant. Usually they have taken the run of the paper, and not always has the make-up man given any particular attention as to just what matter they followed. For instance:

A physician's card appeared in the Brooklyn Eagle, announcing his removal to a new office. It was followed immediately in the column by the unexpected statement: "Dead Men Tell No Tales."

A table d'hote dining place in New York advertised "all you can eat for $1.25," followed by this grim assertion: "Dead Men Tell No Tales."

Somewhat ominous seemed the suggestion carried by the white lettering of the black slug when it followed a patent medicine advertisement in a Providence, R. I., paper which promised "instant relief."

"Learn to drive a car in three lessons," was an advertisement which would have looked better without the following: "Dead Men Tell No Tales."

One of the most shocking juxtapositions was that in which some well meant but somewhat over-enthusiastic "Health Hints" ended just above the slug: "Dead Men Tell No Tales."

Marked copies of newspapers containing just such "breaks" are reaching Vitagraph's General Offices at 469 Fifth Avenue in large numbers. The campaign was not limited to one locality, but included the important daily and trade papers in all parts of the country.

Ray Borrows Christie Star

Laura LaPante to Be Leading Lady in Charles Ray Picture

FOLLOWING the completion of her work as leading woman with Charles Ray in "Forty-Five Minutes From Broadway," to whom she was loaned by the Christie Film Company for that particular picture, Dorothy Devore is again at work at the big two-reel comedy plant and is to have prominent roles in a number of pictures which will be released through Educational Exchanges.

However, barely has Miss Devore returned to her regular employers than Ray borrowed Laura La Plante from Christie to be his leading woman in another picture. Miss La Plante scored a big hit with her appearance in the "Jiggs" comedies and she is to have featured roles in Christie pictures when she completes the Ray film.

Mr. Christie is not adverse to lending his players on occasion for big features, since he believes that this broadens their experience and also affords them a considerable amount of additional publicity.

Miss La Plante has already won many favorites by her past work, and it is expected that she will as many more in her forthcoming Ray picture. Her selection by Charles Ray is taken as another proof that when Mr. Christie picks beauties for his companies, they are beauties in every sense of the word, as well as excellent actresses.

Strand Sees "Torchy" Hines

Youthful Star of Comedies Makes Personal Appearance in Brooklyn

JOHNNY HINES, portrayer of Sewel Ford's redheaded office boy in the Torchy Comedies, is scoring a success this week with his personal appearance at the Strand theatre, Brooklyn, in connection with the showing of "Torchy In High," his third two-reeler made by Master Films, Inc., and released through Educational Exchanges.

While New York audiences are fairly familiar with personal appearances and are not so easily impressed as others, the manner in which this one was staged is said to have scored an unusual hit. "Torchy In High" centers around an automobile and Torchy's efforts to see Vee, the heroine of the Ford stories. Eventually Torchy recovers the car which he is responsible for disappearing and the final scene shows Auntie telling Torchy that he is welcome any night at her home but that the lights go out at ten. And Torchy stretches out his hands and replies: "I'll be there at ten."

Just at the conclusion of the picture, Edward L. Hyman, managing director of the Brooklyn Strand focussed the spotlight on Hines, standing in the orchestra, costumed as he was at the end of the picture, and standing in the same position with his hands outstretched. After the applause that greeted him the star told a number of stories, carefully avoiding the usual "star stuff" and confining his talk to topics of the day. He was seen every evening during the week.

According to Educational the reports from exhibitors that these comedies pick up business as each one is shown, and that every release shows a healthy gain in box office returns over the one that has just gone before.

According to Mr. Hyman, he has never shown a series of comedies that have made a success exceeding that of the Torchys at the Brooklyn Strand.

Announces Changes In Field

Numerous Transfers and Additions Effected Recently by Paramount

AS the result of readjustments that have been in progress during the last two months, Claude Saunders, director of exploitation of Famous Players-Lasky Corporation, has announced changes in the personnel of the corporation's field representatives that have been effected.

John McConville, formerly attached to the Boston Exchange, has been transferred to Buffalo, where he and Albert S. Nathan will work together. Eli M. Orowitz, formerly of Detroit, takes over the district included in the Philadelphia Exchange, while Leslie F. Whelan, formerly in southern territory, has been shifted in the Detroit post. Oscar A. Doob, until recently at the Cincinnati Exchange, is now at Chicago, co-operating with Dan Roche as exploitation representative for that territory. Norman Peel, formerly attached to the Albany Exchange, has been promoted to the Portland, Ore., territory. S. G. Sladdin has been transferred from Omaha to Boston and Charles L. Winston, formerly at the latter exchange, has gone to Salt Lake City.

Several new exploitation representatives have been added to the staff: R. C. Gary, formerly Goldwyn representative at Kansas City, is covering the Omaha district for Paramount; Fred V. Greene, Jr., has been appointed to the Denver Exchange; Abner Robinson is exploitation representative at the New York City Exchange, and Harry E. Swift has taken up the duties at Albany.

The positions at the other exchanges are being retained by veterans on the staff as follows: Frank A. Cassidy, Cincinnati; Norman H. Dixon, Des Moines; Charles E. Raymond, St. Louis; John Goring, Kansas City; John Howard, San Francisco; Paul Morgan, New Haven; Albert Nathan, Buffalo; Herman Phillips, Washington; Daniel Roche, Chicago; Elmer Rutter, Pittsburgh; Monte Rice, Los Angeles; Wayland H. Taylor, Seattle, and Fred Walters, Cleveland.

Walter Lindlar, formerly exploitation representative at Minneapolis, is at the home office of Famous Players-Lasky Corporation as assistant director of exploitation.

Dougherty Engaged for Alice Lake Film

Jack Dougherty has been engaged by Metro to inject his "red-haired personality" into Alice Lake's first special production as a full-fledged Metro star. The picture is entitled "Mother Love."

Wesley Ruggles was added to the Metro directorial staff solely to direct this picture.

Alice Lake, during one of her customary hikes, located an ideal spot in the San Bernardino Mountains for the honeymoon scenes that open the picture. As a consequence the cameras have gotten into action far above the clouds on the initial scenes, and Miss Lake has added the title of "location scout" to that of star.

Dead Men Tell No Tales

J. S. Woody Anticipates Realart's Plan Will Be Big Success

ees In It Solution of the Problem of Supply to Small Town Exhibitor

THE present indications are that Realart possibly has found the solution to the blem of supplying the needs of small town exhibitor on a basis ich is fair to him and satisfac- y to the distributor."

This statement, issued from the ılart Pictures Corporation head- rters, is the response to inquiries arding results of the demonstra- ı which that corporation now is king with a new selling plan. s plan, as previously explained THE MOTION PICTURE NEWS, in- ves the distribution of certain cial features without advance ments, fixed rentals or percen- e guarantees, solely upon the un- standing that the exhibitor shall for the productions what he iestly finds them to be worth, af- he has run them.

I do not wish at this time to ımit myself definitely regarding results," said J. S. Woody, Real- general manager, in an exclusive rview this week with THE MO- N PICTURE NEWS, "but it cer- ily looks to me as if most of the dicted objections to our plan e vanished into thin air.

Exhibitors will appreciate that ny internal difficulties had to be rcome as a preliminary to ting into effect a scheme as radi- and revolutionary as the one we fathering. The objection which ieard most often at the outset that the plan was wholly e-sided, and that he would only a fraction of what the pic- es ought to bring.

This argument came from all rters. Strangely enough, exhibi- s themselves were among those o advanced it. But bluntly, the position was that we would be ated—that the motion picture ustry was not ready for a selling n based on honor.

Some time before we decided to lertake our domonstration, the position was outlined to a num- of leading men of the industry. 'You will get responses, prob- y,' one of them told me, 'but not m the reputable exhibitors. I do think the present situation in the ustry demands such methods. ey invite dishonesty.'

'I cannot tell you the name of s man, because he exacted a mise that he would not be quoted ring, I presume, that we might dertake to construe his criticism o an endorsement of the plan. s argument, however, I am frank say, was all pessimism, reflecting inference both on the good faith our proposal and the good faith exhibitors generally.

'Of course it is obvious that we ve not been influenced by such guments. Nor has the exhibitor. ir supreme confidence in the good th of the men on whom we are pendent for existence has been lly justified from the outset of r career. In fact, had our prev- ıs business relations with our cus- tomers not been entirely satisfactory from our point of view, the present plan never would have been considered—it would at best have been an experiment rather than a demonstration.

"I believe, moreover, that the average exhibitor to whom our proposition has been made has accepted it at its face value. Of course, there has been criticism. We have been told that the pictures selected for the test must be 'lemons,' otherwise we would not be willing to 'give them away.' As a matter of fact, we were told that be persons to whom the plan was outlined prior to its adoption.

"Of course argument of this sort is advanced thoughtlessly. A man who has poor fruit to sell doesn't let you take it home, cut it open, and then pay him what you think it's worth. His policy, if he is in that sort of business, it to get his money before you discover that you have purchased rot. It's obvious enough, I think, even for a blind man, that Realart is not going to collect much for pictures after they have been run unless those pictures have proven real value at the box office Our plan would not be worth two rusty hoops on a bulging rain barrel unless the pictures offered measured up to requirements. And that statement applies both to our expectations of revenue and to the value of the plan as possibly affecting future sales policies.

"As a matter of fact one of the productions offered under the honor plan—Allan Dwan's "Soldiers of Fortune"—has been well up among the five leading revenue producers of the past season. The other two—Mr. Dwan's "Luck of the Irish" and Emil Chautard's "The Mystery of the Yellow Room"—had been far better than average special feature revenue producers at the time our new plan was put into effect. We certainly never could have sold the idea to Mayflower Photoplay Corporation, the producers, if that corporation had not been convinced that past performances of the productions as box office attractions justified the belief they would make more money on a value-testing basis than through fixed-in-advance rentals.

"Neither do the returns indicate many exhibitors have taken the attitude that we have any thought of 'giving pictures away.' We never have proposed anything of the sort, although one of the trade journals did so head its story of the plan. As a matter of fact, all we have undertaken is to eliminate the usual bargaining over what the price should be. There is a price, and it is very emphatically stated to be the sum which the picture honestly earns. Instead of trying to forecast what this will be, missing the mark in some cases and hitting it in others, we are leaving it to the exhibitor to determine.

"But this sort of argument seems funny now, in view of what has already been achieved. The evidence at hand is a blow in the mid-riff to anyone who was hanging around seeking satisfaction of piping 'I told you so!'

"I hope within a comparatively short time to be able to furnish THE MOTION PICTURE NEWS with a statistical record of results. Just now, I'm principally interested, however, only in one phase of the demonstration—the attitude of exhibitors in the smaller towns and cities. It was on behalf of these that the plan was put into effect and I have been very carefully watching results. Also, I have been noting the response from the small subsequent run houses in the larger cities, and I find, as was to have been expected, that their interest is no less encouraging than that of exhibitors elsewhere.

"Here's a report, for instance, from a town in Wisconsin: 'Picture was fine. If I could only keep showing this class of films ('The Luck of the Irish') I think the box office receipts would double. They had two dances and a wedding in this burg Saturday night, still I had a better house than I thought I would. Everybody liked the film.'

"'I realize I am not paying you what you ought to have for this kind of picture,' says one small town exhibitor. 'I took in $18.27 and sent you $10. My express, tax, operator, piano player was $4.08, and my rent, light and other expenses come out of the balance, $4.19, so believe I am treating you fairly.'

"And yet there seemed to be people who thought Realart would be skinned, boned and stewed, if it ever gave exhibitors a chance to fix the rental price of its pictures. Even now I can hear some of them asking: 'But how do you know they are telling the truth?' Well, that needn't worry anyone except Realart, but I'll assure you we have a pretty fair idea of what returns ought to be in a given town—anyway, we *think* we have when we're quoting prices. Moreover, there's another point to be considered in figuring the results of a campaign like this: Realart never has taken any other attitude than that it was entitled only to its honest share of a picture's profits.

"One exhibitor tells us: 'We spent $4 for heralds and line cuts and are deducting that from the gross receipts and splitting fifty-fifty with you, we standing the express charges both ways and house expenses.'

"What is fair rental? Has this exhibitor a selfish point of view? Would he have booked *any* picture, on a contract basis, under a pledge to split fifty-fifty?

"Listen to this: 'The picture was very good ('The Mystery of the Yellow Room') and I wish I could send a check for double the amount as I feel it wouldn't be any too much. I am enclosing one-half our receipts, also war tax.'

"A Virginia exhibitor says: 'I think fifty-fifty is a fair basis.' Another one writes: 'Enclosed please find a check for fifty per cent. of the door receipts for October 9.'

"There are scores more just like this; I am running through the reports at random. In fact, fifty-fifty returns are more nearly average than exceptional. There have been any number of instances in which exhibitors of the smaller cities and towns have paid us in excess of seventy-five per cent. of gross receipts.

"Some of them request, as did one in Minnesota who sent us half his gross receipts: 'If this is not enough kindly let me know.' You can't beat that, can you, for evidence of willingness to do the right thing?

"And while I'm on this phase of the subject I want to make a confession. The campaign is giving me a better understanding than I ever had before of the troubles which beset the small town exhibitor. Not even my years of work in the field, as a motion picture salesman and branch manager, taught me as much along this particular line as I have learned from reading exhibitors' reports in the past ten days. In any theatre where only one or two shows are given daily and where normal receipts are less than $75 a day, apparently most insignificant local conditions may be factors from the exhibitor's standpoint. One exhibitor in a very small town competed one night against the wedding of the town's most popular young man—'More than fifty of our best people were there'—and he was so much disturbed by the result that he made an affidavit regarding his box office receipts. He missed those fifty people—you bet he did!—and he was afraid that we might miss them too!

"There have been innumerable long letters received expressing appreciation of our honor plan, but none more fully states the case than an exhibitor of the Middle West. 'This,' he writes 'is the first opportunity we have ever had of securing service on an absolute open booking policy where the value of the film at the box-office is to determine what the film rental shall be. I sincerely hope that Realart has a huge success with the new plan, as it denotes interest in the welfare of the exhibitors and I feel confident that it will meet with the approval of almost all exhibitors and that the majority will give Realart all they have coming as their share of the box-office receipts.'"

DEAD MEN TELL NO TALES

To Make Film Censor-Proof

Allan Dwan Recommends Plan That Is Designed to Obviate Censorship

ALLAN DWAN has a plan to settle the censorship problem. Mayflower in a statement just issued describes the mode of procedure to be followed by Mr. Dwan. The trouble in making pictures armor-proof to censorial shafts hitherto has been, according to leading distributors and exhibitors, lack of co-operation on the part of producers, says Mayflower. "But it is now set forth that the wicked ways of the censor are causing the scales to fall from the eyes of the producer," continues Mayflower. Closer co-operation between producer and sales-factor is the principle of Mr. Dwan's plan, the details of which are briefly described by Mayflower as follows:

"Mr. Dwan's idea of making a production censor-proof is first of all to submit his scenario to officials of the organization which will do his distributing. Because of their intimate contact with exhibitors and on account of censorship experience in connection with other productions, these officials will be able to point out anything that might prove to be objectionable in the finished picture. Then when the working print is complete, Mr. Dwan plans to protect himself by further anti-censorship insurance through a series of elimination previews. The first of these will be to an audience of newspapermen, whose criticisms will be sought. The next presentation will be to an audience of picture patrons, probably in some neighborhood house, who will be requested to write their opinions on printed slips distributed by ushers. The third showing will be to officials of the distributing organization, including the advertising, exploitation and publicity men. After each showing the suggested changes will be taken under consideration by Mr. Dwan and by discreet and judicious editing it is believed that the finished production will be as adamant as armor-plate to censors."

Strong Cast in Fox Serial

Edward Roseman, Edna Murphy, John Walker and Eva Balfour in Line-Up

WILLIAM FOX reports that a high-class cast has been selected for his second serial, "Fantomas," which is rapidly nearing completion at his big studio in New York and which is to be released to follow his first serial, "Bride 13," now being shown throughout the country. "Fantomas" will be in twenty episodes; "Bride 13" is in fifteen.

The story of "Fantomas" revolves around the activities of the arch criminal, Fantomas. This character is portrayed by Edward Roseman, who appears as Ali-Ben Saba, the Mahdi, in "Bride 13." He has been in fourteen Fox features. His work in "Bride 13" will ensure a big welcome for him in the Fantomas serial, declares William Fox.

Edna Murphy plays the little girl with the pretty curls in "Fantomas." She and her sweetheart, Johnnie Walker, do some wonderfully stirring stunts in the serial. Edna's last work for Fox before this was with George Walsh in "Dynamite Allen," a production not yet released. Johnnie Walker is well known in both stock and on Broadway. Johnnie began his screen career with Edison and not only acted but directed.

Eva Balfour plays the assistant to the devilish Fantomas in the serial. Eva is a well-known British stage and screen star. She came to this country to broaden her experience. The "Fantomas" serial in which she will be featured is her first introduction to American methods. Those who have seen her work declare she will have a big fan following here when the serial is released.

Others prominent in the cast are John Willard and Lionel Adams. Adams has had a long career as leading man on the stage and in pictures.

Edward Dedgwick, who is directing "Fantomas," has had a long experience in pictures, as a scenario and continuity writer, assistant-director and director. He is putting his stunts in at every opportunity—saving a big one, of course, for the end of the episode, declares William Fox. He has a wealth of water stunts and thrills already completed, and is now using lions, tigers and alligators. He has some motorboat incidents that are declared by Fox as hair-raising. It is stated that in one of these some of Fantomas' crew, going sixty miles an hour in a motorboat, pick Edna Murphy from the water by merely catching hold of her arms and jerking her into the boat.

A catchy scene from "The Huntsman," a Fox comedy starring Clyde Cook, the inimitable.

Bobby Vernon in a scene from "Going Through the Rye," a new Christie comedy released by Educational Exchanges, Inc.

"Edgar" Series in Demand

Exhibitors Are Giving Them Heavy Advertising and Exploitation

BOOTH TARKINGTON'S boy character, Edgar Pomeroy, is proving a very lively youngster as translated to the silver sheet by Goldwyn. Exhibitors are snapping up these two-reel human and natural-to-boy-life comedies as fast as they can be made and released. They continue to treat them as features, giving them nearly as much advertising and exploitation as they do to big specials.

Out in Chicago the manager of Barbee's Loop theatre got a tie-up with the Peter Rabbit Club of the Chicago American for the fourth picture of the series, "Edgar Takes the Cake," which obtained for it more publicity than was gained for the featured attraction. At a special afternoon performance of "Edgar's Hamlet" for children, given at the California theatre at Venice, Calif., the theatre was swamped with children. And so it goes wherever the "Edgars" are shown.

The sixth picture in the series, "Edgar Camps Out," is now in all Goldwyn branch exchanges and is being booked faster than any of the previous releases. It tells in Mr. Tarkington's best humorous vein of the adventures that befall Edgar the night he slept in a very much home-made tent which he rigged up in the back yard of his father's home. Charming little Lucille Ricksen, Buddy Messenger, John Cossar, Virginia Madison, Nick Cogley and Lucretia Harris appear in this number.

In the meantime "Edgar, the Explorer" is completed, ready for the trade, and two later episodes have been photographed out at the Goldwyn Culver City studios.

Playwright with Paramount

Avery Hopwood, Author of Broadway Successes, to Write for the Screen

AVERY HOPWOOD, one of the most brilliant of American playwrights, is the latest recruit to the ranks of prominent dramatists and authors who have decided to turn their genius through the channel of Paramount Pictures according to an announcement by Jesse L. Lasky, first vice-president in charge of production of the Famous Players-Lasky Corporation.

Mr. Hopwood's four successful plays running simultaneously on Broadway this season have elevated him to the forefront of present-day playwrights, and it was this noteworthy achievement, or group of achievements, backed by a long record of theatrical hits, that led Mr. Lasky several weeks ago to open negotiations that have eventuated as above noted. Mr. Hopwood, it is stated, has just arrived in Hollywood, Cal., and will start at once at the Lasky studio on a course of training in the technique of motion picture production, after which he will devote his attention to the writing of screen plays.

His first play, "Clothes," was produced at the Manhattan theatre, New York, in September, 1906.

About five years ago he wrote "Fair and Warmer," the record-breaking farce-comedy which the Selwyn's produced and which is still being played to crowded houses on the road. Last season he registered in collaboration with Wilson Collison two more smashing comedy hits with "Up in Mabel's Room" and "The Girl in the Limousine," both produced by A. H. Woods and followed then with "The Gold Diggers" for David Belasco.

Victor in Pathe News on Election Night

The enterprise of the Pathe News in giving "The real news first," was never more clearly indicated than on Election Day, when virtually every first-class theatre in the United States was enabled to show pictures of President Elect Harding, his family and scenes of his home in Marion, almost simultaneously with the announcement of the Republican landslide, declares Pathe Exchange, Inc.

Ten days before election, there was shipped from the Pathe News laboratory in Jersey City, to each of the thirty-four Pathe offices throughout the country, enough copies of two "specials" to supply every high class theatre in the various territories. One told of the election of Senator Harding, and about a hundred feet of intimate scenes of himself, family, and home. The other was based upon the contingent election of Governor Cox.

Copies of each of these specials were supplied to theatres requesting them. Consequently, when word was received of Harding's landslide, the entire story in film form was immediately flashed upon the screens.

Kellerman Film Gets Vaudeville Booking

Educational Film Exchanges, Inc., announced this week that its single reel special, "The Art of Diving," in which Annette Kellerman demonstrates the feats that made her one of the most famous women in the world before the standard motion picture camera and the Cinal slow motion process had been booked through the entire United Booking Office theatres in New York City, the Keith houses in New England and the entire Orpheum Circuit from Chicago through to the Pacific Coast.

The New York bookings total 161 days and include a showing of the picture for a full week at the Palace theatre. This is said to be the first time that the Palace has shown a picture after it had already been shown on Broadway. "The Art of Diving" was featured by S. L. Rothapfel as a part of his anniversary program last week.

Thomas Meighan Leads in "The Quarry"

With the arrival of a complete staff from the West Coast studio of the Famous Players-Lasky Corporation Thomas Meighan has joined the Paramount stars who are working in the new Long Island studio of this company. His vehicle is "The Quarry" by John Moroso, a story of unusual human interest and dramatic situations which offers Mr. Meighan the role of a convict. Paul Schofield did the scenario.

The same staff surrounds Mr. Meighan as in "The Easy Road," which he recently completed on the West Coast. Tom Forman is again the director; Harry Perry the cameraman and Harold Schwartz the assistant director The cast has not been announced.

Press Reviews Hail "Kismet"

CRITICS of the New York dailies who viewed the presentation of "Kismet" at the Hotel Astor on Monday evening, October 25, received this special release of the Robertson-Cole Company with a liberal measure of praise for its success as an artistic and dramatic achievement. Mr. Skinner in the starring role was especially singled out for his notable performance, and the matter of presentation also received special comment in the reviews. Burns Mantle of the Evening Mail is quoted by Robertson-Cole as follows:

"One of the few remaining Mohicans of the drama fell last night, and Otis Skinner made his debut as a motion picture actor. I don't know that Mr. Skinner ever swore by Allah, or by the saints of Bryn Mawr, that he never, never would appear in pictures, but there were many years that he thought he never would. And frequently thought out loud.

"He was a wise actor, as it has turned out, for he now makes his initial appearance in the role God wrote for him—that of Hajj the Beggar in 'Kismet.' The picture has not yet been publicly released, and last night's showing was privately arranged by the producers.

"It is a gorgeous picture scenically, and the Knoblock story is fortunately strong enough to carry the load that is piled upon it. A richly colorful, massive and impressive background is provided by a California Bagdad that has been so carefully and so beautifully photographed that it exudes the very

Otis Skinner in "Kismet," a Robertson-Cole release.

odors of the orient. Even through the black and white tones the camera alone reproduces there are vividly suggested flashes of gold and silver and the tinted blues of the night scenes are heavy and languorous.

"But it is a pleasure to record that the outstanding feature of the production is really the performance of Mr. Skinner. Of all the native actors who have embraced the cinema he is the one best fitted by temperament and training to meet its demands. His sweeping gestures, his fine command of facial expression, his broad romantic style and his love of the impressive actorial pose, so frequently cramped upon the speaking stage, fit perfectly the pantomime of the pictures, and he is as happy as a boy out of school enjoying the freedom given him. He screens wonderfully, even in the close-ups, many of which are pictorial masterpieces."

Another New York daily which paid a high tribute to Mr. Skinner was the Evening Telegram, a paper which pays particular attention to the best things of the stage and screen. Under the caption, "Hajj the Beggar Lives on Silver Screen,' the Telegram said:

"Otis Skinner, in his happiest after dinner mood, appeared in person in the grand ball room of the Hotel Astor last night at the first presentation of himself as a screen actor in a film version of his famous stage success, 'Kismet,' by Edward Knoblock.

"Nearly all of the audience already knew him as a brilliant and virile actor. They were soon to see him as a successful film player. Robertson-Cole have made a superb film of 'Kismet,' which proved to be all that Mr. Skinner promised in his speech. The story lends itself admirably to the screen when it is told with much more magnitude than the regular stage of the theatre affords.

"Here is revealed that Bagdad of old, through which Caliphs wandered in disguise, a city of dreams and as populous as the Arabian Nights would have us believe. It is a noteworthy addition to the super-films, which are so distinctly American. Its success in the big film theatres, where it is to be shown later is already assured."

Releases by Fox for November

PROMINENT in the list of releases scheduled by William Fox for the month of November is the third of the Pearl White series of feature productions. "The Thief" is its title, and it is a screen version of Henri Bernstein's great play. "The Thief" was a notable stage success in New York, London and Paris, after which it gathered many honors on the road.

Under the direction of Charles Giblyn, who also staged the Pearl White vehicle, "Tiger's Cub," now being shown, this story gives the star her first opportunity in feature productions to wear the fashionable gowns, etc., which gained for her, in her serial career, a reputation as one of the best-dressed stars of the silent drama.

"The Thief" was adapted to the screen by Max Marcin, Broadway playwright, and Paul H. Sloane, one of the younger vetcrans of the Fox scenario forces who has contributed several successful original plays. In the cast supporting Miss White the name of Charles Waldron as leading man adds another to the steadily growing list of well-known stage figures who have answered the call of the screen.

Another Fox November release is a production starring William Russell, the title of which is "The Iron Rider." The story is by Frank L. Packard. Scott Dunlap is responsible for the staging of "The Iron Rider." Among those supporting Russell are Vola Vale, Arthur Morrison, Wadsworth Harris and George Nicholas.

Pearl White in "The Thief" Heads List of Attractions

Another George Walsh picture is forthcoming in November. Written by Thomas F. Fallon, "The Plunger" offers the stalwart young actor a sort of role rather different from his usual athletic type, says William Fox. A "mile-a-minute" drama, it is called by the producer, and with Dell Henderson as director it is said that Fox has another good one for Walsh. This is the third production Mr. Henderson has made with Walsh, the other two having been "The Shark," also from the pen of Mr. Fallon and "The Dead Line."

Virginia Valli, who played with this star in "The Dead Line," rose to the rank of leading woman in "The Plunger." The cast includes also Byron Douglas, Richard Neill, W. S. Harkins, Inez Shannon, Edward Boulden, Irving Brooks and Robert Vivian.

A comedy of the liveliest sort in which Eileen Percy, one of the newest Fox stars, will appear in November, is "The Land of Jazz." The story is an original by Barbara LeMarr Deely, adapted and directed by Jules G. Furthman, and is reported to furnish Miss Percy with the most sparkling role in which she has appeared. A fine cast surrounds the star, including Herbert Hayes, George Fischer, Ruth Stonehouse, Wilson Hummel, Franklyn Farnum, Harry Dunkinson and Blanche Payson.

The second of the Clyde Cook special comedies to come from the West Coast studios of Fox will enter the first-run theatres in November. It is called "The Huntsman," and follows "Kiss Me Quick" in order of release. "The Huntsman" was directed by Jack Blystone who has been associated with Fox for a long time making comedies at the Hollywood studios.

Rockcliffe Fellowes in Ethel Clayton Cast

Rockcliffe Fellowes has been engaged to play opposite Ethel Clayton in her new picture, "The Price of Possession," by the English authoress, Winifred Boggs, which is being produced at Famous Players' Long Island studio, under Hugh Ford's direction.

A scene from "The Unwilling Husband," a Pathe release.

"Metro Week," which opened on October 24th and continued for the succeeding seven days, was celebrated on Broadway, New York City, by the presentation at three of the leading theatres of a trio of productions released by the Metro Pictures Corporation. "The Great Redeemer," Metro's special release of Maurice Tourneur's production of H. H. Van Loan's story, was presented at the Rivoli theatre.

"The Price of Redemption," played at Loew's New York theatre and Roof. This story of a strong man who won his way back to the esteem of his fellow men headed the feature bill for the week, playing Sunday and Monday.

Metro's offering of Buster Keaton's first comedy, "One Week," furnished the laughs to follow the thrills of "The Great Redeemer" at the Rivoli while this inimitable farce also kept up the humor of the patrons at The Strand.

Gladys Hall Writes Continuity for Hemmer

Gladys Hall, who, if not known generally among producers and exhibitors, is widely known and admired by stars, players and other writers for the screen and stage. For a number of years Miss Hall has written interviews with and articles about leading celebrities of the amusement world, under many non de plumes, in addition to a number of stories and articles which are from her gifted pen, and which have appeared in various periodicals.

It is not surprising, therefore to note that Edward Hemmer, in having a continuity written for "Sunshine Harbor," assigned the work to Miss Hall, who, in collaboration with Russell E. Ball, has completed the work and is about to begin on another.

Among the many interesting things which will eventually be written regarding Miss Hall is that she is a charter member of "The Woman Fays" Club and has the combined good wishes of her host of friends in the industry.

Dead Men Tell No Tales

"The Stealers" on B'way

Is Presented to Public at Keith's Broadway House; Has Striking Theme

"THE STEALERS," Robertson-Cole's William Christy Cabanne special, which had its trade premier in the Hotel Astor in September, made its Broadway debut during the past week at B. F. Keith's Broadway theatre, New York. This is the beginning of an engagement of one hundred and one days in the New York territory which has been arranged by the Robertson-Cole New York exchange.

This long engagement will be played in the various New York Keith-Moss-Proctor houses. The length of this general booking is one of the best proofs which Robertson-Cole has been given of the merit of "The Stealers," especially as an attraction of entertainment value.

"Because it treats of a theme which is as deep as life itself, and discusses a subject which is ever new and fascinating, for the reason that it can never be properly answered, 'The Stealers' is a production which stands apart from the average picture," declares Robertson-Cole. "It inspires in its audiences a feeling of reverence which is akin to awe, while entertaining through the means of its swiftly-moving and distinctively human story.

"It points a moral and teaches a lesson that one cannot soon forget, so sharply limned are its many forceful dramatic moments and so delicately drawn its gripping emotional situations. The superb acting of the cast had a great deal to do with the gaining of these effects.

"The picture is spectacular. There are a number of monster scenes in which more than 5,000 persons appear," declares the Robertson-Cole statement.

Farrar's Special at Strand

"The Riddle: Woman" Is Billed for Nov. 7th; Leading Houses Book Film

FOLLOWING accounts received from many sections of the country on the success of the Associated Exhibitors' special, "The Riddle: Woman," distributed by Pathe, announcement is made that the Strand theatre, New York, has booked it for the week of November 7.

That "The Riddle: Woman" is an exceptionally strong "audience picture" is borne out by the information coming from Hartford, that the Strand theatre there did the second biggest week's business in its entire history with the Associated Exhibitors' special, says Pathe.

Following the success attending the showing of "The Riddle: Woman" in Ike Libson's Strand theatre, in Cincinnati, many of the biggest houses in that section immediately booked the special. Some of the foremost Ohio theatres signing for "The Riddle: Woman" are the Strand and Metropolitan, Cleveland; Temple, Toledo; Orpheum, Akron; Grand, Columbus and the Columbia, Dayton.

Other leading theatres that have booked the picture during the last week, are: Strand, Hartford; Strand, Lowell; Park, Boston; Savoy, Wilmington; State Street, Trenton; Colonial, Reading; Palace, Philadelphia; Newark, Newark, N. J.; Hippodrome, and Shea's Court, Buffalo; Plaza, Sioux City; Alhambra, Indianapolis; Princess, Racine; Symphony, Los Angeles; Wigwam, Reno; Clemmer's, Seattle and Clemmer's, Spokane.

Bayard Veiller in the East

Makes Flying Trip to New York; Has Renewed Contract with Metro

BAYARD VEILLER, noted dramatist and director of productions at Metro's West Coast studios in Hollywood, Cal., is paying a flying visit to New York that will keep him in the metropolis for about a week. Mr. Veiller arrived from Los Angeles Thursday morning and went at once to the home offices of Metro Pictures Corporation in the Longacre Building for a conference with Richard A. Rowland, president of the producing and distributing company.

Conferences with Mr. Rowland, to discuss matters pertaining to details of production at the Hollywood studios, a shopping tour for fresh literary material to be used for pictures and visits to the theatres to see some of the current stage successes will take up all of Mr. Veiller's brief stay in New York, after which he will return to California to whip into shape a number of big new specials that are planned for fall and winter production there.

Recently Metro renewed its contract with Mr. Veiller, under which for a term of years he will serve as director of productions at the company's western studios. Metro is highly pleased with the splendid work done thus far by the author of "Within the Law," "The Thirteenth Chair" and other tremendous stage successes.

DEAD MEN TELL NO TALES

Here are three scene stills from "The Saphead," a forthcoming Screen Classics-Met ro picture with an all-star cast among whom are Buster Keaton and William H. Crane

Katherine McDonald Finishing Picture

Under the management of B. P. Fineman, Katherine MacDonald is nearing the completion of her eighth First National production, a screen adaptation of Harry S. Sheldon's new legitimate play, "Conscience." Because of the changes in the screen script, it is very probable that the titles of the picture will be changed before release.

Sheldon, author of "The Havoc," etc., has penned a play, the foundation of which is more in keeping with the "American Beauty's" humaneness than any play in which she has heretofore appeared, declares First National.

Among those who will support Miss MacDonald are David Winter as leading man, a new "find" of Mr. Fineman's; Charles Richman, Mary Alden and Miriam MacDonald. Director Barry, who was formerly associated with Griffith productions, was selected to direct "Conscience."

"A Beggar in Purple" Set for Nov. 7th

Edgar Lewis' "A Beggar in Purple," a thrilling story of Wall street and high finance, visualizing the adventure and romance in the life of a successful business man, heads the Pathe releases for the week of November 7. All the force of the producer-director's vivid personality has gone into the direction of this feature, making it another of his smashing photoplays of American life, says Pathe.

Mr. Lewis, not believing in the star system, has carefully fitted the right actor for the right role, it is stated, instead of building the photoplay around a personality.

Pennsylvania Owners Well Established

Metro Film Exchange, of 1321 Vine street, Philadelphia, managed by Robert Lynch, are planning an extensive campaign on "The Son of Tarzan," according to reports. This exchange controls the rights on this serial for Eastern Pennsylvania and Southern New Jersey. It is a well known exchange, having been established in Philadelphia since the very beginning of the picture business.

Strong Cast in Metro Special

Twenty-five Principal Parts Are Filled by Well-Known Actors

A STRONG cast will be seen in Metro's special production, "The Four Horsemen of the Apocalypse," according to an announcement from the New York headquarters of the Metro Pictures Corporation. It is stated that there are twenty-five principal roles in the picture and that the actor selected for each one of these parts was chosen because of his or her special qualifications to fill the role. Besides these principal players a supernumerary cast, which is said by Metro to run into the thousands, will be seen in the various scenes of the production, the most impressive of which is a reproduction of the Second Battle of the Marne. The announcement from the Metro home office follows:

"Rudolph Valentino has the role of Julio, the romantic South American hero of the story. Mr. Valentino has been in pictures for several years, having played in 'The Big Little Princess' and 'The Delicious Little Devil,' with Mae Murray; 'Eyes of Youth,' with Clara Kimball Young, and 'Man, Woman and Marriage,' with Dorothy Phillips.

"Alice Terry is enacting the leading feminine role, that of Marguerite, the little French girl. She played in the Metro production of 'Shore Acres,' featuring Alice Lake, and later had the leading role in 'Hearts Are Trumps,' the spectacular melodrama by Cecil Raleigh and Henry Hamilton.

"Joseph Swickard, a veteran of twenty-five years on the American speaking stage and ten years in motion pictures, will be seen in the part of Marcelo Desnoyers.

"Edward Connelly, best known of veteran Metro character actors, has the difficult role of the old lodgekeeper. After a successful stage career of thirty years, he has appeared in many character roles in several Metro successes.

"Mabel Van Buren was selected for the part of Elena, a German character role in which she has been doing praiseworthy work. She is a veteran screen actress.

"Nigel de Bruiler will take the role of Tchernoff, the old Russian who relates the legend of 'The Four Horsemen of the Apocalypse.' Virginia Warwick, a former Mack Sennett bathing beauty, has the role of Chichi, the sister of Julio.

"Stuart Holmes and Wallace Beery, known to all film fans as the most convincing of screen villains, will continue their roles as bad men in this production. Mr. Holmes has the role of a German infantry captain who does murderous deeds, while Mr. Beery will be seen as the German commander.

"Jean Hersholt also has an important character role as Professor Von Hartrott. Brodwitch Turner, better known as 'Smoke' has signed to play the part of Argensola, the companion of Julio, in this picture. Mr. Turner has been in pictures for many years, having started with the Essanay company in Chicago.

"Bridgetta Clark will be seen in the role of Dona Luisa, the mother role of Julio. Her part is one that will make a most impressive showing in the picture.

"Alan Hale is another prominent actor who is appearing in this production. Mr. Hale has the part of Kirl von Hartrott, a very radical German characterization. Pomeroy Cannon, of Madriaga, 'The Centaur,' the father of Julio and the owner of the South American plantations, plays an important role in the early part of the story.

"John Sainpolis also has an important role in the production, as have Harry Northrop, Derrick Ghent, Henry Klas, Jacques d'Auray, Curt Rehfeld, Madlle. Dolorez, Isabel Keith, Jacques Lanoe, Mark Fenton and Minnehaha."

Bessie Love's Plans Told

Star Will Leave for England in 1921, States Andrew J. Callaghan

ANDREW J. CALLAGHAN, president of Andrew J. Callaghan Productions, Inc., arrived in New York from Hollywood a few days ago and will remain two or three weeks. While here he has been in conference with John G. Ragland, general manager of Arthur S. Kane Pictures Corporation, which handles Miss Love's business affairs in the East, and officials of Federated Film Exchanges of America, which is under contract for the distribution of pictures by the popular little star.

Mr. Callaghan announces that Miss Love's trip to England for the shooting of scenes for "The Old Curiosity Shop" film will be made early in the new year. This was postponed from last summer when it was decided to produce a number of other subjects at once. Miss Love, it is said, passed much time during her New York visit a few months ago in the Public Library, studying the character of Little Nell, and she is enthusiastic over the plan to picturize the great Dickens story. The trip to England will be partly in response to the demand of English picture fans, many of whom have written to Miss Love telling of their eagerness to see her in real life.

In most of her future pictures the little star will be very different from the Bessie Love to whom the public has been accustomed. Not again, says Mr. Callaghan, is she to appear in character ingenue parts. Bessie is no longer a school girl. She has "grown up," and, according to the producer, is manifesting a lively interest in feminine finery and the attendant fads and fancies that normally attract a woman who is all of nineteen, which is her present age.

Miss Love is busy now in the production of "Penny of Tophill Trail," the adaptation of Belle K. Maniates' popular western novel. This will be the third of the Love pictures released under the contract with Federated, following "Bonnie May" and "The Midlanders," and persons who have been permitted glimpses during the shooting of scenes in California and Arizona predict a great artistic and financial success for it

A scene from "The Furnace," directed by William D. Taylor, for Realart release

Universal Electric Plant

Lighting Station Installed at Universal City at Heavy Cost

AN electrical lighting station for the generation of direct current, now under installation at Universal City at a cost of a third of a million dollars, will, it is said, be the largest and most powerful equipment in use at any studio according to electrical engineers.

Four motor-generating sets are the nucleus of the plant. Two of these are the largest type now in use in any studio—300-kilowatt units consisting of a motor and two generators. The other two are 500-kilowatt machines especially designed for Universal and under construction in the East by the Westinghouse Electric and Manufacturing Company.

The sub-station will carry a normal load of 16,000 amperes with a possible overload of half that amount additional. Ten miles of underground cable will connect the station with the various stages, the theatre, and remote points on Universal's 600 acre lot. A two-story switchboard 45 feet long (three times the size of the largest board now in studio use in the West) will control distribution of energy.

A system of remote control, with automatic switches above and below stages, will place light effects at the finger tips of the director.

A concrete substation building 36 feet by 56 feet, and 20 feet high, is nearing completion under the supervision of Harry Brown, electrical chief. It will house the motor generators, the monster switchboard, and the 10,050 K. V. A. transformers that take the 15,000 volt current from the high tension incoming power line and reduce it to 2,200 volts. It is distributed at this strength, individual transformers on each stage and location further "stopping it down" for use in illumination.

Pathe Serial Is Due Dec. 5

"Velvet Fingers" with Geo. Seitz and Marguerite Courtot Announced

A NEW Seitz production will be the next serial release by Pathe. On December 5, simultaneous with the issue of the final chapter of Ruth Roland's vehicle, "Ruth of the Rockies," the first episode of "Velvet Fingers," a fifteen-chapter serial starring George B. Seitz with Marguerite Courtot, will be released.

The new picture will be Pathe's seventh serial release during 1920. The serial program for this year is brought to its close with the issue of "Velvet Fingers," and Pathe is confident that the latest Seitz offering in every way merits the distinction accorded it by its place on that schedule.

"Velvet Fingers," the first fifteen-episode picture in which Mr. Seitz is starred, his two former vehicles being in ten chapters, is from the pen of Bertram Millhauser and was adapted by James Shelley Hamilton. Its story is concerned with the adventures of a gentleman-crook, a part in which Mr. Seitz will appear.

Marguerite Courtot makes her third appearance opposite Mr. Seitz in "Velvet Fingers." "Bound and Gagged" and "Pirate Gold" have gone a long way toward establishing this starring team as one of the most potent box office attractions in the serial line. Miss Courtot will be seen as the fiancee of a celebrated criminologist, who later realizes that there is one who holds greater attractions for her, the reformed crook, Velvet. Mr. Seitz and Miss Courtot are assisted by a cast of seasoned serial players. Frank Redman, Lucille Lennox, Tommy Carr, Joe Cuny and Edward Elkus have prominent parts.

Coast Dailies Praise Lytell

Laud His Acting Ability in "The Price of Redemption" for Metro

A STRIKING tribute to the acting ability of Bert Lytell in his most recent Metro release, "The Price of Redemption," is contained in critical comments on the production during its showing at Tally's Broadway theatre in Los Angeles, Cal., by the Los Angeles *Examiner* and the Los Angeles *Times*.

Examiner pronounces "The Price of Redemption" to be "one of the most absorbing pictures of the week." Regarding Mr. Lytell's portrayal of the leading role, the *Examiner* said:

"Bert Lytell possesses the actor's crowning jewel—versatility—and with his marvelously effective work in 'The Price of Redemption' . . . he again demonstrates that he is a great character actor. He plays with a dignity and restraint suggestive of great depths, giving a touch of such absolute sincerity and conviction that it becomes gripping in its appeal."

The Los Angeles *Times* said: "Mr. Lytell is a capital actor, a real actor, with an understanding of the roles he portrays which goes below the skin—an actor of adroitness and resource." And after saying that those who saw Mr. Lytell in 'The Price of Redemption' are not 'going soon to forget his vivid and appealing Leigh Dering'," the *Times* says further:

"His playing of the character after he had became a dope fiend is vividly real; his scenes with his little boy gain fine sympathy, and there is real drama in that part of the story where, after the murder of his father-in-law, of which he knows he will be accused, he finds his wife really does love him and that she is to become a mother."

Feature Is Seen as Big Hit

"Down Home" to Make Unique Place for Itself, Asserts W. Hodkinson

IN a statement just issued from the headquarters of the W. W. Hodkinson Corporation, the claim is made that Irvin Willatt's production, "Down Home," now being released by the Hodkinson organization, "is going to make a unique place for itself upon the silver-sheet." The Hodkinson statement continues as follows:

"'Down Home' stands well in the front rank of the so-called rural drama. Truly may it be said that it is a human document with characters so vividly and truly drawn that they might well have been taken from the people whom we see about us each day. It must not be imagined, however, that it is merely a calm, placid sort of picture, for it is filled to the brim with action and suspense. For those who love a good two-fisted fight,—and who among us does not,—it may be remarked that there is a fight in 'Down Home' which has never before been equalled upon the screen. And as for comedy, one of the trade papers has said that "there is more comedy in 'Down Home' than there is in a dozen so-called farces.

"'Down Home' offers to the theatre-going public everything that it demands and exhibitors have been quick to realize that fact. And the result, as has been said, manifests itself in the very great number of bookings already received on this picture. It has been booked by the Regent theatre, Muskegon, at what is stated to be a record price for that town; also at the Mecca Palace, Saginaw."

Many interesting reports have been received on "Partners of the Tide," the Joseph C. Lincoln story, which Irvin V. Willatt is now filming for release by the W. W. Hodkinson Corporation. Heading the cast will be seen Betty Francisco, a recent arrival upon the screen, who has appeared previously in the Ziegfeld Follies.

Marguerite Courtot in "Velvet Fingers," a new Seitz serial for Pathe.

Tom Moore to Star in Old Stage Succes

Goldwyn announces that the next stellar vehicle for Tom Moore will be "Mr. Barnes of New York," the famous old novel by Archibald Clavering Gunter which was the literary sensation of the 'eighties and which was later dramatized and scored a big hit on the stage. Gerald C. Duffy is adapting the story to the screen and Victor Schertzinger, who has just completed the picturization of Hermann Bahr's comedy, "The Concert," for Goldwyn, will direct it.

GEORGE B. SEITZ
IN
"VELVET FINGERS"
WITH
MARGUERITE COURTOT
Story by Bertram Millhauser
Produced and directed by
GEORGE B. SEITZ

We have spoken often during the past twelve months of the young Mr. Seitz. We have with pride directed attention to his work as a star in his own serials.

Six years back we had occasion to commend his work as the author of really excellent serials.

Four years ago we pointed with enthusiasm to his work as a director of his own serial stories.

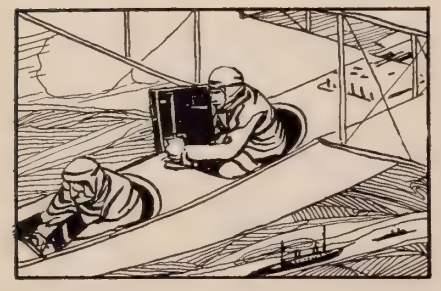
And a few months ago we welcomed him as a producer as well as a director.

Author, director, producer, star; master of serials, unique in his field, now he appears in "Velvet Fingers," a supreme serial attraction directed by Mr. Seitz himself. Again we say it—keep your eye on Mr. Seitz!

A PATHÉ SERIAL

The 10th *Anniversary of*

PATHE



I am Achievement
I am Glory
I am Sacrifice
I am Success
I am the Spirit of the Pathe News

I fired the hearts and the minds of men when the industry was 'aborning. I saw them nobly give their lives,

I saw seven of my Knights of The Camera fall under the guns of Port Arthur. But their film belongs to History:

Just ten years ago I crossed the Atlantic and in the Cradle of Liberty instituted the Freedom of Knowledge.

I saw a Pathe News man waiting with camera set on the deck of the mighty Titanic as she plunged into the deep. He died at his post.

I saw another hero leap from the window of a burning hotel and turn his camera on the flames that destroyed St. Augustine.

I saw one carried down in the Dayton flood, clinging to telegraph wires as he got his pictures.

Just ten years ago I gave to the United States these new heroes of Peace and Progress. Well have they served the Nation.

I was with one on the deck of the Russian flagship in the mighty battle of the Black Sea.

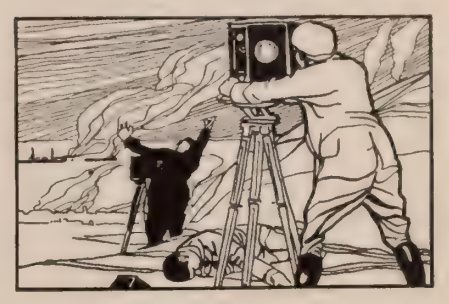
I crossed the Panama Canal with the first man in an aeroplane. I saw the Atlantic kiss the Pacific.

I saw Europe joined to the United States in flight through the air. Twenty cameras recorded every step.

Just ten years ago I gave life to a toy. I made a dim flicker of laughter into a flaming Torch of Knowledge and Truth.

Celebrating the Camera Shot heard 'round the world

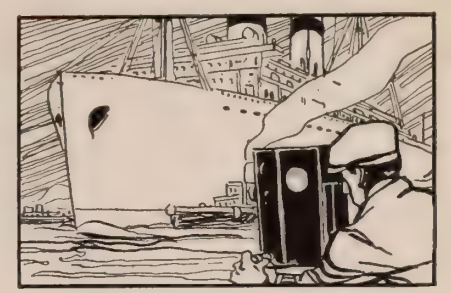
NEWS



I saw the wheat fields of a Continent erupt into volcanoes of Hell and grow crimson with sacrifice. A man was mad:

I saw my spirit in men of the Marne, of Flanders, of Verdun. I saw them in Italy, Russia, Turkey and Austria.

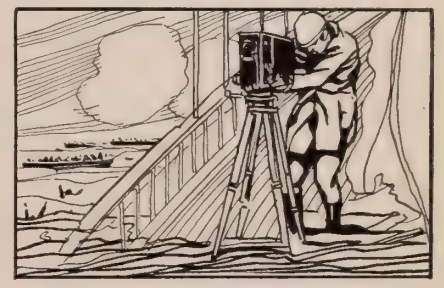
I saw the fury and the flame, I saw the desolation of the aged and the women, I caught the silence of the dead.



Just ten years ago I began to prepare for the biggest task in History. For the eyes of the ages I have preserved the story.

I saw multitudes crowd into theatres to see my achievements. I saw a world awakened to the horror of war:

I saw men fight to see The News from week to week. Men who had never been in a theatre.



I added the word Success to the Sacrifice, the Glory, the Achievement of the men who breathe my spirit.

Just ten years have elapsed since I became the greatest ally of the motion picture exhibitor of America.

I see my spirit today radiating from the United States to every country in the world. I know my men:

I burn in the breasts of the men of the tripod and camera. I warm them in the frozen North and cool them in the tropics.

I am the Vital Spark of Enthusiasm working for the public and the exhibitor. I am the reason why I am First:

Just Ten Years have I lived, Ten Years have I been First, Ten Years Have I served.

I Am Old Reliable

First and Foremost

The Pathe News

Twice a Week *Every Week*

A Benj. B. Hampton Production

The Money-Ch

Adapted by Benj. B. Hampton
from the novel by

Upton Sinclair

Directed by Jack Conway

"You play with us or we'll get you!"

That's what the reformed crook was told by the man who was big in finance and also big in crookedness.

And while that man was delving deep in the mire of the underworld he was also prominent in the high society of the city; engaged to one of the fairest and sweetest daughters of the "400"; a bright and shining light in high finance.

Yet he would risk his envied position for the sake of money,—and the smiles of the beauty who waited for him in Chinatown!

A picture fairly saturated with dramatic situations.

Powerful—

A colorful story of the religion of gold, gay with the glitter of Fifth Avenue, drab with the evil of the slums, toned with the glamour of the opium dens of vice.

Pathé
Distributors

angers

What would you do if a ravishing beauty you had never seen before and in whose house you were a guest, announced that you were her husband?

What would you do if she kissed you and caressed you and boasted to others of her affection for you?

What would you think if, after you had fought for her and suffered for her, you should see her in the arms of another?

Wouldn't you say to yourself "What in the world is the answer, anyway?"

Your audiences will look eagerly for the answer.

Jesse D. HAMPTON *presents*

BLANCHE SWEET *in* HER UNWILLING HUSBAND

By KENNETH B. CLARKE

Pathé Distributors

Directed by PAUL SCARDON

"We'll Go the Limit," Says Pioneer Film

"We're going the limit," states the home office of Pioneer Film Corporation of New York, who are handling "The Son of Tarzan" in that territory, "Because we honestly believe that it is the best serial ever produced. This is a broad statement, but we mean it, and the results are going to show that we are right."

Pioneer announces that it is going to give the exhibitor who books "The Son of Tarzan" every aid possible. Two men under the supervision of Arthur Tarshius, director of publicity of Pioneer, will devote their entire time to giving the exhibitor any help that he may acquire. Those who feel that they can be assisted by the home office are expected to take advantage of this offer. In the exploitation, publicizing, and advertising of this serial they will find ready assistance in the trained men who will do their utmost to make "The Son of Tarzan" a wonder serial in every respect.

There has already been reported a considerable number of bookings, according to Pioneer. Special trade showings will be held at Pioneer headquarters within a week or ten days, to which all the exhibitors in the territory will be invited.

The district covered by Pioneer has already been flooded with an advance campaign of teaser ads. These were in the form of cards sent to every exhibitor, containing clever catch lines and mention the doll "Geeka," which is carried by one of the characters in the serial. These have already attracted considerable attention.

Sees Rothacker Forces as "One Big Family"

Everybody at the Chicago Rothacker Laboratories knocked off work for an hour to listen to a talk by Clarence Howard, president of the Commonwealth Steel Company of Granite City, Ill.

"Fellowship in Business" was his subject. Mr. Howard said: "Fellowship is a comprehensive vital force, always finding expression in the Golden Rule. Its chief cornerstone is cooperation. By its very nature it is unselfish; therefore it cannot exist alone, but requires all mankind to share it."

The Rothacker industrial department has just completed a multiple-reel picture which shows not only the spectacular Commonwealth steel mills but also reflects the Commonwealth Fellowship Spirit.

Watterson R. Rothacker, sitting in the audience that gathered in the studio, learned why his company was selected to film this picture.

"My representative came back and reported," said Mr. Howard, "That Mr. Rothacker handles his fellow workers the same as Commonwealth workers are handled. He said that Mr. Rothacker and his fellow workers seemed to be just one big family. Down in Granite City we're just one big family. From the representative's report I knew the Rothacker Company was the one to make our picture."

Pathe Opens $10,000 Contest

November Sales Drive on Under Title of Pearson Month

THE first of November marked the inauguration of Pathe's "fall sales and collections" competition. The month itself has been designated as the "Pearson Month" in honor of Elmer R. Pearson, director of exchanges. For the opening of this competition, the details of which are explained later in a statement from the Pathe headquarters, a great list of features, short-subjects and serial productions are available. As a result of the variety and the calibre of the productions which the sales-force have at their disposal for the competition it is expected that November's drive will surpass, in results attained, the returns registered during March of the present year when a similar contest marked the celebration of "Brunet Month."

"Ten thousand dollars in cash prizes will be awarded the winners," says Pathe, "in the four sections of the United States into which the competition which will open Nov 1 and close Nov 30, has been divided—Eastern, Central, Southern and Western. The branch manager, assistant branch manager, feature sales manager, booker, cashier and all salesmen, will figure in the winning awards. The branch which finishes second in its territory, and records the highest national average of all other non-winning exchanges, will be awarded a prize equivalent to that accorded to each of the winning teams. In all instances where ties may occur, the full award will be made to each branch thus tying.

"The divisions have been determined as follows:

Elmer R. Pearson, Pathe's director of exchanges.

"Eastern—New York, Newark, Boston, Philadelphia, Pittsburgh, Albany, Washington and Buffalo.

"Central—Cleveland, Chicago, Minneapolis, Detroit, Milwaukee, Omaha, Des Moines and Indianapolis.

"Southern—Charlotte, St. Louis, Cincinnati, Dallas, New Orleans, Kansas City, Atlanta, Oklahoma City and Little Rock.

"Western—San Francisco, Los Angeles, Denver, Seattle, Spokane, Salt Lake City and Portland, Ore.

"The contest will be based upon the greatest improvement in sales and collections recorded in November above the average for the three preceding months, August, September and October. The entire sales force will have to travel at top speed throughout November to show an increase over the average for these three months, for at no time in Pathe's history have the sales and collection figures been as high as during this period.

"Among the current releases, and those which will be issued before the conclusion of the drive, are found such sterling box office attractions as Geraldine Farrar in the Associated Exhibitors, Inc., production, The Riddle: Woman; Forbidden Valley, a J. Stuart Blackton attraction featuring Bruce Gordon and May McAvoy; Jesse D. Hampton's great special, Half a Chance, featuring Mahlon Hamilton and Lillian Rich; The Money Changers, Benjamin B. Hampton's remarkable screen version of Upton Sinclair's novel of New York life; The Beggar in Purple, another big Edgar Lewis production; Her Unwilling Husband, a delightful Blanche Sweet farce comedy from the Jesse D. Hampton studios; The Devil to Pay, a Robert Brunton feature special with Fritzi Brunette, Roy Stewart and a cast of prominent players; Dice of Destiny, another Jimmy Valentine play which should be H. B. Warner's greatest success; The Empire of Diamonds, produced by Leonce Perret in many European cities and in the United States; Rogues and Romance, which introduces George Seitz as a feature player, being costarred with June Caprice, with Marguerite Courtot in the next leading female role; That Girl Montana, in which Blanche Sweet scores another winning performance."

In the field of serials, Pathe has for booking Ruth Roland in "Ruth of the Rockies," Juanita Hansen in "The Phantom Foe," a Seitz produced serial and George Seitz and Marguerite Courtot in "Velvet Fingers."

The Pathe short-subject department is also represented to have never been in a more advantageous position to commandeer business.

Hollywood Colony Celebrates

THE Hollywood Film Colony was nine years old October 27th and in commemoration of the anniversary Al Christie, the director of the original company gave an anniversary celebration at the studios of the Christie Film Company on Sunset Blvd., at Gower St., the site on which the first permanent Hollywood Company made its first screens and established a studio.

The celebration at which Christie served as master of ceremonies, consisted of musical numbers, short comedy and dramatic sketches and concluded with the giving of a number of prizes, one went to the couple married the longest, being awarded to Mr. and Mrs. Francis Pryne, who displayed a wedding certificate showing they were bride and groom 67 years ago. Mr. and Mrs. D. W. Wiley, of the Mack Sennett Studios, received the Christie loving cup for being the couple of the film colony who had been married the longest, their record being 53 years. Mr. and Mrs. George French, of the Christie Company, were given the prize by the Hollywood National Bank, a painting, they being the married couple who have worked continuously in films in Hollywood for the longest period. T. Roy Barns gave a prize to the couple having the oldest pair of twins. The celebration ended with a luncheon served by girls of the studio and following this the visitors saw a number of screens made by the several Christie companies at work at the studio.

The original organization came to the Coast in 1912 and established the first studio and was composed of Eugenie Ford, Victoria Ford, Gordon Sackville, Alice Davenport, Mrs. Wallace Reid (then Dorothy Davenport), Milton Farney as western comedy director, Tom Ricketts, dramatic director, Al Christie, comedy director, Tom Brierley, technical director, and Wm. Piltz, cameraman.

The only persons present at the celebration who had belonged to the original organization were Al Christie, Eugene Ford, and Tom Brierley.

Following coming to the Coast, Mr. Christie wrote and directed some four hundred comedies which were released under the Nestor Brand on the Universal program. About half of these were made on the site where the present Christie studio now stands. Later he went to Universal City with the company and there produced for two years. Four years ago this Fall, Mr. Christie with his brother, Charles, organized the Christie Film Company and under their successful guidance the small producing organization has gradually grown until at this time it consists of five producing units, making one and two reel comedies and five reel comedy features. The plant now covers a city block and is considered one of the best and most efficiently equipped medium sized studios of the Coast.

During the celebration motion pictures were made which will be used as an advance feature for showing at the Kinema theatre. This will announce a contest for the oldest married couple who attend the showing of "So Long Letty," the first Christie comedy feature to be released by Robertson-Cole Company. The showing at the Kinema theatre is scheduled for showing early in November.

Left—Edna Murphy. Center—Edward Roseman. Right—Eve Balfour. This trio have principal roles in the William Fox detective serial, "Fantomas," soon to be released

"The Barbarian" to Be Pioneer Special

The genuine trend of modern civilization is reflected in "The Barbarian," a Pioneer Master Special, starring Monroe Salisbury, which will shortly be released by the Pioneer Film Corporation according to an announcement issued yesterday by president A. E. Lefcourt.

This story is from the pen of Theodore Seixus Solomens; the screen version arranged by E. P. Heath.

The theme centers around Eric Straive, played by Monroe Salisbury. Brought to the wilds of Canada at the age of two years, to be developed into manhood according to the ideals of his father, who has sickened at the false standards of so-called civilization, Eric becomes a true child of nature.

J. Natteford Speaks to University Class

The class of cinema composers at Columbia University was addressed recently by J. F. Natteford, the subject being "Subtitles and Scenarios."

The speaker drew upon his experience as an author of fiction, which occupation he combines with that of subtitle writer and film expert. Comedy and feature titles were analyzed and discussed, and different methods of avoiding the old-fashioned "time-lapse" title were indicated. The stiff and blunt captions of ten years ago were contrasted amusingly with present-day descriptive and emotional titles.

Frank Lloyd Prints in Goldwyn Exchanges

Goldwyn announces that prints of the first featured Frank Lloyd Production, "The Great Lover," adapted from Leo Ditrichstein's great stage success written by himself and the Hattons, went forward to all twenty-two Goldwyn exchanges last week and by the time this appears in print exhibitors will find the film in all branch offices awaiting inspection.

"The Great Lover" is the finest type of screen comedy and Goldwyn believes that the same essential comedy elements which made the stage version such a great success have been retained in the picturization.

Object to Similiar Names

Associated First National Sees Confusion Caused by Use of Title

"IN the interests of exhibitors and all concerned too much stress can not be laid on the confusion that inevitably arises from such practice," says an exhibitor official of Associated First National Pictures, Inc., in drawing the attention of the industry to the not infrequent of an essential part of an established organization's name by another firm having no connection with the original, and usually a newcomer into the business.

"So far as Associated First National is concerned," states the representative of that organization, "we cannot lay to much emphasis and exhibitors cannot note too carefully that any organization coming into the industry and using the words 'First National' in connection with its main title, has no affiliation of any character whatsoever with our company unless the announcement of its incorporation and activities is made officially by Associated First National."

This statement is said to have been issued because of an announcement which appeared recently in the trade journals by an organization under a firm name commencing "First National" and it is the contention of the organization of which J. D. Williams is manager that many exhibitors are thereby subjected to the misapprehension that the announcement is authorized by Associated First National and that that organization has entered a branch of the amusement field with which it has, in fact, nothing to do. However free from ulterior motive such employment of the words 'First National' may be it is pointed out that its use cannot but be a source of confusion and misconception in the minds of the exhibitors. "Misconception once entertained is difficult to eradicate," the statement adds, and for that reason we desire to impress upon exhibitors that only in the case where official announcement is publicly made by Associated First National is there any connection whatever with other firms using the words First National as part of its main title.

To Build Big Set in Armory

Metro Negotiating for Armory Big Enough to Contain Huge London Set

METRO PICTURES CORPORATION announces that negotiations for the rental of an armory sufficiently large to accommodate a setting representing five London city blocks, are being made for its screen presentation of "A Message from Mars," the first of the forthcoming series of Maxwell Karger productions starring Bert Lydell. Arrangements have been practically concluded in the scleetion of the armory, states Metro, and production work upon the sets will be commenced at once by M. P. Staulcup, art director of Metro's Eastern studios.

The special street set for "A Message from Mars," which, it is planned, will occupy the armory for three weeks, will constitute an entire section of five city clocks in the city of London, ranging from a business and financial district to the residential—both aristocratic and tenement. In this manner there will be reproduced within the armory a whole section of London, in which much of the action of "A Message from Mars" takes place.

The story of the stage play by Richard Ganthoney opens on the planet Mars and has to do with the journey to earth of a Martian inhabitant and his undertaking to redeem the most selfish man he can find in London. The action, therefore, carries a prosperous but uncharitable Englishman out into London streets, where, accompanied by the messenger from Mars, he is shown the many phases of metropolitan life, its poverty and its misery, and is finally redeemed from his egoism.

Another innovation will be a scene in which London fire engines are shown responding to an alarm. In this regard it was found necessary by Metro officials to select an armory with doors through which horses and apparatus could enter.

Pilgrim Pictures Make Industrial Films

Through an error in the announcement of Educational Film Exchanges, Inc., last week its new series of two-reel pictures written and produced by Rufus Steele, Saturday Evening Post writer, were given as the output of Plymouth Pictures Corporation when it should have been the Pilgrim Pictures Company.

"The Kick Back" and "The Big Idea," the first two of the Pilgrim Pictures have been completed and are scheduled for release by Educational early in December. The third has also been finished and is now being cut and titled under the supervision of Mr. Steele. While these new two-reelers have as their background the industrial life of the country, they are in no sense commercial pictures. Not even the name of the big plants that form the backgrounds for the stories appear in the films and they have been produced with entertainment value always in view and industrial conditions secondary. The first two pictures have already received the hearty endorsement of the Americanization Committee of the Motion Picture Industry.

Goldwyn Broadsides in Liberal Display

The Goldwyn offices have received many letters of commendation from alert exhibitors who have been quite appreciative of the very original and artistic advertising one-sheet broadsides which have been sent to the trade as supplemental to Goldwyn's advertising in the trade journals. The exhibitors have found a striking use for these broadsides as an exploitation accessory, hanging them up in their lobbies several weeks in advance of their showings, it is stated.

Goldwyn one-sheet broadsides have been sent out with the following pictures: "Earthbound," "Madame X," "Prisoners of Love," "The Penalty," "The Revenge of Tarzan," "The North Winds Malice," "It's a Great Life," "The Slim Princess," "Jes Call Me Jim" and "Scratch My Back."

Realart Announces Two Recent Promotions

Two more promotions from the ranks of Realart's sales forces have been announced by General Manager John S. Woody. Paul R. Aust, formerly assistant branch manager at Seattle now takes the manager's desk at the same office. James S. Hommel has been transferred from the Buffalo office, where he had been assistant manager to the Pittsburgh office. He is now to take charge as branch manager of the Pittsburgh office.

These promotions, according to Mr. Woody, have been made on the strength of the men's efficient and loyal service. Their ability as salesmen and executives and the good will which they have always maintained between themselves and the exhibitors had long before made a place for them on the company's promotion list.

Abraham Lehr in charge of production at Goldwyn's Culver City studios

Buffalo Exhibitors at Special Showing

Mr. Murphy, manager of the Buffalo branch of Pioneer Film Corporation, has sent a highly enthusiastic telegram to Vice-President M. H. Hoffman, of the home office of Pioneer in New York, in which he stated that he has screened "The Son of Tarzan" to the exhibitors of Buffalo recently.

"I screened 'The Son of Tarzan' at the Statler Hotel," wires the wide-awake Buffalo manager. "This was set with a luncheon for the benefit of local exhibitors and any such exhibitors as we could entice to come in from out of town for the showing. Out of sixty-nine Buffalo exhibitors, forty-nine were present at the showing, and in addition there were present quite a number of out-of-town. We had the largest number of exhibitors who ever attended a screening in Buffalo."

The biggest and best thing in the telegram, states Howells, is what follows. "The exhibitors went wild over 'The Son of Tarzan,'" reads the wire, and I heard nothing but praise for it and for Pioneer. There is no doubt but that other exchanges will follow our plan in giving a screening to this serial. Everybody is talking about it, and I have already obtained considerable business. Have our publicity department boost this strong."

RothackerConcernCommended for Work

To Alfred Walker, director general of World production, Watterson R. Rothacker replied: "Thanks twice—once for the letter and again for the business."

Here's the letter: "Unsolicited I desire to congratulate your concern on the high class and excellent work that you are doing in elevating the moving picture screen as far as printing positives is concerned. It proves to us and should prove to all distributors and producers that no one but experts should handle every detail in all departments.

"Although we have not closed negotiations with you yet, we intend to give you the majority of our work over what we print in our own laboratories."

Dead Men Tell No Tales

Abraham Lehr Arrives in East

To Confer With Head of the Goldwyn Organization

ABRAHAM LEHR, vice president of Goldwyn Pictures Corporation, in charge of the Culver City Studios, arrived in New York last Thursday for conferences with Samuel Goldwyn and other executives of the company. This is the first time Mr. Lehr has been East since early last spring when plans were made for the distribution of Goldwyn's fourth year product.

"The tremendous success being scored by 'Earthbound,' 'Madame X,' 'The Penalty,' 'The Branding Iron,' 'The North Wind's Malice,' and other productions included in the first group of new year releases, is proof positive," said Mr. Lehr, "that Goldyn is on the right track, and that we are giving exhibitors the kind of pictures they want, which is the same as saying we are giving the public what it wants.

"And what is more, we are prepared to keep up the pace we have set. In motion picture exploitation extravagant language has been used until words have lost their meaning, so I shall only say that we have just completed six corking pictures.

"My unwillingness to indulge in sensational phrases must not be considered a lack of enthusiasm. On the contrary, I believe these productions will break box office records, but I promised not to indulge in extravagances."

The pictures on which Mr. Lehr bases high hopes are "Guile of Women," starring Will Rogers; "Bunty Pulls the Strings," a Reginald Barker Production; "The Concert," with an all-star cast; "Hold Your Horses," starring Tom Moore; "The Highest Bidder," starring Madge Kennedy; and "Get Rich Quick Edgar," the ninth of the Booth Tarkington boyhood comedies.

"The pictures just completed are so varied in theme and character that while they were in production the studio took on something of an international aspect," said Mr. Lehr.

"We had a motley throng on the lot, made up of Swedes from the Rogers picture, Scotchmen from 'Bunty,' Irishmen from 'Hold Your Horses,' French, German and Italian musicians from 'The Concert' and an assortment of nomadic circus performers for the Tarkington series.

"It goes without saying that such a variegated ensemble of themes and characterizations could hardly fail to strike responsive chords in the hearts of theatregoers.

"Taking each of the six pictures individually, 'Guile of Women' is the first foreign characterization which has been given to Will Rogers. He not only had to become a Swede, as far as externals, but he had to change his cowboy walk to a sailor's roll. Director Clarence Badger has made an excellent picture from Peter Clarke MacFarlane's story.

"Our big task in 'Bunty Pulls the Strings' was to retain consistent Scotch atmosphere throughout the entire picture. Our ca was either directly Scotch, or Scotch descent. Reginald Barke who directed it, besides being Scotch extraction, lived for near ten years in Scotland, and knov intimately the Scotch hamlets. retain fidelity to Scotch atmosphe we leased a ranch which abound in highlands and lowlands, with stream so situated as to enable o workmen to build streets on ea side of it. Near the 'brig o' a (the Scotch name for a bridge) put in an old moss grown mill, a along the banks of this stream constructed the quaint thatch roofed houses of the cottagers."

The Goldwyn policy of dove-tai ing as far as possible all elemen concerned in the production of p tures was brought out again Mr. Lehr in his reference to "T Concert."

"Victor Schertzinger, who direc this picture, was at one time a me ber of Damrosch's orchestra, h directed his own orchestras, and an all-around musician and co poser. To get in tune again wi the world of music after his absen in the picture profession, M Schertzinger conducted his own o erture to 'The Sympathizer,' h new opera, at the California Th atre in Los Angeles while worki on 'The Concert.' He will al write the music cues for the p ture before it is released. Lev S. Stone, who impersonated t maestro, played the part ma times on the speaking stage."

"Passion" Arousing Interes

UNHERALDED, with no definite release date announced, and with no public presentation as yet given to it with the exception of a 'try out,' in a comparatively small town, "Passion," the European super-drama with the continental star, Pola Negri, to be distributed by Associated First National is conceded to have already created a keen demand from exhibitors and public alike, and to stand out as perhaps the most talked of picture in the United States today.

Had the present standing of "Passion" been the result of a carefully planned publicity campaign, from the viewpoint of results obtained that campaign would have been considered remarkable for its efficiency. On the contrary, however, Associated First National Pictures, Inc., has not thus far advertised the attraction and has abstained from present publicity for the feature. "Passion," it is true, has been reviewed, by certain critics in New York and the eulogy of the feature has been notable.

"The scenes reach the ultimate in realism. Their effect on the emotions is little short of sweeping. They are full of color, action, excitement and thrill," is the comment of one critic.

"Perhaps the most impressive thing in 'Passion' is the enthralling work of Pola Negri, the Polish star. It is doubtful if a performance so superbly shaded as Miss Negri's has been seen on the American screen. From a spectacular point of view 'Passion' is nothing short of remarkable," states another, while yet another critic says, "Pola Negri's performance has never been excelled and very rarely equalled by any of the eminent American stars, and her support throughout evidences a finish and subtility new to our screen. 'Passion' is an exceptional contribution to the photoplay art."

Notable too, is the manner in which the public learned of the attraction. It was recently shown in Paterson, N. J., for seven days and while it is credited with capacity business in that engagement the number of people who crowded into the theatre there could scarcely have started the wave of interest that is conceded to have spread over the United States. Fan letters are the inevitable result of popularity on the part of a star, but even before she has made her debut Pola Negri is said to be receiving more than her share of such epistles. Telephone inquiries as to where she can be reached in America are frequent in Associated First National offices.

Exhibitors in various parts of the country have come in contact with this interest on the part of the public. Much inquiry as to whether they intended to show "Passio and as to the dates of the showi has been made of theatre own and managers according to lett from franchise holders and ot exhibitors which have been ceived at the home office of F National.

The plans for the general lease of "Passion" will, it is pected, shortly be announced by D. Williams on behalf of Associa First National.

Mildred Harris Chaplin in the Louis Mayer production, "Old Dad," a F National attraction.

"The U. P. Trail" Being Booked Heavily

B. B. Hampton's production made from the Zane Grey novel, "The U. P. Trail," which the W. W. Hodkinson Corporation will release in November, is being eagerly booked by exhibitors throughout the United States. W. W. Hodkinson declares. The volumes of bookings is so great that the Hodkinson officials confidently declare that the gross of this picture will be even larger than B. B. Hampton's other great successes. "Desert Gold" and "Riders of the Dawn" have been more than popular with exhibitors and theatregoers alike, for Zane Grey's name is one which is possessed of "pulling" power.

Among the advanced bookings already reported on this production is that of the Rivoli theatre, Toledo, Ohio, where it will play a seven-day engagement; the Liberty theatre, Fresno, Cal., and the Liberty theatre, San Jose, Cal.

Praise Photography in Fox's "Bride 13"

The serial, "Bride 13," is winning applause from exhibitors for more reasons than one, declares William Fox. In the first place, the title has been a puller, and in the second place, the fact that a fleet of U. S. warships have a vitally active part of the picture has been a big advertising factor, but the chief thing that appears to please the exhibitors is the extraordinary photography and the beautiful, and at times startling, "shots" in this production, asserts Fox Film.

N. Y. Herald Lauds Clyde Cook's Screen Work

The Fox organization has issued only one release thus far of its "Clyde Cook Special Comedies," and immediately upon witnessing the first showing of this at the Rialto in New York, the New York Herald chronicled the happy affair with words to the effect that "he tied himself up like a frog, wriggled like a snake, and hopped like a grasshopper." The Herald opines that "Cook in his first motion picture here displayed not only Chaplin's wistful earnestness and expressiveness, but also a gift of contortionism that made him several knots faster than Chaplin."

Film Attorneys Open Up-Town Office

Keppler and Hochman, well-known attorneys for motion-picture interests, are establishing a new office in the Astor Theatre Building, New York City. The uptown office of the film district is being opened because of the firm's wish to keep in closer touch with their motion-picture clientele. The law-office in the Woolworth Building will be maintained at the same time, and the members of the firm will divide their time equally between the two offices. The new office in the Astor Theatre Building will be in charge of Fanny E. Holtzmann.

H. T. Klutho *W. R. Carter*

(See story on page 3773)

Key to News-Reel Success

Truth and Impartiality Must Be Observed, Says Pathe News Editor

EMANUEL COHEN, editor of Pathe News, holds that the most important factor in achieving success for a motion-picture news-reel is the strict adherence on the part of the news-reel to the principle of presenting the news story in an absolutely truthful and impartial manner. He also declares that the screen has accomplished a marvelous feat in attaining within a period of ten years a prestige, as a news agency, as great as that of any of the oldest and honored publications.

"So far as the Pathe News is concerned," its editor stated, "I can say that we have endeavored to cover every big story of national or international interest that could possibly lend itself to photographic reproduction, and a comparison of Pathe News with the front page newspaper stories, week after week, I believe will show that we have succeeded in the majority of cases. In order to accomplish such an aim a large force of trained cameramen must be maintained. With the experience of ten years behind it Pathe News has been able to organize such a force, so that at present it has experienced men in all parts of the world and is ready at all times to make pictures of news items everywhere.

"These cameramen are charged with the duty of getting pictures of every event of real news interest. This is an important duty of the Pathe News cameraman. But there is a duty imposed upon him which is equally important and that is that in photographing an event he must take it from all angles, showing it just as it actually appears and in such a way that not any one phase of the event in question is given an importance greater than it really plays in the thing as a whole. For throughout its career Pathe News has maintained and will continue to practice absolute truthfulness in its pictorial reports of news events."

Paramount Has "The Bait"

Hope Hampton Production is Purchased for F. P.—Lasky Release

HOPE HAMPTON'S latest starring vehicle, "The Bait," which was adapted from Sidney Toler's stage play, "Tiger Lady," and was personally directed by Maurice Tourneur, has been purchased by the Famous Players-Lasky Corporation and is slated for early Paramount release.

In this production Miss Hampton's work as a screen artist of promise and ability are said to stand out more forcibly than in anything that she has previously done, and it is noted by the many who have watched her work during the course of production and who have viewed the finished product on the screen, that Miss Hampton is living up to every expectation and confidence that the producers have in her ability.

The story itself is a happy selection which permits of a wide display of dramatic emotion, balanced by a proper amount of comedy relief. Briefly, it is the story of a young girl who becomes the victim of a gang of blackmailers, but who finally emerges triumphant through the love of a man.

The adaptation of "The Bait" was made by John Gilbert, who also assisted in the direction.

DEAD MEN TELL NO TALES

Arbuckle Kept Busy on Two Productions

Roscoe Arbuckle is leading a nice quiet life these days, being so absorbed in his work that he doesn't have any time for anything else. For the last few days the rotund comedian has been engaged on two different pictures for Paramount. The moment one director finishes with him the other puts up a call sheet summoning him to work in the other production.

For scenes in "Brewster's Millions," which is almost completed, a massive setting some sixty or seventy feet high and of an equal length, provided with a double system of rockers and representing the complete deck and cabin exteriors of a yacht, had to be constructed. As this occasioned a few days' delay during which Mr. Arbuckle would be idle, Director James Cruze, who was all set to launch production work on "The Dollar-A-Year Man," the next picture in which Mr. Arbuckle was to star, decided to begin work right away. The call went up and soon the popular "Fatty" was portraying his role of amateur detective in the new picture.

New York Strand Books "Kismet" Special

As a fitting tribute to Robertson-Cole's "Kismet," starring Otis Skinner, which was given its introduction to the American public at a trade premier last Monday night in the grand ball room of the Hotel Astor, Moe Mark, owner of the Strand theatre, one of Broadway's most popular picture houses, has booked this attraction for his theatre.

"Kismet" will play the week of November 14 at the big New York house. Robertson-Cole will surround the Broadway premier at the Strand with an elaborate campaign of exploitation and advertisement.

The publicity force of Robertson-Cole has been placed at the disposal of the Strand, and both the theatre and the distributing corporation will exert every effort from now until the opening day to put the picture over big, says Robertson-Cole.

Jerome Storm Secures Irving J. Martin

Jerome Storm this week added to his production staff Irving J. Martin as art director and title illustrator for the first Lillian Gish production bearing the Storm trademark.

Mr. Martin is the artist who originated the scheme of illustrated sub-titles for Thomas H. Ince pictures. He was associated with Ince for six years, during which time Mr. Storm was directing Enid Bennet and Charles Ray. It was through this association that the director was able to secure the artist's services.

According to the terms of Mr. Storm's contract with the Frohman Amusement Company, the Lillian Gish picture which he now is directing will bear the trade-mark of Storm Pictures.

Louise Lovely, who is starred in "The Li ttle Grey Mouse," a William Fox picture

Tour Proves Concern's Success

Hammons Reports Enthusiasm in Educational Exchanges

PRESIDENT E. W. HAMMONS, of Educational Film Exchanges, Inc., this week held a conference of heads of important departments to consider the report made to him by Henry Ginsberg, domestic sales manager, who has just returned from a tour of all the educational exchanges and the Los Angeles producing plants. Mr. Hammons told his staff that he was more than pleased by the conditions as they were found on this trip and announced some secondary changes designed to cure minor defects and afford even greater service to the exhibitor.

Mr. Hammons also stated that he would shortly announce some important additions to the product released through Educational, and that he expected that this would enable his organization to fill every need in the short subject field.

One of the most important things reported by Mr. Ginsberg to his superior was the enthusiasm that he found in every exchange. From the important exhibitor interests who are concerned in the various individual offices down to the shipping clerks he declared that he found that they were a "hundred per cent sold on Educational" and that they were giving their very best efforts with an enthusiasm that was bringing results.

During this trip the three territories that had not been open, New Orleans, Dallas and Denver, were supplied with exchanges, and Educational is now functioning through every section of the United States and Canada. Even from the three new offices the results already achieved are said to be very flattering.

Another important point emphasized was that exhibitors generally have been so delighted with the comedies, the specials and the single reels that they are getting that they are practically demanding that their short subject be Educational pictures. Several of the exchange managers reported to Mr. Ginsberg that they had never handled any films in which they found the exhibitors imbued with such confidence in advance.

"This portion of the report," said Mr. Hammons, "is particularly pleasing to me and the one that I want every member of the organization to bear in mind. Since the beginning of Educational more than five years ago we have always resisted the temptation to adulterate quality with quantity. We have preferred to build slowly and now that we have come into the commanding position in the short subject field this policy is to be just as carefully guarded.

"When we announced our policy of expansion and the plan to establish our own exchanges we were deluged with offers of product. We picked only the very cream of it. Many of these pictures then selected other releasing methods; but we have never been sorry. Since our success with comedies we have been offered many other series. We are always glad to look at new product and offer an opening for all that meets our standard, but you may be sure that standard is going to be maintained.

"We will shortly announce some additions to our schedule and they will be short subjects that are worthy to be released under the general name of 'Educational Pictures.'"

Goldwyn Units Busy in West

AN all star cast has been selected by Goldwyn for Gertrude Atherton's first original screen story now entering the production stage under the working title of "Noblesse Oblige." Mabel Julienne Scott, who has just finished acting in "The Concert" in which she has one of the principal roles, will head the cast in the leading feminine part. Lewis S. Stone, recently seen in Goldwyn's production of "Milestones" and creator of the leading role in the screen version of "The Concert," will play opposite her. R. D. McLean, famous on the American stage for his acting in the classic drama, Arthur Hoyt, Charles Clary, Josephine Crowell and Kate Lester are other members of the cast.

Jane Atherton, aged seventeen, a niece of Gertrude Atherton, will make her film debut in the picture as an extra. Wallace Worsley, who directed "The Penalty," will wield the megaphone. Mrs. Atherton collaborated with Louis Sherwin on the continuity.

Director Clarence Badger and the Will Rogers company are back from Jackson, Calif., where they have been several weeks on location for Rogers' new picture, "Boys Will Be Boys," from the stage adaptation of Irving S. Cobb's popular story. The townspeople of Jackson, many of whom will be seen in the picture as extras, gave the company a great send-off on its departure, presenting the members of it with gold nuggets as souvenirs.

E. Mason Hopper and the company which he is directing in Rupert Hughes' first original screen story bearing the working title of "Mr. and Miserable Jones" are on Catalina Island taking exteriors. Nearly 100 extras, mostly girls, will appear in the production.

Frank Lloyd, who is to direct "The Water Lily," Gouverneur Morris' first story written directly for the screen, is ready to start the photography on that production. Wallace Beery has been engaged to play one of the important Chinese roles in the picture. "The Water Lily" will be released as an Eminent Authors' Production.

Reginald Barker is hard at work getting his next production ready for photographing. It is "The Bridal Path" from the play by Thompson Buchanan, author of "Civilian Clothes," etc. Mason N. Litson is in the midst of the tenth Booth Tarkington Edgar Comedy which bears the tentative title of "The Country Cousin." Johnny Jones, the featured player in the cast, it is stated, will be seen to excellent advantage in this episode.

DEAD MEN TELL NO TALES

George H. Hamilton

Torchy Comedy Seen in All New York Bill

Alhambra theatre, Cleveland, O., rranged a program last week typiying life in New York City with 39 East" as the feature picture nd "Torchy's Millions," made rom the stories of the red headed ffice boy by Sewell Ford and reeased through Educational Exhanges.

"Torchy" is a typical New York haracter and as all of the scenes or the comedies are made in that ity, it has been pointed out by everal critics that they are almost s good as a trip to the big city self. Many exhibitors have oupled these comedies with strictly merican spirit pictures and the eports to Educational have uniormly been that such presentation ave scored strongly with audinces. "Torchy's Millions" will e followed by "Torchy Turns upid" and "Torchy's Double Triimph."

Johnston McCulley Is in New York

Johnston McCulley, well-known riter of many short stories and ovels, and author of the present ouglas Fairbanks vehicle, "The urse of Capistrano," is stopping at e Astor hotel in New York. Mr. cCulley is planning an extended ay here and in addition to reewing his acquaintances among lm men is making arrangements or the publication of some of his ecent scripts.

Clune of Coast to Have Realart's First-Runs

Through a contract just closed Los Angeles, W. H. Clune, rominent West Coast showman, ecured for his Broadway theatre xclusive first-run privileges on all ealart productions released durng the coming year. This includes e offerings of Bebe Daniels, lary Miles Minter, Alice Brady, anda Hawley, Justine Johnstone, onstance Binney and the Special roductions of William D. Tayor. Clune's Broadway theatre, os Angeles, is located in the eart of the business district.

Pledges Hodkinson Support

Prominent Exhibitor Promises His Help; Big Response to Celebration

MESSRS. BRANNIGAN and Conners, who operate a number of theatres throughout the Middle West, have long been enthusiastic supporters of the W. W. Hodkinson Corporation, according to a statement from the Hodkinson headquarters. There has been an immediate and gratifying response from exhibitors throughout the United States to the proposed "Hodkinson Month," during which there will be celebrated the third anniversary of that corporation.

A letter recently received from Mr. Conners reads as follows:

"Let me be among the first to extend to you every assurance of continued support in the noteworthy fight that you are making on behalf of the exhibitor. I, and my associates, will do everything possible to aid you, for it is perfectly obvious to us that your success means our success.

"As I said before to your representatives, I believe that the Hodkinson release list comes nearer to being 100 per cent successful than the product of any other distributor or producer on the market, and I say this after having tested out your product in competition with what are generally considered the the best programs in the industry.

"I can say to you truthfully, that on the average, we have grossed more on Hodkinson pictures than we have on an other product,—and we use the best from all programs. Incidentally, we have made more profit from Hodkinson pictures than from any other pictures that we run.

"As I have said before, you may be assured of our hearty support in your successful efforts to select from the whole industry profitable pictures for exhibitors."

Give Midnight Performance

Midnight Showing of "Earthbound" at St. Louis on Election Night

THE attendance at Goldwyn's production of "Earthbound" at King's theatre, St. Louis, was so great that a midnight performance was given on election night. The late election returns were read from the stage.

"Earthbound" played to 26,200 persons the first week of its St. Louis run at the Delmonte theatre. It was then transferred to King's theatre where it is now finishing the third week of its run.

The popularity of "Earthbound" in St. Louis is rivaling its drawing power in Los Angeles where it continues to pack Miller's theatre. Its presentation and exploitation have been consistently dignified in both cities, its appeal to picture fans being in the powerful theme, the great drama of the story and the excellence of production, acting and photography.

In Los Angeles the production has aroused so much discussion that it is being taken as a text for sermons. Margaret C. LaGrange, president of the National New Thought Association, Inc., and pastor of the First Emerson Church in Los Angeles, sent out a printed card to the members of her church and of the New Thought Association, announcing that she would speak on "Earthbound—Truth or Fiction," based on "'the remarkable production now appearing at Miller's theatre," at her 11 a.m., lecture on Sunday, October 24.

The announcement served to draw out the biggest crowd the First Emerson Church ever held, with possibly one or two exceptions, bearing witness to the great popular interest in the subject of Basil King's picture—the continuity of consciousness after death.

A scene from the Goldwyn release, "Black Pawl," produced by Reginald Barker. "Ruth" is the only white girl on the island

Christie Pokes Fun at "Bedroom Farces"

Al Christie, directer general of the Christie Film Company, has gone the writers of "bed room farces" one better in naming one of the two-reel comedies which will be released through Educational Exchanges early in December. There is a suspicion that Mr. Christie intended to have a little fun at the expense of "Parlor, Bedroom and Bath" when he named this latest creation of his "Dining Room, Kitchen and Sink."

As a matter of fact it is not a bedroom picture at all, but tells the adventures of the leading lady of a "road show," and the other members of the company with a pair of crooks at the home of her rich uncle. Fay Tincher is the featured player, while Eddie Barry, who is featured in many of the two-reel Christies, has another important role.

"Madame X" Approved by Exhibitors

Goldwyn's production of "Madame X," starring Pauline Frederick and directed by Frank Lloyd, has shown to such uniformly exceptional business and so pleased patrons that exhibitors are writing and wiring in to Goldwyn to express their appreciation of the picture, it is stated.

J. E. Tompkins, owner and manager of the Liberty Theatre, Colorado Springs, Colo., wrote to the manager of Goldwyn's Denver exchange as follows:

"I want to say this for "Madame X," that in the nine years I have been in the business I have never heard so many favorable criticisms on a picture. Men as well as women claimed it the greatest story of mother love they had ever seen and critics, who had seen the stage play, all claimed the screen version to be much greater."

Capitol Bill Headed by "Madame Peacock"

As the outstanding feature of the "Metro Week," on Broadway, commencing October 24, when Metro pictures were the main attraction at five of the leading Broadway cinema houses, Nazimova in "Madame Peacock," scored heavily at the Capitol theatre.

The talented Russian star in her latest release headed the exceptional bill chosen for the first anniversary week at the world's largest motion picture temple.

Dorothy Dalton at New Paramount Studios

Dorothy Dalton, Paramount star, has just returned from Chicago, where she played her old role of Chrysis during the run there of the Morris Gest spectacle, "Aphrodite." Immediately upon her arrival here Miss Dalton went out to the new Long Island City studio of the Famous Players-Lasky Corporation which she inspected from basement to roof and expressed much admiration for the entire plant.

Louis B. Mayer announces that he last week signed Tom North to act in the capacity of assistant general manager and other duties that will make him benefician to general manager, Paul Mooney.

Mr. Mayer induced Mr. North to resign his position of managing directorship with the Tom Moore Theatres Corporation of Washington, D. C., to accept the position and Mr. North entered upon his duties with the Louis B. Mayer Productions, Inc., Monday, November 1st.

"The Sand Man," Rolin Comic Due Nov. 14

"The Sandman" has been chosen as the title of the latest Rolin Comedy featuring the Vanity Fair Girls and Eddie Boland, which Pathe will release November 14. In this production the new policy of Hal Roach, who also produces the Harold Lloyd comedies, is seen, inasmuch as the comedy, while presenting uproarious situations and showing the beautifully gowned Vanity Fair Girls, is of a fantastic variety containing surprises without number and a prettily told story, says Pathe.

B'dway Legit Actor to Be Lead for Allison

Theodor von Eltz has been selected by Bayard Veiller to play opposite May Allison in her forthcoming starring picture, "Are Wives to Blame?" Mr. von Eltz is a newcomer into the motion picture industry. Only recently he arrived in Hollywood from New York, where he has appeared in numerous successful Broadway productions in the past few years.

Edward T. Lowe, Jr., wrote the scenario from the magazine story, "More Stately Mansions," by Ben Ames Williams. Philip E. Rosen will direct "Are Wives to Blame?"

Irene Dalton, now on the Coast playing in Christie comedies. She was "discovered" in a Rothacker industrial film.

H. B. Warner, as he looks in "Dice of Destiny," a Pathe release

Change of Policy Announced

A SERIES of conferences [illegible] Famous Players-Lasky Corporation, presided over by Adolph Zukor, president, have developed new policies for the making of Paramount Pictures which are revolutionary in character.

This plan has as its purpose the elevation of all Paramount stars to the position of "super-stars" in productions of such quality that they will be booked for months in theatres where heretofore the best pictures have been booked only for weeks.

Jesse L. Lasky, vice-president in charge of production, who already has installed the plan in the Eastern studios, will leave at once for Los Angeles to put into effect the new system, which calls for the coordination of the entire resources of the Famous Players-Lasky Corporation —stars, directors, authors, playwrights, leading men and leading women—into one huge all-star stock company for the production of genuinely big special pictures.

The working of the new idea is best exemplified by the way in which it first functioned. Immediately after the executives had made their decision, Mr. Lasky called Cecil B. DeMille, director general, who is in Los Angeles, upon the long distance telephone. Mr. DeMille already had in contemplation the production of Arthur Schnitzler's "Anatol." He was told that the entire resources of the Famous Players-Lasky Corporation were at his command.

Within a few hours, Mr. DeMille with great enthusiasm notified Mr. Lasky that an ideal cast had been selected for "Anatol," and that the entire force at the Lasky studio in Hollywood was eager to cooperate and at once had appreciated the tremendous advantages the idea would bring to stars, to authors and most of all to the public. The result is that the cast for "Anatol," will include Wallace Reid as Anatol, Elliot Dexter as Anatol's friend, Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Theodore Roberts and Theodore Kosloff. Among the authors who will collaborate preparing "Anatol" for the screen are Jeanie Macpherson, Avery Hopwood, Beulah Marie Dix and Lenore Harris. Wallace Reid gladly accepted such an important part. Gloria Swanson was delighted to postpone temporarily her new starring venture. Such other stars as Wanda Hawley, Bebe Daniels and Agnes Ayres were highly enthusiastic, as were the others chosen for the cast of the production.

"In the near future," said Mr. Lasky, "it is probable that motion picture fans will see three or more Paramount stars such as Elsie Ferguson, Ethel Clayton, Wallace Reid, Dorothy Dalton, Mae Murray, Thomas Meighan and Billie Burke playing together in big productions.

"The only plays that have been great successes recently have been those that have had a big, popular theme and have been well cast and directed. Our thought is to make productions that will be tremendously popular with the public, and therefore big successes for star, author and director, pictures in which every person concerned in their making will appear to the very best advantage.

"The big play will come first. The greatest stars we have will be given the much-sought opportunity to appear in the excellent roles that always are a part of a fine drama.

"I feel that at last my dreams have come true, that now the entire Famous Players-Lasky producing department is in a position to concentrate its efforts upon the making of only the highest type of motion pictures. The announcement to the different departments has charged them with enthusiasm. To authors it means as much as it does to stars, for it guarantees big productions for big stories."

Mr. Lasky will be accompanied on his trip West by Edward Knoblock, who will complete in the Hollywood studio a special story based on a theme originally discussed with Mr. Lasky in London last spring. Both Mr. Lasky and Mr. Knoblock are jubilant over the fact that the story is one that will demand unusual acting ability and which contains three starring parts which will be cast according to the new plan.

Edith Roberts in New Role

Comes Back to Screen in "White Dove;" Norman Dawn Will Direct

WORK has begun on "White Youth," which will serve to bring back to the screen Edith Roberts, who has been resting in New York and on the Atlantic coast since she finished "The Adorable Savage" four months ago, so word comes from Universal City.

"White Youth" is a story of old and modern New Orleans and of creole life in Southern Louisiana. It is by Clara Beranger and Forrest Halsey, well known as scenarists and who wrote the Broadway stage favorite, "His Chinese Wife." Norman Dawn is directing the feature.

In this story Miss Roberts appears as the granddaughter of old General Belame, a French Creole, who has been raised in a convent and knows little of the world until her grandsire writes that he will send for her in a few days to meet the man he has selected for her husband.

The incidents and situations in the story are altogether novel, for the customs of the Louisiana French differ in most ways from the accepted conventions, and the authors have contrived a delightful mixture of the quaint and the up-to-date.

Norman Dawn spent several weeks with a camera man and a technical director in New Orleans and other points in Louisiana in search of atmospsheric shots. Actual settings he found reproduced at Universal City, such as the public square of a Creole village, the old market in New Orleans and the French opera house in that city.

First National Engages Prominent American Artist

Leone Bracker to Start Poster Subjects at Once for Holubar Feature

M. Leone Bracker, who is making posters for Associated First National Pictures, Inc.

MR. LEONE BRACKER, internationally renowned American artist and creator of "Keep 'Em Smiling." "Help Lest We Perish," "Hunger Knows No Armistice," "Velvet Joe," and a score of other far-famed money-raising posters, is at work upon a series of art posters for the motion picture, a task for which he was selected because of the unprecedented success of his posters in raising funds for nation-wide patriotic and relief drives.

The announcement this week by J. D. Williams, manager of Associated First National, that Mr. Bracker's services have been secured by that organization will readily be conceded as marking at once a notably progressive step in the history of the industry and a unique move towards the perfecting of motion picture poster advertising. That First National's enterprise in enlisting Mr. Bracker's artistry is of first rate importance to the industry, setting as it does a precedent pregnant with possibilities and marking a notable innovation, will be readily seen, and the forthcoming posters will undoubtedly be awaited with expectant interest by exhibitors and producers alike.

Mr. Bracker, who left last week for Los Angeles, will have the complete cooperation of Allan Holubar in facilitating his work on the poster subjects for the Dorothy Phillips picture, "Man, Woman and Marriage." This forthcoming Associated First National feature was selected as the object of the artist's immediate work partly because the course of its production fits opportunely with Mr. Bracker's undertaking, but primarily because the magnitude of that offering makes it specially worthy of the distinction. For the Holubar feature Mr. Bracker will make a set of seven picture posters comprising a twenty-four sheet, two six sheets, two three sheets and two ones. This artist's subjects are invariably taken from life, and Miss Phillips and the principals of her supporting cast, individually as well as in scenes in the play, will be studied by Mr. Bracker and tentative sketches composed, after which Mr. Bracker will return to New York, where, in consultation with C. L. Yearsley, director of Associated First National advertising, the final compositions will be decided upon and the work put into completion. It is believed by those interested that the collaboration of the director, stars, actors, artist and advertising manager will result in posters of maximum artistry and sales values.

Reluctant to speak of himself and expressing his belief that "rather an artist's work should speak for him," Mr. Bracker on leaving for the Coast was, however, induced to make in a letter to Mr. Williams some expression of his views of what the poster can accomplish in the motion picture field.

"I am entering upon this new project," writes Mr. Bracker, "feeling that a revolution can be accomplished in this field. I feel that we can make posters so dramatic and human and withal so illustrative of the real pictures inside the motion picture theatre that the layman will be influenced and will go in.

"It is not my plan to do anything highbrow, but to get right down to earth, to create something that will affect 'the man in the street;' but withal that will have the dignity of work well done, and done with pride, and I feel that this will redound with credit to First National for the step they have taken.

"Perhaps I differ from most artists in that I draw my pictures entirely from real people. My first picture was the story of an old sea captain and I hunted the waterfront till I got one to pose. And so, to this day, each picture is as faithful and dramatic as I can make it. I realize that it is the pictures and not myself that counts, and if my pictures serve I will succeed in the measure that they do serve."

Illustrative of the powerfully human interest for which Mr. Bracker's art is famous is an authentic incident which occurred during the exhibition of the original of his poster, "Help Lest We Perish." The picture was placed above an empty cradle. There was nothing whatever suggesting an appeal for money, except the picture itself. No soliciting was allowed or suggested, nor was there a sign asking for contributions in the picture itself. At the end of the showing the cradle was found filled with bills and checks and coins—actual and totally unsolicited proofs of the power of the poster.

Notable among Mr. Bracker's poster work will be recalled "Keep 'Em Smiling," done for the Armenian Relief Drive, and in one form or other printed over thirty million times; "Help Lest We Perish"; "Hunger Knows No Armistice," and, as distinct from these examples of work on behalf of philanthropic objects, in the commercial field. "Velvet Joe," who never existed yet is more widely known than many real men, and "Skookum Apples" posters. Mr. Bracker drew the prize-winning black and white poster for the national competition of the War Savings Stamps drive, and for years he has drawn the pictures for the Bruno Lessing stories of the East Side. There are few magazines of standing in the country whose readers are unacquainted with Mr. Bracker's illustrations.

Commenting on the consummation of the negotiations which have resulted in Mr. Bracker's entering the motion picture's art field in the interests of Associated First National franchise holders, J. D. Williams said in part:

"We regard, and undoubtedly the industry in general will regard, the success of our negotiations with an artist of Mr. Bracker's high standing and universally recognized talent and the acquisition of his distinctive art as one of the most strikingly important forward steps to that end so largely to be desired and so vital to the interest of the exhibitor and producer alike, namely the greater effectiveness of the poster advertising. It was not our aim to secure something merely artistic in the way of 'paper.' First National—the industry at large—desires something beyond that, something that possesses not only the great appeal of artistry but, in addition, that more important factor—the highest possible *selling power*—posters that will be of direct financial benefit to the exhibitor by compelling money into the box office.

"To have to this end secured the cooperation of a great artist of international reputation, one whose poster pictures have not only arrested the attention of the world but have coined that attention into unprecedented millions of dollars for philanthropic objects and again for purely commercial organizations, is highly gratifying to our organization, not merely because First National thus sets a precedent for the industry but because we believe that every cent invested in sending Mr. Bracker to the Coast, every penny laid out in securing the services of one of the highest paid poster artists in the world will bear fruit a hundred-fold through increased receipts at the exhibitor's box office. Nor have we been anxious merely to get the services of an artist of Mr. Bracker's calibre simply because he *was* of that calibre. Not any merely great artist would have satisfied us. We were not seeking for mere passing publicity. We required, more important than that, an artist who combined art with practical ideas and a zeal for the motion picture, and Mr. Bracker does that. He is zealous. He has undertaken his mission for the motion picture industry with the enthusiasm of the crusader. In him, I believe, is found that rare combination of draughtsmanship and appreciation of the dramatic and of selling appeal. And that is essential to and must be present in the truly successful picture poster.

"Most artists in their views of pictorial advertising consider only the purely artistic standard, and that, to my mind, is the reason why few artists may be given a free hand in the designing of motion picture posters. Combined with the attention arresting artistry of the poster there must be that special quality which, in the case of the motion picture, will sell tickets. In the last analysis that is the first and last reason for the advertising poster."

Fox's Great Melodrama Drawing Crowd

The success scored by the William Fox special production "While New York Sleeps" when it was presented in the metropolis where it ran simultaneously at two leading Broadway theatres within a quarter-mile of each other, is being supplemented by record-breaking reports from every part of the country where this screen masterpiece is shown, according to Fox.

In some of the smaller cities near New York, photos have been taken of long lines of motor cars parked in every direction from the theatre where the picture was being shown. As one exhibitor wrote: "'While New York Sleeps' seems, by the universality and force of its appeal, to attract to the theatre not only the theatre-going public, but a class of new patrons hitherto unknown."

World Announces First Eldridge Comedy

The World Motion Picture Corporation, announces Managing Director James B. Kelley, is now working on their first two-reel comedy, "The Little Liar," which will feature Frances Eldridge. The comedy is from the pen of Walter Irving, who has incorporated the Superior Pictures. Contracts have been closed with this company by the World Motion Picture Corporation whereby a series of four two-reelers will be released every month.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

NORTHERN NEW YORK

E. C. Blakeman, formerly manager of the Cleveland office for Pathe, has succeeded J. E. Kimberly as head of the local Pathe exchange, Mr. Blakeman was manager of the Triangle office in Omaha for a number of years and started in the game with the S. A. Lynch enterprises in Atlanta. He will make a tour of the territory the week of November 8 to get acquainted with the Western New York exhibitors.

Art Ames, now manager of the Circle theatre, has been appointed manager of the new Shea North Park theatre, Harold B. Franklin, managing director of the Shea Hippodrome, Criterion and North Park announces. The North Park will open November 21 with "Something to Think About." Vincent McFaul is now manager at the Criterion.

The Strand theatre will show Otis Skinner in "Kismet," in Buffalo, according to an announcement by Walter Hayes, vice-president of the Mark interests. The local Victoria will also present pictures. The Strand will offer the subject during the Christmas holidays. According to Mr. Hayes the Robertson-Cole company will spend $15,000 on publicity prior to the showing of the production at the Broadway Strand and the Brooklyn Strand.

The new Strand in Albany opens Monday evening, November 8, with Bert Lytell in the "The Price of Redemption." The Albany Chamber of Commerce has requested 1,500 tickets for the opening, which will be a purely invitation affair. Governor Smith and his staff has been invited, and it is expected that Bert Lytell will personally appear Tuesday evening. E. O. Weinberg, manager of the local Strand will attend the opening, to greet his former assistant, Walter Roberts, who is occupying a similar position in the new house.

Fred M. Zimmerman, manager of the Nu-Art Pictures Corporation, has appointed C. C. Charles, former manager of the Universal office in Albany to represent Nu-Art in the Capital district.

Sol Manheimer, formerly with the Shuberts in New York, and Arthur Dana, formerly with Vitagraph in Buffalo, have been engaged by George A. Hickey, as members of his Goldwyn sales staff. Mr. Manheimer will cover Central New York, and Mr. Dana has been assigned to the Rochester district.

Harold B. Franklin, managing director of Shea's Hippodrome, will put on an Armistice Anniversary Week program, commencing Sunday, November 7. On the program will be Geraldine Farrar in "The Riddle: Woman," Buster Keaton in "The Scarecrow" and "Where Poppies Bloom," showing Belleau Wood, made immortal by Uncle Sam's Marines. Carlos Ferriti, of the Strand, New York, will sing and the Symphony Orchestra will play a special program of patriotic numbers. There will also be an elaborate stage setting, commemorative of the event.

Yeggs entered the Queen theatre, Niagara Falls, Ont., Sunday evening, October 24, and, blowing open the safe, got away with $430. This is the third theatre robbed in as many weeks. The Regent, Buffalo, and the Shattuck Opera House, Hornell, N. Y., were entered and their safes looted during October.

Allan S. Moritz journeyed to Toronto October 30-31 for a conference with General Sales Manager S. R. Kent. Mr. Moritz has promoted E. A. Williams to head the accessory department at Famous Players-Lasky.

Justice Sears, in special term of the Supreme Court, has reserved decision on the motion for a change in place of trial from Buffalo to Binghamton in the action of the Gardiner Syndicate against P. F. Donovan, motion picture theatre owner of Deposit, N. Y. The Gardiner Syndicate wants damages for its lost films, while Donovan has put in a counter claim for damages to his theatre and loss of business.

Robert Kane, of the Hi-Art theatre, Lockport, gave his patrons a week's film feast, November 1 to 6, when the celebrated his first anniversary. The Boys' Choir of Lockport was an added attraction Thursday evening.

Harry E. Lotz, manager of the Realart office has now signed up 84 franchises in the Buffalo territory and hopes to hit the 100 mark before the holidays. Among recent additions to the Realart army are the Liberty, Canandaigua; Regent, Geneva; Top, Syracurse, and Rialto, Amsterdam.

Harry Gans, formerly with First National and Special Pictures, has joined the Robertson-Cole sales staff and is covering the Pennsylvania territory, succeeding Mell R. Edwards, who has been transferred to the Rochester district. Fred Sliter, district manager, is in charge of the local office, pending the appointment of a successor to P. H. Smith, who recently resigned as manager of the exchange.

E. N. Arnold has opened the new Regent theatre in Lyons, N. Y., and is doing capacity business. The Regent is one of the most attractive houses in the state.

E. O. Hayes, First National city sales manager, has closed contracts for everything up to the franchise with the Central Park, Premier, Fillmore, Palace and Sylvia. Hugh Rennie has signed the Olympic theatre, Watertown, for the First National franchise.

Howard Brink, manager of the Dooley office, has signed the Neal Hart subjects at the Colonial theatre, Elmira, N. Y., as well as a large number of productions at the leading theatres in Ithaca, Corning and Binghamton. Mr. Brink expects to add two new salesmen to the local office next week.

C. A. Taylor, general manager of Gardiner Pictures, Inc., has engaged Bob Wallner, formerly with Famous Players-Lasky and Fox to cover the Rochester, Syracuse and Binghamton districts. The Gardiner office has purchased the state rights on "The County Fair" for north of Westchester county. "Before the White Man Came" has also been purchased and Warren Kerrigan in "Love's Flame" was taken on when T. R. Gardiner and Mr. Taylor were in New York last week. E. F. Callahan has succeeded H. S. Gans as head of the Special Pictures division of Gardiner.

Bob Murphy, Pioneer Pilot, has closed first run in Syracuse on "The Son of Tarzan" with Mitchel Fitzer, of the Happy Hour theatre. Second run goes to Fred Fout and his chain of houses in the same city.

PORTLAND, ORE.

Harry Thorne, pioneer cinema organist, who left the city last summer, is now located in Sacramento, where he is playing in one of the leading houses. Portland organists know Thorne as the daddy of the profession in this "neck of the woods."

J. J. Parker of the Majestic Star and People's theatres is back in Portland after a short business trip in San Francisco. Mr. Parker is also part owner of the Equity Exchange of Portland and Seattle, in the interests of which the recent California visit was made.

L. S. Clark and J. L. Pendleton, Universal salesman, arrived at the Portland Exchange last week after successful tours of the state. Mr. Pendleton, who handles features, left almost immediately after his return on another six weeks' trip into eastern Oregon.

"Sundown Slim," the latest Harry Carey feature has been purchased by Jensen and Von Herberg for the Star theatre. It will open Nov. 3. At present "Humoresque," which which Manager Raleigh, of the Columbia, established Portland's first three-week consecutive first run record, is making a return engagement at the Star. Ralph Winsor is manager of the Star.

H. Bradley Fish, division manager for Vitagraph, was in Portland last week arranging for the booking of "Trumpet Island" and "Dead Men Tell No Tales." He came to Portland from Seattle, where he booked "Trumpet Island" at the Liberty theatre, the largest cinema of that city.

John Rueger, formerly with the Los Angeles office of Robertson & Cole, is expected in Portland to take the position of assistant manager of the local Vitagraph Exchange under Manager Jackson. The position was left open by N. F. Dobbs, who is now with Associate First National in this territory.

Offices of the Oregon branch of Associated First National Pictures, Inc., will open in Portland November 1 under the management of Charles H. Feldman. Assisting Mr. Feldman will be N. F. Dobbs, formerly with the local Vitagraph exchange, as vice-manager, and L. L. Breede, as special salesman. The exchange will be under the supervision of L. O. Lukan, northwest and Seattle manager for Associated First National.

Among exhibitors from out in the state who have been buying in Portland's film row are Mrs. George Hunt, of Grant's Pass and Medford; Mr. and Mrs. Durham, of Camas, and George Bligh, of Salem.

C. S. Jensen, senior member of the firm of Jensen & Von Herberg, was in Tacoma this week conferring with H. T. Moore, of the Moore Amusement Company. He also went over to Spokane, where a conference was held concerning the Rialto theatre of Butte.

SEATTLE

The Clemmer made a big hit with the colored pictures it showed recently. Manager Clemmer has announced that in a very short time motion pictures, taken by the same process, will be shown on his screen. The pictures are made under the chroma process of color photography. Still pictures were thrown on the Clemmer screen, which showed every color in all naturalness just as seen by the eye and apparently in their true perspective.

Mr. Clemmer said that these pictures were taken by a new process which is a departure in the photography and shown for the first time at the Clemmer. The pictures shown and those that will be shown are Seattle pictures. They are being produced in Seattle by the Natural Color Photographic Products Company.

Mr. Harry Sigmond, well known in Northwest filmdom as counsel for and secretary of the Northwest Exhibitors' Circuit, has accepted the position as assistant branch manager for Vitagraph.

ATLANTA

Plans at last are formulated whereby Atlanta, in the name of the entire Southeast, is to have a motion picture exposition that will be a real one. The exposition is being planned, under the auspices of the Film Exchange Managers' Association, and Atlanta, naturally enough, has been chosen as the locale.

The committee which has the plans in hand is headed by Mr. John Ezell, of the E. & H. Film Company, and Mr. Wassman, of Wassman & Stephens Film Service. Mr. Ezell and Mr. Wassman have just returned from New York, where they were in consultation for some time with film executives, who have pledged the presence of various stars at the exposition, the dates of which will be December 6th to 11th, inclusive.

Among the film stars who have agreed to come are Eugene O'Brien, Zena Keefe, Rubye de Remer, Bert Lytell, Lillian Walker, Muriel Ostriche, Helen Gardner, Dorothy Gish and her mother, and a number of others are expected.

Mr. R. E. Martin, who owns and operates the Bonita theatre, in Columbus, Ga., will open two new houses the first of December. They are the Bijou, in Columbus, and the Phoenix City Opera House, in Phoenix City, Ala., which is just across the river from Columbus.

The theatres will be the same size—seating eleven hundred and seventy, 42x160 in size. They are stucco-and-concrete bungalow type, and will be modern in every respect, large enough, with fly-loft, big stage, and so on, to accommodate good road shows as well as pictures.

The Howard theatre, owned by S. A. Lynch and Troupe Howard, will open in Atlanta December 13th. This is doubtless the most pretentious house in the South, and one whose opening has been awaited with eager interest by film patrons throughout the territory.

The house will seat twenty-seven hundred, with twenty-seven exits. The front is in the Greek style, with big round columns, a generous lobby space, and will have a stage large enough to permit of prologues and specialty numbers. There will be beautifully fitted writing, ladies' and lounging rooms, and, it is rumored, there will even be a nursery attached.

The old Bijou theatre,, Anderson, S. C., has been remodelled and redecorated. Its new name is the Imperial. A $10,000 organ is an important item of the equipment.

L. P. Davis, of Arcadia, Fla., has purchased a Powers 6-B machine, and a Minusa gold-fibre screen, for a new theatre in Arcadia to be called the Star.

"IN USE EIGHT YEARS!!!"
"We just have the one SIMPLEX projector in use about 8 years."
LYRIC THEATRE, MT. VERNON, O.

Ford Brothers, of Lincolnton, N. C., are progressing rapidly with their new theatre there.

Max Bryant, Rock Hill, S. C., reports that the new Palmetto theatre will have an elaborate opening about November 15. It will be one of the ambitious theatrical projects in South Carolina.

The Tennessee Enterprises have begun the erection of a new theatre in Knoxville to be known as the Riviera theatre.

The Tivoli theatre, Chattanooga, Tenn., will open soon.

NEW ORLEANS

"Because of the high cost of vaudeville acts the increased railroad fares and the increased salaries of stage hands and other theatre employes," the Orpheum here has been forced to raise its nightly price of admission to the orchestra from $1.00 to $1.25. There will be no change in matinee prices and no special prices for holidays, Sundays or Saturdays.

Moving pictures will be used to fight venereal diseases in New Orleans according to Dr. Charles Chassaignac, chairman of the committee on education of the New Orleans Social Hygiene Society.

Merit and loyal service have found their reward in the promotion of Louis J. Boudreaux to chief projection engineer of the Strand theatre, following nearly a year's service as assistant in the South's finest photoplay palace.

Mr. Boudreaux's assistant in the Strand operating booth will be Charles Watsky. Watsky jumped from Saenger's 'midget,' the Plaza, to Saenger's finest house.

OMAHA

Within calling distance of 1,800 persons who were witnessing the finale of the performance at the Empress theatre, Omaha, last Sunday night two masked bendits robbed W. Ledoux, manager of the theatre, of $3,500 in cash the day's receipts. The hold-up occurred at 10.30 P. M.

Ledoux told the police he took the money from the box office to his own office and was alone when two men covered him with revolvers, led him into an adjoining room, where they bound him to a chair, and then returned to the office, where they looted the safe. The bandits were not captured.

OKLAHOMA CITY

Announcement has been made by Tucker Brothers, lessees and managers of the Deamland theatre, 308 West Main street, for the last seven years, that they have disposed of their interests to the Texas-Oklahoma Enterprise Company for a consideration of $40,000. It is said that the new management, which is understood to be controlled by the S. A. Lynch interests, plans extensive improvements to the amount of $100 000 and that the theatre will be closed in a few weeks for remodelling. The new company also has obtained leases on the adjoining building sites on which to erect a much larger theatre than now occupied by the Dreamland. It is understood that the new management will rename the theatre the Capital and that only Paramount-Artcraft pictures will be shown.

The Paramount Picture interests recently bought the controlling interest in the New Yale theatre at Muskogee, and also in the Yale and Busby theatres at McAlester, Okla. They have already planned to enlarge seating capacity, remodel and renovate all of these theatres and to operate upon a much larger scale. The approaching session of the state legislature which will be held in January is causing a great deal of comment as to the action that will be taken on questions of the Sunday showing of pictures and state censorship. It is expected that the motion picture industry will derive a large amount of front page publicity in view of the widespread interest among the people regarding these subjects.

BOSTON

After a successful run of over a month at the Majestic theatre, drawing crowds to last night, "'Way Down East" moved up to the Tremont Temple. The crowd still follows the big attraction and the old prices, 50 cents to $2 are the same.

George Smiley, of the Pathe, has been promoted from the position of feature manager of the Boston office to general manager.

Some 200 members of the Boston Jesters, an association comprised of managers of theatres and exchanges, gathered together last Friday evening at Healy's on Washington street where a real get-together party was staged. Sam Moscow of the Boston Photo Play was the leading spirit of the affair.

The office of the Vitagraph reports, that they have received six prints of "Dead Men Tell No Tales," which they are placing in houses in Boston and New England.

CINCINNATI

The Queen Anne theatre, 2915 Colerain avenue, has been purchased by the Shakespeare Amusement Company, the price being $42,000. The new management, also the owner of the theatre at Eighth and Depot streets, took immediate charge of the property.

The holding belonged to Lawrence Bueche, and in the deal the Shakespeare Amusement Company did not acquire the flat building adjoining, but obtained a perpetual easement on a ten-foot strip separating the two in order to gain entrance to an airdome, also the property of Mr. Bueche. The theatre proper, which contains 750 seats, is on a lot 50 by 180 feet.

PROV., R. I.

"The Leopard Woman," shown at the Rialto theatre the week of October 18, broke all records for attendance since the theatre opened a year ago, save for one week when "In Old Kentucky" was shown. Anniversary week, last week, was big, being the second biggest week of the theatre's career, but Miss Glaum's picture set the record aside.

The Liberty Theatre, Inc., of which Samuel Bomes is the owner, has put $400,000 worth of its stock on the market in Providence to be sold at $100 per share. Mr. Bomes announces that he will install a $25,000 Moller organ in the theatre, while he is installing a new seating arrangement whereby spectators may see from the sides as well as the centre. The seating capacity will be 864 with standing room for 350. He believes the stock will pay a dividend of from 15 to 25 per cent.

The Emery, Fay's Rialto and Victory, gave special performances starting at 10:30 o'clock election night. Special wires were connected with the manager's offices and detailed announcements were made during the shows, which lasted until after 1 a. m. Wednesday morning.

The Palace (Junior Orpheum vaudeville house) has boosted its Saturday and Sunday prices to: Box seats, 75 cents; orchestra, 55 cents; balcony, 40 cents, and gallery, 15 cents. War tax is included in these prices.

Southern Enterprises, Inc., owners of the Paramount-Artcraft franchise, has established itself in a new building at 944 Perdido street. The exchange is under the management of Harold F. Wilkes. The building also houses the Realart exchange, now a part of the Southern Enterprises, but still guided by the genial and rotund Truly B. Williams.

Robertson-Cole Distributing Corporation exchange, managed by Jack Dumestry, also has moved into new quarters, across the street from 944 Perdido.

"Screencraft," heralded as "a motion picture trade paper for exhibitors of the South," is to make its appearance this week. It is edited and managed by A. Jules Benedic, former New Orleans newspaper man.

SOUTH CAROLINA

Papers of incorporation for the Asheville Enterprises have been filed at Asheville, N. C., by Y. F. Freeman, C. E. Holcomb and D. R. Millard, all of whom are connected with the S. A. Lynch Enterprises at the headquarters in Atlanta Ga. The corporation is authorized to issue stock in the sum of $10,000, and the incorporation is presumed to presage the construction of a new motion picture theatre in Asheville. The Lynch interests, it is understood, have been endeavoring to obtain a theatre in Asheville for several months.

Announcement is made of the organization of the Greensboro Enterprises, Inc., at Greensboro, N. C., to operate moving picture theatres. The authorized capital stock of the concern is $10,000. The incorporators are M. C. Talley, Atlanta, Ga.; Jake Wells, Norfolk, Va., and Don P. Trent, Greensboro, N. C.

F. L. Seely, motion picture theatre owner of Raleigh, N. C., and Lynch Enterprises, of Asheville, N. C., staged a motion picture performance at the Orange Street School in Asheville, Saturday, October 30, and the performance proved such an unqualified success that it has been arrangeqd to have it held each Saturday in future during the school term.

The Norma Talmadge Company, of New York, is contemplating coming to South Carolina this winter to make moving pictures, a telegram having been received by the Chamber of Commerce of Columbia, S. C., from the company requesting information as to climatic conditions, scenic advantages, etc. The Columbia Chamber of Commerce officials are enthusiastic over the company's proposal to come to the Palmetto State and every encouragement will be offered. it is understood, to induce the Norma Talmadge Company to carry out its plans.

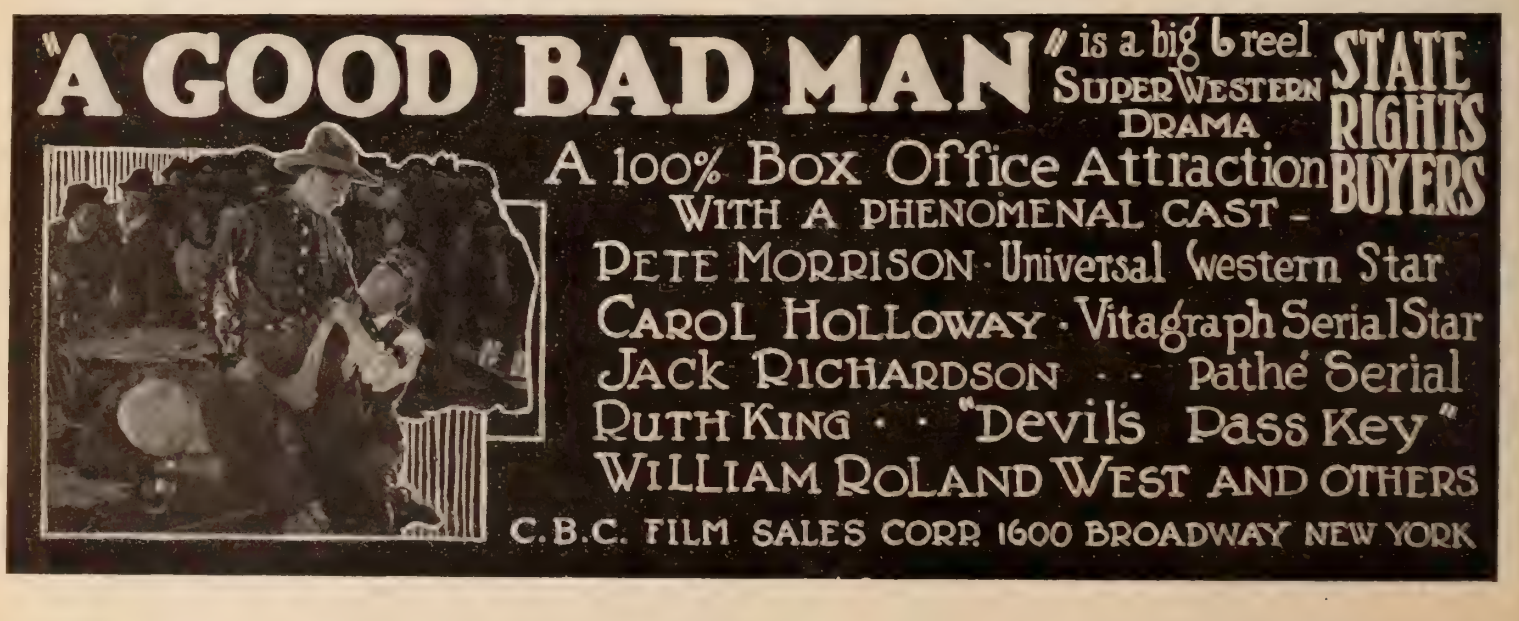
CANADA

Mr. Charles Lalumiere, Montreal sales manager of the Specialty Film Imports, Limited, Montreal and other Canadian cities, has announced that his company is no longer the distributor for the British pictures, which are controlled in Canada by the Anglo-Canadian Picture Plays, Ltd., of London, England, and Montreal, Quebec. The English releases were introduced on the Canadian market last February, and a number of the latest subjects have been screened in Montreal, Toronto, Ottawa and other Canadian centres. No definite reason was given by Mr. Lalumiere for the cancellation of the agreement between the Specialty Film Imports, Limited, and the Anglo-Canadian Corporation, whereby the former had arranged to book the British features through each of its six offices across the Dominion, these being operated at Montreal, St. John, Toronto, Winnipeg, Calgary and Vancouver.

The Specialty Film Import, Ltd., is the Canadian distributor for all Pathe releases and independent subjects and also produces the British-Canadian Pathe Weekly and other pictures. The Specialty company recently has been making a special drive with the seven-reel production, "Half-A-Chance," starring Mahlon Hamilton. An important private screening of this feature was held at the Electra theatre, St. Catherine East, Montreal, on October 25, and the picture was also privately presented at the Family theatre, Ottawa, Ontario, on October 27, before a large gathering.

The Provincial Government of British Columbia has been enforcing a law which was enacted at the session of the Provincial Legis ature. It requires all exhibitors in the Province to present at least one 1,000-foot educational or scenic reel in conjunction with every programme. The plan has entailed the use of many releases of this type and

(Continued on page 3780)

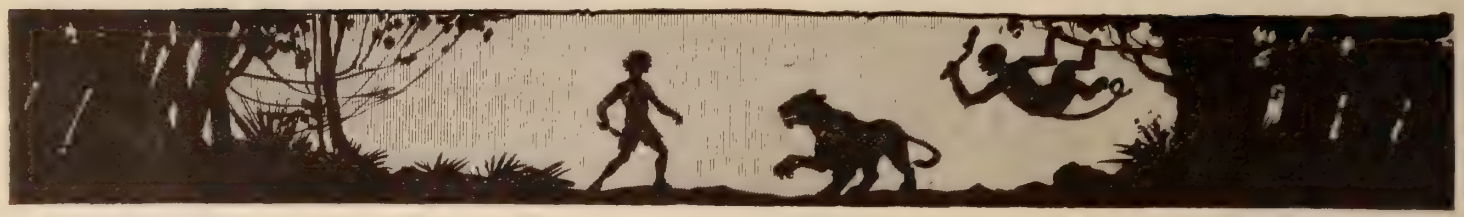

"A GOOD BAD MAN"
is a big 6 reel
SUPER WESTERN
DRAMA
STATE RIGHTS BUYERS
A 100% Box Office Attraction
WITH A PHENOMENAL CAST -
PETE MORRISON - Universal Western Star
CAROL HOLLOWAY - Vitagraph Serial Star
JACK RICHARDSON - - Pathé Serial
RUTH KING - - "Devil's Pass Key"
WILLIAM ROLAND WEST AND OTHERS
C.B.C. FILM SALES CORP. 1600 BROADWAY NEW YORK

DAVID P. HOWELLS
Announces

Son of Tarzan

THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN



MORE FIRST RUNS

FOR

THE SON OF TARZAN

Nathan Gordon has bought The Son of Tarzan for New England — He's as wise as they make them and knows a good thing when he sees it.

HERE ARE THE OTHER DISTRIBUTORS

WESTERN PENNSYLVANIA AND WEST VIRGINIA
Standard Film Exchange,
119 Ninth St., Pittsburg.

NORTH AND SOUTH CAROLINA, GEORGIA, FLORIDA, ALABAMA
First National Exhibitors Circuit of Virginia,
904 East Broad St., Richmond.

KENTUCKY AND TENNESSEE
Associated First National Pictures,
National Theatre Building, Louisville.

MISSOURI AND KANSAS
Richards and Flynn,
Film Exchange Building, Kansas City.

MARYLAND, DELAWARE, WASHINGTON AND VIRGINIA
Sam Flax,
Liberty Film Exchange,
916 G St., N. W., Washington, D. C.

TEXAS, OKLAHOMA AND ARKANSAS
Specialty Film Company,
107 South St. Paul St., Dallas.

NEW YORK CITY, STATE AND NORTHERN NEW JERSEY
Pioneer Film Corporation,
126 West Forty-Sixth St., New York.

ILLINOIS
Selected Films, Inc.,
220 S. State St., Chicago.

OHIO AND MICHIGAN
Standard Film Service,
Sloan Building, Cleveland.

INDIANA
The H. Lieber Co.,
24 West Washington St., Indianapolis.

MINNESOTA, WISCONSIN, NORTH AND SOUTH DAKOTA
First National Exhibitors Circuit of the Northwest,
409 Loeb Arcade, Minneapolis.

EASTERN PENNSYLVANIA AND SOUTHERN NEW JERSEY
Metro Film Exchange,
1321 Vine St., Philadelphia.

AUTHOR
EDGAR RICE BURROUGHS

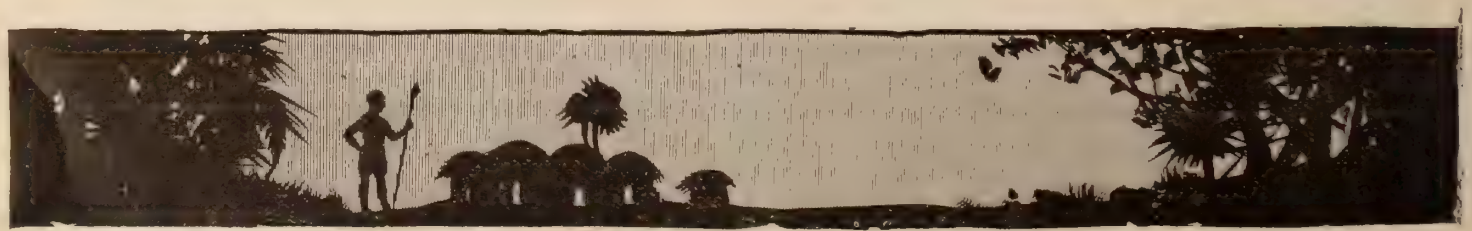
DIRECTOR
HARRY REVIER

SCENARIO
ROY SOMERVILLE

WORLD RIGHTS CONTROLLED BY
DAVID P. HOWELLS
729 Seventh Ave.
New York City

ALL SALES MADE BY
GEO. H. HAMILTON

PUBLICITY AND EXPLOITATION
T. O. ELTONHEAD



THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN

——OF COURSE

PIONEER

HAS ACQUIRED

"THE SON OF TARZAN"

FOR GREATER NEW YORK
NEW YORK STATE
AND NORTHERN NEW JERSEY

Proving once more that exhibitors
can depend on Pioneer
to offer quality

BOOKING——————NOW!

PIONEER FILM CORP.

A. G. LEFCOURT, President

130 WEST 46th ST., NEW YORK CITY

THERE'LL BE A FIRST RUN EVERYWHERE

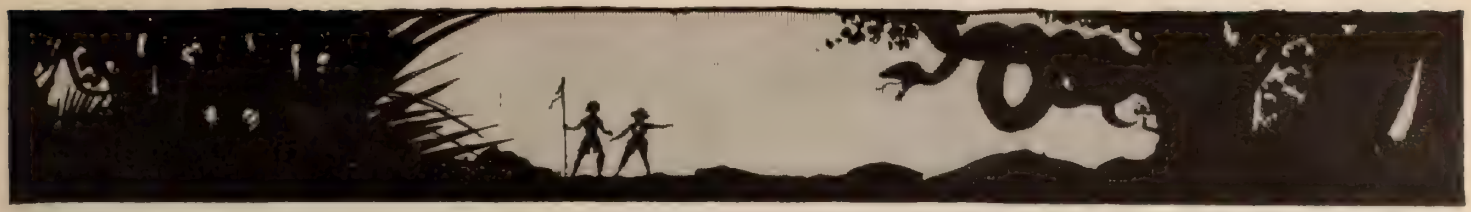
THE SON OF TARZAN

Harry Revier has made a picture that is a masterpiece of stupendous direction and has made good his claim that a serial picture could be made on a par with successful feature productions. We take this opportunity of publicly expressing our thanks and appreciation.

DAVID P. HOWELLS

THERE'LL BE A FIRST RUN EVERYWHERE

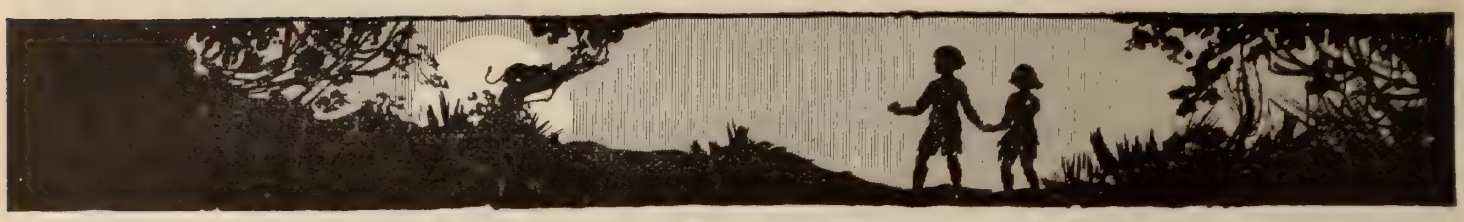
THE SON OF TARZAN



HARRY REVIER, Director of The Son of Tarzan

THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN



MARYLAND, DELAWARE, DISTRICT OF COLUMBIA, VIRGINIA

We do not need to tell exhibitors of the merits of this production. They tell us.

READ THIS LETTER

ACADEMY OF MUSIC — LEGITIMATE ATTRACTIONS
OLYMPIC — KEITH VAUDEVILLE
IMPERIAL — PHOTOPLAYS
RIALTO — PHOTOPLAYS
ONYX — PHOTOPLAYS
ORPHEUM — DURHAM, N. C.

ACADEMY AMUSEMENT CORP.
OLYMPIC THEATRE CORP.
RIALTO THEATRE COMPANY
ONYX THEATRE COMPANY, Inc.
SOUTHERN MOTION PICTURE CORP.

GENERAL OFFICE, OLYMPIC THEATRE
NEWPORT NEWS VA. Oct. 28, 1920.

LibertyFilm Exchange,

Washington, D. C.,

Gentlemen,-

I have just seen the first three episodes of the serial "THE SON OF TARZAN" which you kindly screened for me and I want to say that I am more than enthusiastic over the possibilities I can see in this serial.

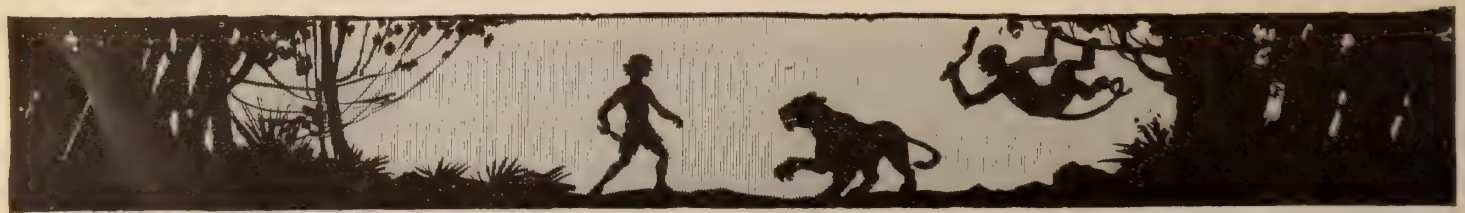
The story and interest seems well developed, the action and photography is fine, and the various characters well portrayed. A feature I especially like is that the synopsis of preceding episodes is enacted in a few short scenes so that the thread of the story is never lost.

I think so well of "THE SON OF TARZAN" that I intend playing it in one of our first class theatres in Newport News where we have not played a serial for years.

I wish you the success you deserve with this serial.

Very truly yours,
E. F. Grall

LIBERTY FILM EXCHANGE, 916 G St., N. W., Washington, D. C.
SAM FLAX JOS. FLAX



THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN

INDIANA

We take this opportunity of advising you that The Son of Tarzan is the world's wonder jungle first run serial. It is being shown in New York in the big time vaudeville houses as a special added attraction of the big Sunday Night Concerts—A word to the wise is sufficient—We were wise enough to buy it—are you wise enough to book it?—The answer is—See the picture.

THE H. LIEBER CO.

24 WEST WASHINGTON STREET
INDIANAPOLIS, IND.

FLOYD BROWN, Mgr.

THERE'LL BE A FIRST RUN EVERYWHERE

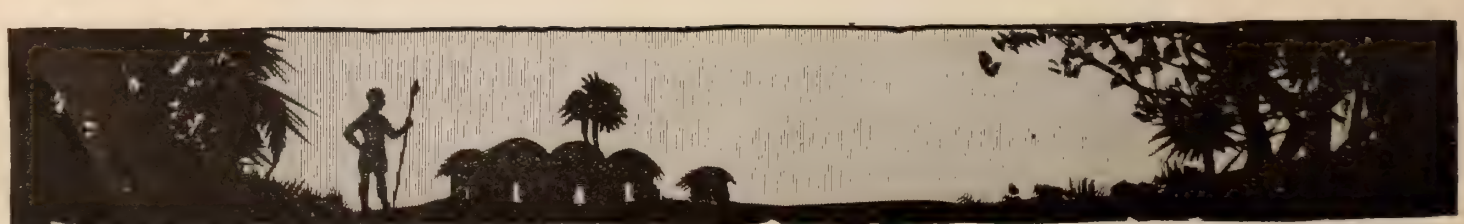
THE SON OF TARZAN

EASTERN PENNSYLVANIA, SOUTHERN NEW JERSEY

Every Exhibitor who has seen the first sample print of "The Son of Tarzan" is wildly enthusiastic. He immediately appreciates its great box-office value—greater by far than all the Tarzan Pictures. We are screening this picture daily. The quicker you come in and get your dates the quicker you will have the big money coming through your box-office window.

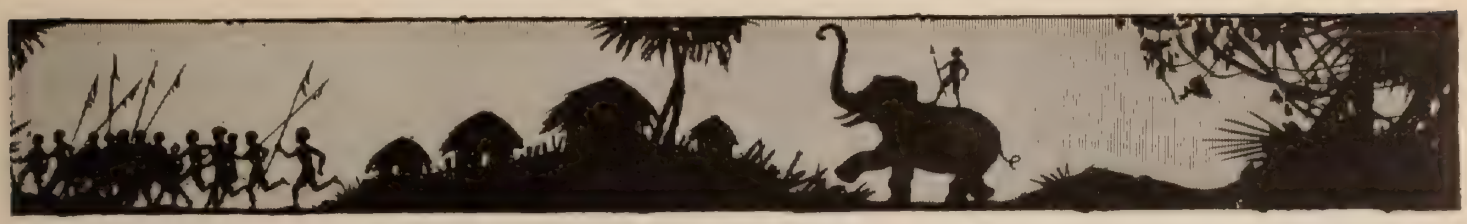
METRO FILM EXCHANGE

1321 VINE STREET
PHILADELPHIA, PENN.
ROBERT LYNCH, Mgr.



THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN



KANSAS AND MISSOURI

We believe "The Son of Tarzan" will earn more money for the exhibitor than any serial that has ever been released. That is a big statement but the picture backs it up. Come in and see for yourself—and then go after the big money in a big way.

RICHARDS & FLYNN

FILM EXCHANGE BUILDING

KANSAS CITY, MO.

MISSOURI

SKOURAS BROS.
617 NORTH GRAND AVE.
ST. LOUIS, MO.

THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN

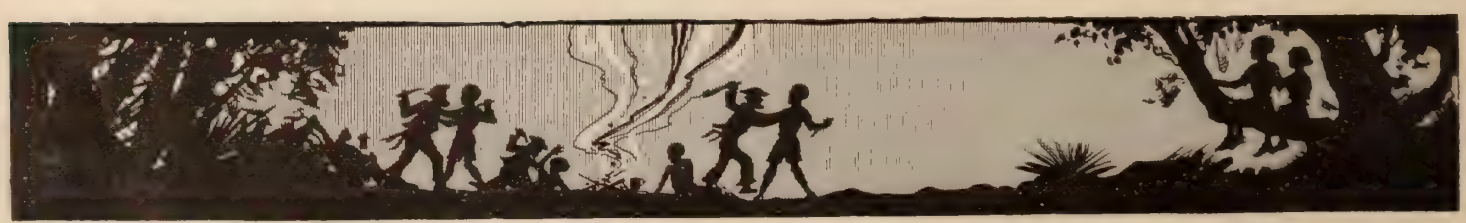
TEXAS, OKLAHOMA, ARKANSAS

There is considerable satisfaction in backing your judgment to the limit. We did that very thing when we bought "The Son of Tarzan," and the beauty of it is we are stronger for the picture today than we ever were. The more we see of it the more we believe it is the greatest box-office serial ever made. Come in and let the picture convince you.

SPECIALTY FILM SERVICE

107 SOUTH ST. PAUL STREET

DALLAS, TEXAS



THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN

WESTERN PENNSYLVANIA, WEST VIRGINIA

We were the first exchange to buy "The Son of Tarzan" — and we bought it because we knew that it woula bring a golden stream through the box-office windows of our exhibitors — and every day we congratulate ourselves on our foresight. You will thank us and congratulate us too after you have attended our big trade showing and have seen the first episodes of this world's wonder jungle serial — the greatest ever made.

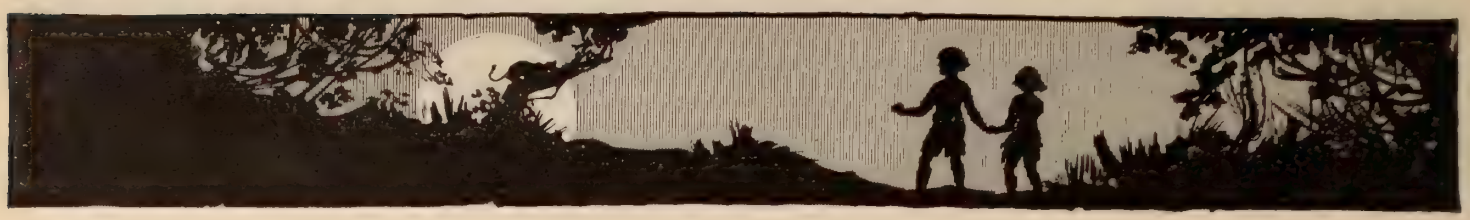
STANDARD FILM EXCHANGE

119 NINTH ST.

PITTSBURG, PENNSYLVANIA

THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN



Mr. Publicity Man:

Do you realize that—mats differ? Also do you realize that—good mats develop publicity while poor ones kill it?

If so, why take chances? We guarantee printing qualities of our mats and also guarantee the fastest stereotype and mat service in New York City.

That's why we are the recognized stereotypers and mat makers of the Motion Picture trade, and largest handlers of Motion Picture stereotyping in the United States.

Our arrangements for handling efficiently State right business are unexcelled.

Call our representative—Spring 8303-8304—he will show you how, by using our service, you can save time and money.

I. RUBIN COMPANY
23 East 4th Street, New York City

THERE'LL BE A FIRST RUN EVERYWHERE

THE SON OF TARZAN

We made the Banners on "The Son of Tarzan" and we believe they speak for themselves.

We also made the **GEEKA DOLLS** *and the more our presses print of them the more enthusiastic we become over their value as the greatest exploitation novelty that has ever been gotten out. Read about* **GEEKA** *in the Campaign Book and then go to it.*

SWEENEY LITHOGRAPH CO., Inc.

BELLEVILLE, NEW JERSEY

TELEPHONE BELLEVILLE 5757

THERE'LL BE A FIRST RUN EVERYWHERE

Story and Cast of the Serial : : : : :

The following are the exchanges, all of which are entitled to high ratings in their respective communities, who have purchased rights to the serial "The Son of Tarzan."

Pioneer Film Corporation, 126 West 46th Street, New York City, who have purchased the rights for Greater New York City, New York State and Northern New Jersey.

Liberty Film Exchange, of 916 G Street, N. W., Washington, D. C., who will release this serial in Maryland, Delaware, District of Columbia and Virginia.

H. Lieber and Co., of 24 West Washington Street, Indianapolis, Ind., who control the Indiana rights.

First National Exhibitors Circuit, of the Northwest, of 409 Loeb Arcade Building, Minneapolis, who own Wisconsin, Minnesota, North and South Dakota rights.

Educational Film Exchange, with offices at the National Theatre Building, Louisville, Kentucky, will distribute in Kentucky and Tennessee.

Metro Film Exchange, of 1321 Vine Street, Philadelphia, who own the rights for Eastern Pennsylvania and Southern New Jersey.

Richards and Flynn, located at the Film Exchange Building, Kansas City, Mo., who will release in Missouri and Kansas.

Standard Film Service, of the Sloan Building, Cleveland, Ohio, who have bought Ohio and Michigan.

Specialty Film Service, of 107 South St. Paul Street, Dallas, Texas, controlling the Texas, Oklahoma and Arkansas rights.

Standard Film Exchange, of 419 Ninth Street, Pittsburgh, Pa., who will distribute in Western Pennsylvania and West Virginia.

Selective Films, Inc., of 220 South State Street, Chicago, controlling the Illinois rights.

A SYNOPSIS of the opening chapters of "The Son of Tarzan" is reproduced in the following for the information of those who are interested in the character of the story unfolded in this serial production.

In the heart of the African jungle a group of blacks were gathered around a camp fire. One of them was telling the Story of Tarzan of the Apes, of how Lord and Lady Greystoke were washed ashore from a wreck, and after the birth of a son were both killed by an ape who desired the baby for his mate Kala, a she ape.

He told how the boy grew up in the jungle and because of his strength and skill became ruler of the tribe. Of how he was found by his people and persuaded to assume his rightful position in society as Lord Greystoke, married Jane Porter and settled down in England.

"The Son of Tarzan" opens in the selfsame African jungle. Ivan Paulvitch, who had been an enemy of Tarzan's, is rescued by the crew of a sailing ship, and takes with him Akut, the Ape, who had been Tarzan's constant companion while he lived in the jungle. Paulvitch arrives in London with Akut, the Ape, who he trains for the vaudeville stage. Tarzan now has a son Jack about sixteen years old. The boy has inherited his father's love for the jungle and surreptitiously reads and learns all he can of jungle life. His mother fears this instinct and endeavors to keep the knowledge away from him.

Jack steals out at night to the music hall to see Akut, the Ape. The minute the Ape sees the boy a strange attraction developes. The trainer tries to separate them, a riot ensues, which is only quelled by the appearance of Lord Greystoke, who recognizes Akut and calms him.

Jack visits the Ape at Paulvitch's lodgings. Lord Greystoke, not recognizing Paulvitch, arranges with him to take the Ape back to the jungle. Paulvitch desiring vengeance against Lord Greystoke, who he believes has wronged him resolves to kill Jack and escape, letting Lord Greystoke believe that his son was killed by the Ape.

On his second visit Jack is suddenly seized and thrown violently to the floor where after a strenuous and long-drawn-out fight he is finally choked into semi-insensibility by Paulvitch. The Ape, which is chained to the wall, struggles with might and main, until at last just as Jack is about to succumb he breaks his bonds and goes to the rescue of the boy who had befriended him.

Vile hatred dulls Paulvitch's eyes as he grasps Jack's throat. Akut the Ape gives a mighty heave, and by some miracle the strong ropes part. Soon Paulvitch and the ferocious beast are locked together in combat. Akut, however, is soon the victor, and, raising a trap door in the floor, drops Faulvitch into a swiftly flowing sewer. As he strikes the dirty water he regains his senses, and is carried swiftly away.

When Jack regains consciousness he realizes what the Ape has done. Frightened at Paulvitch's supposed death, Jack plans to escape. The next day he boards a steamer with his heavily veiled grandmother in a wheel chair, who in reality is Akut the Ape so disguised.

Paulvitch swims from his sewer to a schooner anchored near by and is shanghaied for a cruise to China.

Lord Greystoke calls in detectives to search for his son, but after several days they report that they can find no trace of him.

Jack with a great deal of difficulty keeps Akut concealed from the passengers, but on a few occasions he is accidently seen by them, causing great disturbance.

A crook of international reputation named Condon sees Jack taking a roll of bills from his pocket. He enters the boy's cabin at night and searches for the money. Akut awakens; a terrific fight follows, in which Akut finally gets the death hold of the bull ape on his adversary, severing his jugular vein with his protruding fangs. The whole ship is aroused. Akut hides in the upper berth while the Captain questions Jack. He is unable to learn anything from Jack, so he confines him in the ship's detention room. Akut rescues Jack and they both jump overboard. Someone throws Jack a life preserver, which fortunately saves Akut, who is unable to swim. Luckily the steamer was sailing close to shore, and soon after both had nearly drowned a dozen times they landed on the edge of the jungle.

Utterly exhausted, Jack falls asleep at the foot of a tree. Akut climbs the tree and remains on guard. Suddenly a lion appears. Just as the lion is about to spring Akut grabs Jack and climbs with him to safety. The swaying of the branch of the tree causes him to lose his hold, and he falls to the ground, where the stalking lion is waiting.

As Jack falls Akut reaches out a hairy paw from a branch below and draws the boy to safety. The lion soon loses patience and departs, leaving them to continue their journey.

In their next adventure in the jungle Jack and Akut rescue a little girl named Meriem from the hands of a cruel Arab who has kidnapped her from her father, Captain Armand Jacot of the French Foreign Legion, and is holding her for ransom. Meriem and Jack soon become fast friends, and together with Akut they face the jungle, where adventures without number await them. Human greed and cunning stalk them at every turn, and untamed beasts of the jungle add to the insecurity of their position. How they face this menace from man and beast and together win their way to safety and love is realistically unfolded in the succeeding chapters of "The Son of Tarzan."

The cast for this character of production must necessarily be large, but a list of the important members of the cast and their roles is given as follows:

Lord Greystoke, "Tarzan of the Apes" ..... P. Dempsey Tabler
Lady Greystoke, also known as Jane ..... Karla Schamm
Jack, "The Son of Tarzan," age 15 years ..... Gordon Griffith
Meriem, The Sheik's Daughter ..... Mae Giraci
Korak, Jack five years later ..... Kamuela C. Searle
Ivan Paulvitch ..... Eugene Burr
Meriem, five years later ..... Manilla Martan
The Sheik ..... Frank Morrell
Malbihn ..... Ray Thompson

The picture was directed by Harry Revier. Roy Somerville adapted the serial production to the screen from the jungle romance written by Edgar Rice Burroughs. A brief account of some of the principal members of the cast is given in the following.

Often described as "America's greatest juvenile screen actor," Gordon Griffith at the age of four began his career with Universal. It was not long before he was discovered by the larger producers, appearing with Dustin Farnum in "The Price of Silence" and "A Son of Neptune." His portrayal of Tom Sawyer in "Huckleberry Finn," a Paramount release, was probably the greatest of his screen efforts. He played in juvenile "Tarzan of the Apes" in that picture, and today he is one of the "first string" boy stars on the West Coast. When the National Film Corporation was looking for the "son" of Tarzan for the film version of the Edgar Rice Burrough's book, Gordon was selected to play this role because of his daring and ability before the camera.

The "jungle-girl," as described in the book, "The Son of Tarzan," is a distinct perfect type, and the costume of animal skins make camouflage impossible. Director Revier long sifted the field of the legitimate and motion picture drama to find the right sort of girl. And then he remembered Manilla Martan, whose classic dances and exquisite voice had secured for her an enviable reputation as a society entertainer in the fashionable circles of New York, Bar Harbor and Newport. She had been induced to appear in dramatic roles in some of his former productions, notably "The Sin Woman," "The Grain of Dust" and "What Shall We Do With Him?" Her portrayals were so impressive that she received many offers to continue in pictures, but she declined. She finally yielded to the persuasions of Director Revier, and the verdict was unanimous that she was the jungle girl of the authors conception.

Miss Martan enjoys the distinction of having been born on July 4, the very day on which Admiral Dewey won his celebrated victory at Manilla. She was christened "Manilla" in honor of the memorable event. Much of her childhood was spent abroad, and while traveling in Italy with her parents she attracted the interest of the famous Ambrosia, who used her in several pictures. He was so enthused with her work that he named her "The Soul-Child," and predicted a great future for her on the screen. In "The Son of Tarzan" Manilla Martan as the wild, half-savage girl of the jungle is incomparable.

Born in Leavenworth, Kansas, April 14, 1882, Eugene Burr at an early age displayed talent for the stage. He achieved considerable success and invaluable experience in both musical comedy and dramatic work. He is one of the best "heavies" of the screen, specializing in he-vamps, home-wreckers, master crooks, lounge lizards and Western badmen. Supported Margaret Illington, Charlotte Walker, Geraldine Farrar and Fanny Ward. His last big part was heavy in the Helen Holmes serial, "The Danger Trail." As the villainous and vindictive ape trainer in the jungle serial, "The Son of Tarzan," Burr

(*Continued on page* 3770)

Some Ready-Made Press Notices : : : :

THE circus has ever had an appeal to young and old. Time shatters our romances, as a rule, but there is a spell about the tan-bark circle and big "round-top" that never fails to attract no matter how time may have disposed of the other dreams of our youth. And in the chapters of "The Son of Tarzan," which will come to the .....theatre on.....of ..... week, there are found the selfsame elements that make the coming of the circus such a happy event of anticipation for young and old.

To begin with there are wild animals galore, not pacing back and forward, barred in by the steel bars of the circus cage, but romping about in their native jungle haunts or engaged in combat with cunning man or others of their kind. What a fascination there is to behold the lion, king of the jungle, gazing savagely out through the bars of his cage or bellowing forth his defiance to man and the other beasts around him. Can you appreciate the suspense the same king of the jungle must create when you see him in all the freedom of his natural state pursuing the Son of Tarzan through the fastnesses of the dense forest?

And here again are the adventures of the circus. How you delighted to see the trapeze-artists swing and turn somersaults at dizzy heights or watch the daring animal trainers put their charges through their stunts. But in "The Son of Tarzan" the flying trapeze becomes the swinging limb of a jungle tree, and the performers must carry on their dangerous work at the risk of falling victims to the wild animals that spring and sport about them.

To this powerful appeal of the circus, "The Son of Tarzan" adds an element not associated with the tan-bark circle—the attraction of a well-knit story in which love, youth and adventure hold your attention from the opening episode to the closing chapter. If you still feel the call of the circus and in addition love a story of romance and adventure, told in a realistic fashion and replete with suspense, then do not fail to see the opening chapter of this remarkable serial, "The Son of Tarzan," when it opens at the .....theatre on.....of the ..... week.

The serial entitled "The Son of Tarzan," which is due to appear at the ..... theatre on .... and .....of the week beginning ....., is something decidedly different, in the way of picture entertainment, from any continuous production ever screened before. Director Harry J. Revier has broken all precedents in the filming of this unique picture and has laid aside all the customary rules of thumb followed in the production of a chapter picture. The result is a picture which is bound to hold you from the opening episode to the close. Romance, adventure, strange jungle settings, life in the fastnesses of the African forests, wild animals and cunning men are all presented in this remarkable production with realistic and novel effects that mark a distinct departure in this type of production.

The story unfolded in the episodes of "The Son of Tarzan," the remarkable serial that opens at the ..... theatre on ..... and ..... is one of the most novel literary creations of the decade. The author of this jungle romance, Edgar Rice Burroughs, has won distinction for his Tarzan stories, and "The Son of Tarzan" is hailed as his most interesting Tarzan work thus far.

The first installment of this serial photoplay begins with a pictorial prologue, depicting the life of "Tarzan of the Apes," how he was rescued from the African jungle by a band of explorers and how he goes to England, where he marries Jane Porter after assuming his rightful rank and position as Lord Greystoke. It is Tarzan's son, Jack, who is the hero of this serial. The boy feels the call of the jungle in his blood, inherited from his father and, in company with Akut, an ape, Jack goes to Africa where he lives with the apes, fights wild beasts, desperate savages and revengeful Arabs. The love interest is natural and logical, appearing after Jack has rescued Meriem, a kidnapped French girl, from the clutches of the Arab shiek.

How public officials are co-operated with by motion-picture producers is one of the many lessons that the actual filming of "The Son of Tarzan" teaches. There are numerous animals appearing throughout the length of this unusual serial production, which is scheduled to appear at the ..... theatre, on ..... The Los Angeles Chapter of the Society of Prevention of Cruelty to Animals and the Humane Society sent representatives frequently to the studios where this production was being filmed. The purpose of these officials was to supervise the feeding and the proper housing of the hundreds of animals which appear in this picture.

After the production of "The Son of Tarzan" Director Harry J. Revier was given a clean bill from the humane societies, both for the considerate treatment the wild animals received while in his charge and for the cordiality shown the representatives.

The lions, tigers, leopards and other jungle denizens which appear in the remarkable serial production, "The Son of Tarzan," an attraction scheduled to open at the ..... theatre on ..... and ..... of next week, wrought a great deal of material damage to studio equipment in addition to the excitement that they more than once occasioned when they ran amuck in the huge steel arena in which the settings for this picture were built. Photographic equipment valued at $10,000 was completely destroyed or rendered useless during the filming of the jungle scenes. Four sets of almost priceless lenses were smashed and many tripods were broken by the lions, tigers, leopards and other jungle animals in their mad chases about the huge steel arena.

The filming of "The Son of Tarzan," the chapter-picture which is due to open at the ..... theatre on ..... of next week, was accomplished only after many hazardous experiences in which the principals did not always come through unharmed. An angry lioness scratched Gordon Griffith, the young juvenile star, appearing in this production, and he narrowly escaped blood poisoning. Mae Giraci received painful hurts when she was attacked by a small ape that appears in this picture.

P. Dempsey Tabler and Eugene Burr, both actors, were the first to suffer hurts. Both men sustained broken ribs when a small rowboat capsized. George Morrell, an assistant director, came next with an injured limb, torn during an automobile accident, when Roy Somerville, the scenario writer who adapted "The Son of Tarzan," for the screen, nearly lost his life.

Do you realize what extreme care and precautions must be taken in the filming of a great animal serial such as "The Son of Tarzan," which is scheduled to appear at the ..... theatre on ..... of next week And do you appreciate the wealth of detail attendant upon the production of so huge a picture play A few excerpts from the "history sheet" compiled during the filming of this remarkable chapter-picture will furnish some idea of what it means to put through successfully a gigantic picture enterprise of this character.

Over a hundred wild animals were used throughout the entire production, three of which were actually killed by the actors, following the story by Edgar Rice Burroughs to the most minute detail.

At times five motion picture cameras recorded the action, especially during the swift-moving and furious jungle combats between men and beasts.

Ten special animal trainers, one for each group of beasts, were at all times at the call of Director Harry J. Revier.

Five actors were seriously injured during the filming of marine scenes on the Pacific ocean.

The entire cast of principles was "hand-picked" with due regard to their abilities to "take chances" with death.

The author, Edgar Rice Burroughs, was present practically at all times during the production of "The Son of Tarzan."

Special steel screens, with loop holes for the lens, were built to protect cameras and operators from the rushes of the jungle animals.

Elephants were goaded into fury and allowed to uproot trees and almost permitted to escape in order to secure desired effects.

"Mistress of three of the seven arts"—that's the title which Karla Schramm bears, and in addition she appears in an important part in

(*Continued on page 3770*)

Musical Suggestions for "The Son of Tarzan"

S. M. BERG has written musical scores for each episode of "The Son of Tarzan" and also makes an important announcement in connection with the musical numbers suggested. Mr. Berg says:

"In order to meet the requirements of exhibitors throughout the country who are declining to pay the tax demanded by the American Society, the musical suggestions are confined to such music as can be publicly performed free of all tax, as neither the publishers nor composers of the music suggested are members of the American Society of Authors, Composers and Publishers.

"The timing of the picture is based on a speed of fourteen minutes to a thousand feet.. End of reels is not given, because progressive operators either join reels together or diffuse so quickly that an audience or musician is not aware of the changes. The time indications will help the leader to anticipate the various cues, which may consist of the printed sub-title (marked T) or a described action (marked D). For instance: 28¾ T, 'Come to my home,' is a sub-title, and is printed reading matter on the screen. But 26 D, 'When ape seizes Tarzan,' is a description of action."

In order to musically interpret 'The Son of Tarzan,' four contrasting themes will be found necessary.

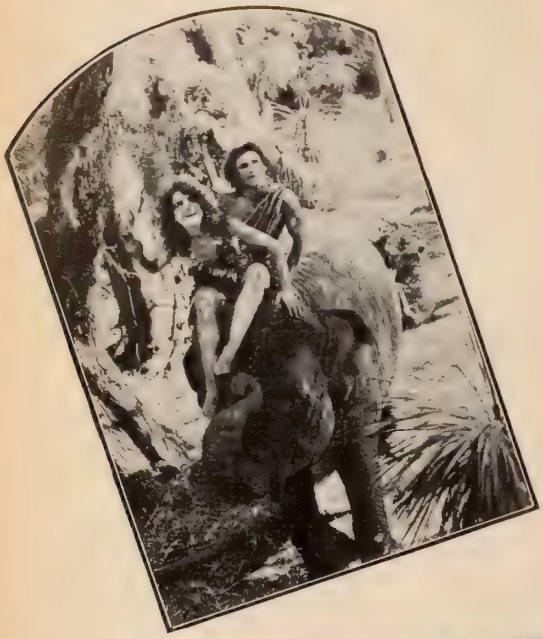
TARZAN THEME is an original composition, entitled "Tarzan, My Jungle King," by Stuckey and Tedman, and will be found particularly adapted to associate with the leading heroic characters of the story. The character of the composition is an Allegretto 4/4.

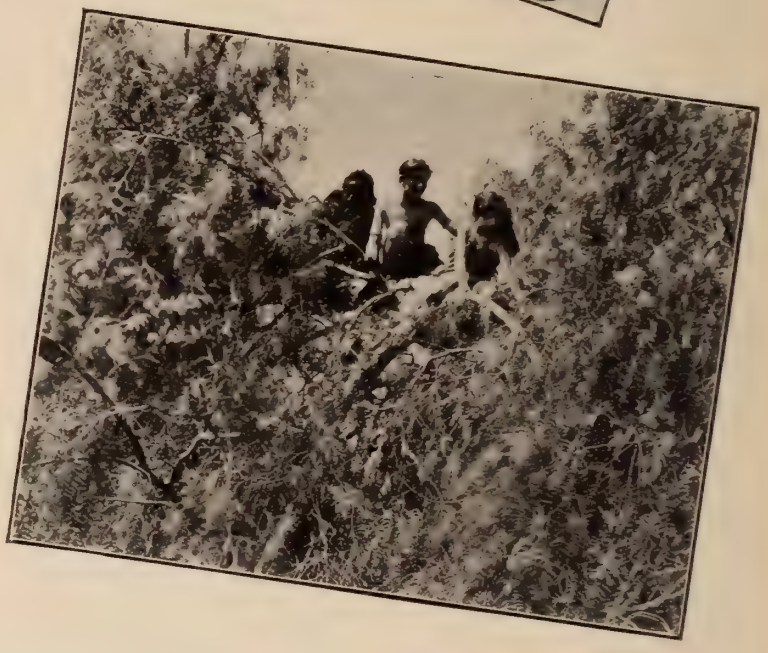
JUNGLE THEME is 'A Cannibal Carnival,' by Sol P. Levy, and is suggested to be played at scenes of the jungle which is the lure to Tarzan's son, Jack. The tempo is a Characteristic Moderato Barbarique. Judicious effects of animal noises should be used in conjunction with this theme.

PAULVITCH THEME, selected for the villain, Paulvitch, is "Sinister Theme," by Vely, the tempo being a Characteristic Ominous Dramatic.

SHEIK THEME is 'Heavy Mysterioso,' by Sol P. Levy, the tempo being a Dramatic Characteristic. Although not strictly an Oriental number, the Sheik is the second villain in the serial, and requires a dramatic characteristic to interpret his nefarious schemes.

Some Interesting Scene Stills from "The Son of Tarzan"





On this page is shown a number of scenes from the serial production, "The Son of Tarzan," an adaptation of Edgar Rice Burrough's famous novel of the same title. The picture has been sold on the states rights basis, another page in this section informing exhibitors concerning the particular exchange where the production may be obtained. The serial is in two acts and a prologue. The illustrations shown herewith are from the first six episodes which cover the story of the son of "Tarzan" as a child complete and gets well into to the part of the production having to do with the life of the "Tarzan's" after he is grown to manhood

Accessories for "Son of Tarzan" : : : :

The producers of "The Son of Tarzan" have prepared many exhibitor accessories for the exploitation of various episodes which will be obtainable at the various exchanges which will handle the production.

These accessories include besides the regular array of standard articles a number of novelties that are inexpensive and designed to be of real exploitation service to exhibitors.

Of the standard accessory articles the following are enumerated. Three styles of one sheets, all descriptive with vivid reproductions from scene stills of the picture. A six sheet that has the proper punch and has as a basis one of the most thrilling scenes appearing in the production. An artistic three sheet that features the title and the author of the novel in large letters. A highly colored twenty-four sheet stand, also an actual reproduction from a scene in which wild animals and the son of "Tarzan" are presented. This stand also presents the title and the name of the author in big letters.

An extra accessory of the stock style is available in a cloth banner, ten by three feet. This is printed in flashy colors and will be suitable for tack work and for the lobby display. Paper for every episode is available with the exception of the twenty-four sheet, which is for the entire production. Ready to use ads, in one, two and three-column sizes, can be obtained at your exchange for the various episodes. Larger cuts running up to a third of a page and mortised for the theatre announcement insertions are also ready. These cuts are all descriptive and contain opportunity for the individual exhibitor to insert such text matter as he desires.

Director Harry Revier introduces Karla Schramm to two new additions to the cast of "The Son of Tarzan"

Announcement slides for every episode are prepared for each week's release and a mailing card ready for addressing, which tells about the author, the thrills and action to be found in the picture, and giving a little idea of what the production is all about can be secured. A stock one sheet for the entire production has also been prepared. This paper shows the son of "Tarzan" being carried about by an elephant with other animals of the jungle realistically portrayed. A producer's press book in which there is ready to cut press matter, cuts of all the ads and paper, a synopsis of each episode of the picture, advertising suggestions, presentation advice, music cues for each episode, stories about the author, director and cast, all illustrated with practical cuts, has been prepared.

Among the many specialty accessories to be furnished the exhibitor at a reasonable price are the following:

Thirty by forty inch and forty by sixty inch lobby display hand painted pictures, all framed and ready to stand at the entrance of the theatre. These pictures are actual scenes that appear in the serial and have been selected with care from scene stills. The work has been done by well known artists and every effort has been made to make the displays artistic and attractive. The frames used are in keeping with the art work.

Designed for distribution among the children are celluloid buttons on which are reproductions in miniature from the picture, a small stamp made of wood with a rubber foot that will print an etching picture of scenes from the picture and which is designed for "Young America" to use in "stamping" everything in sight, a variety of small photographs showing various members of the cast in characteristic poses and which resemble the pictures which were formerly distributed in the Sweet Caporal cigarette packages. These photos come in sets of fifteen, each one showing a different scene and presenting the principal characters as they appear in the picture. A song has been written that is described fully on this page in the box above. Copies of this song may be obtained and an opportunity to tie up with music stores is presented by it.

The complete story of the Burrough's novel has been syndicated and will be furnished newspapers in the cities where the production is booked, in boiler plate, mat form or in copy, for publication simultaneously with the running of each episode. The exchange from which you book the picture has made arrangements to take care of the stories' publication without cost to either the paper or the theatre running the serial. Mats, scene stills, illustrating the picture, will also be available without charge to the papers.

All these arrangements have already been completed and the exhibitor is assured of unprecedented co-operation in exploiting the whole fifteen episodes of the production.

Howells Has Strong Organizaton

GREAT, greater, greatest—that's the motto of the David P. Howells organization, distributors of world's rights productions, which is advancing by strides and bounds in its determined efforts to reach the superlative.

On entering the Howell offices at 729-7th avenue the writer was amazed at the flourishing condition it presented in comparison to what it was a year ago. Now we don't mean that this organization was a small one a year ago by any means. But if we remember correctly the mental picture retained, at the time, its growth is astounding.

With typewriters clicking and clerks, stenographers, office boys, etc., rushing hither and thither, in their anxiety to get the "day's work done," we could not help remarking as we entered "there's money in the world's rights market if you want to dig for it but you must know what you are digging for—the right kind of films."

And in this respect the Howells organization has followed the "straight and narrow," never deviating an inch, for it is their emphatic rule to "stop, look and listen" when they are purchasing films for the market. And the result—take one look at their offices—and their officers.

In one of the inner sanctorums, sits George H. Hamilton, general sales manager and T. O. Eltonhead who handles the advertising, publicity and exploitation.

"If there is a better combination from a directorial standpoint, we've never seen it. Quick, active, alert, these two gentlemen are a credit to any organization. But like most of their species they won't talk."

However, by pursuing our object we heard a rather amazing story and it concerned George Hamilton.

This young fellow is one of the real pioneers in the film business and one of its oldest showmen and an organizer of note.

To show you that he is a pioneer, he is said to be the first man to carry a can of film under his arm and this was back in 1904 for W. H. Swanson.

After wading through the ups and downs of this business, he organized the Buffalo Moving Picture Corporation and produced, directed and sold "The Price of Innocence," "Sport of Kings" and "The Daughter of Devil Dan." The principal feature of this incident in his life being that he did the directing. He was not satisfied with the way things were progressing in this department and not wishing to waste time, took the reins in his own hands with the result—well, those who have seen the pictures liked them and they made money.

Mr. Hamilton also is well known for his connection with the World's Fair in Chicago, the Buffalo Exposition, the St. Louis Exposition and as the organizer and manager of the Moisent International Aviation Exposition.

But the big stunt of his life is the superb way he handled "The Son of Tarzan," and we need only mention the fact that this feature was sold and all contracts closed for the world's rights in six week's time. Is he a genius, well we'll say so.

However, we must not forget to mention Mr. Eltonhead in the latter connection for it was his ideas in exploitation which headed the film on the road to success.—

The fact that thirty-five houses in New York State which never before in their history showed a serial, have signed contracts for fifteen weeks to run an episode of "The Son of Tarzan," each week, is taken as proof of the high quality of that serial. "We have broken in," states Pioneer Film Corporation, which reports the sales, "where never before has a serial ever been shown."

The names of the houses will be announced shortly. The signing of these contracts by such a large number of theatres which formerly avoided all kinds of serials, is regarded as the highest tribute possible to "The Son of Tarzan," and one that proves to a certainty not only that the serial is thoroughly entertaining, but that it has been reproduced in such a high class fashion that it will satisfy the tastes of the most fastidious.

Harry J. Revier, Director : :

Roy Sommerville, on the left, who wrote the scenario for "The Son of Tarzan," and Harry Revier on the right, who directed it.

WHEN David P. Howells obtained the film rights to Edgar Rice Burroughs' "The Son of Tarzan" and made arrangements with the National Film Corporation for production facilities, he decided to have the serial so unusual in character and of such high quality that it would play in the first run houses.

To reach this end he secured Harry J. Revier as the director. There were two prime reasons for his choice. One was that Mr. Revier had the reputation and record of an excellent dramatic director, and the other, that he had never produced a serial.

This was a rather unusual move in an industry where directors, writers and players are classified according to the type of work they have done, but it was only the first of many departures from the beaten path made during the filming of this serial.

When Mr. Revier was first approached on the matter of making "The Son of Tarzan," he rejected Mr. Howells' offer, saying that he knew nothing about serials. His efforts had always been confined to dramatic productions, and he had no desire to enter the serial field, which is a distinct line of endeavor in itself.

It was only after considerable persuasion that Mr. Howells induced Mr. Revier to consider the project. The latter had directed "The Return of Tarzan," by the same author, and was familiar with the location and set needs and other details of such a production. But he hesitated about making a serial until Mr. Howells outlined his plans for "The Son of Tarzan." Then the director realized that he was not expected to turn out a succession of meaningless thrills tied together with a wisp of a story, that instead, he would have an opportunity to do something new, to create a precedent.

Harry Revier is essentially a pioneer. To experiment with an effect or strive for a goal that others have labelled as impossible of achievement fascinates him.

He believed that a serial could be successfully and profitably produced on a feature basis; that, with the proper story, a picture could be just as forceful and interesting in the chaptered length of a serial as in a six reel feature. Serials in the past have not been aimed at this goal. As a rule, they have been a series of thrills for which the theme is more an excuse than a reason.

Mr. Revier's theories regarding the proper form of production for "The Son of Tarzan" marked a distinct departure in the business of making serials and accorded perfectly with the plans of Mr. Howells. The very daring of the idea gave the undertaking its first step towards success.

In order that the adaptation of the story be along the special lines planned for the serial, Mr. Revier got Roy Somerville, prominent novelist and screen writer, to join him in a director-photodramatist combination. They journeyed to California together and there worked in unison on the development of the story, the filming of the scenes and the cutting and titling of the finished product.

How well this theory of producing a serial has worked out is best told in the praise of its critics and the quick disposal of it in the open market. Producers who viewed the early episodes at the studio were unanimous in the declaration that "The Son of Tarzan" represented the opening of a new epoch in film production. As a serial, they stated that it blazed the trail for serials to come, and as a release they frankly admitted it a worthy competitor of the feature for exhibition in the first-run house.

In the making of the serial, both Mr. Revier and Mr. Somerville exercised the same care and applied the same sincere effort that they would have given to a big dramatic production.

Each episode of "The Son of Tarzan" is a complete chapter in itself. A pictorial foreword relating the important developments of the story to date precedes each episode. In quick, interesting sequences the person who has missed a release or two or who sees the serial for the first time in its third or eighth chapter becomes sufficiently acquainted with the story to enjoy the current release as an individual picture.

The plot of each episode is worked up to the climax as smoothly and as logically as though it embodied the entire story. In each case the climax is a suspended thrill that will bring the people up in their seats with a jerk and make them want to see the next release. The lions, apes, elephants, panthers and other ferocious jungle beasts utilized in the serial will help to make it magnetic to the public.

Not once does the production slump in its interest or slow down in its action. Each episode is characteristic of the finesse and artistry which have marked Mr. Revier's dramatic achievements in the past. The superb handling of the emotion and spectacular scenes of "The Son of Tarzan" stamps the director as a master. He has succeeded admirably in preserving the serial the mystic, adventurous spirit of the jungle that made the book appeal so strongly.

Technically, the serial is fully up to the standard set by the feature picture. The jungle locations, rich in Nature's wild beauty, are true to the environment suggested by the story, and the London interior sets are as luxurious as those of any society drama. A splendid cast and remarkable photography are factors that contribute their share to the general excellency of the production.

"The Son of Tarzan" establishes a record for consistency and quality that will be the criterion of serials hereafter. In it the elements which have made serials so popular in the past are combined with the production advantages and dramatic strength of the feature picture.

Story and Cast

(*Continued from page 3766*)

eclipses any of his other performances.

P. Dempsey Tabler is by birth and family a Southerner, both his father and grandfather were Confederate officers. Besides being a champion of the track and ring, he studied for the operatic stage in Leipsig, Germany, and is the producer of several motion pictures. He has starred in quite a few of Thomas H. Ince's Trinagle productions, and after a long absence from the screen he returned to play the role of "Tarzan of the Apes" in the wonder jungle serial, "The Son of Tarzan."

Karla Schramm was born in the suburbs of Los Angeles. In early girlhood she went to Chicago. After graduating from university she returned to her native State, and one day, while being a spectator of an explosion scene that D. W. Griffith was putting on, the great director, after an introduction, asked her to play in a few scenes. That night she was initiated into the moving picture world. She played with Henry Walthall, and later in "Broken Blossoms," also parts with Fairbanks, and many others, having prominent roles in "The Winding Trail," "His Majesty the American," "The Return of Tarzan," etc. As Jane Porter in the "Tarzan" pictures she has had many thrilling experiences.

A scene from the juvenile portion of "The Son of Tarzan"

Press Notices

(*Continued from page 3767*)

"The Son of Tarzan," the great serial production picture, which is scheduled to appear at the ..... theatre on ..... of this coming week. Miss Schramm has won distinction as a composer of concert songs, and she also has done some notable work as a mural decorator. Now she appears as a full-fledged photo-play artist, and her dramatic ability is in no way inferior to her other attainments.

"I have three dominant moods," stated Miss Schramm while discussing her various professions, "and all of them are creative. When I sing a song it must be my own; when I decorate the interior of a house, not a detail must be changed, and when I sign a contract for a photoplay production I must play it my own way and interpret the character as I feel it or I leave the studio."

Miss Schramm plays the part of Jane Porter as she "feels" it, and has done so well that she has been allowed to practice her other "trade" during the production of this serial when she asked to be allowed to design a magnificent drawing-room "set" which forms the background of some highly emotional acting on her part.

"All State Right buyers who follow the example of the men in the same field realize that quality counts. High grade pictures in story and direction, if not in featured star, are what count and will alone retain the bright future that the independent market has ahead. Pictures must not be judged by the price asked for them, but upon their production merits and box office power."

The above is the doctrine of Joe Brandt, president of the C. B. C. Film Sales Corp, who sees in the action of some buyers, who offer a minimum price for a certain territory without regard for the picture's quality, or without even viewing the production, the reason why many producers consider the independent exchanges "merely junk shops."

"If the independent will determine upon a policy of only good pictures being brought and handled, it will only be a short time until the producers will offer their best product to the independent. If this is not done the leading producers will not want their pictures classed with the cheap stuff that some of these exchanges are handling."

DEAD MEN TELL NO TALES

"Tarzan at Exchanges"

Sam and Jake Flax, of Washington, D. C.

The Liberty Film Exchange, of 916 G Street, N. W., Washington, D. C., who will distribute "The Son of Tarzan" in Maryland, Delaware, Virginia, and the District of Columbia, is headed by Sam and Jake Flax, who opened their independent exchange in March, 1919.

Both men have been in the film business for a number of years. Sam Flax was formerly a booker in the Washington branch of the General Film Company, and Jake Flax was also connected with that organization, serving as Branch Manager during the last two years of its existence.

While no reports have been received to date as to the reception that exhibitors in that territory have accorded "The Son of Tarzan," early news of enthusiasm is expected. The fact that Sam and Jake Flax have chosen "The Son of Tarzan" to add to their already high class list pictures, is regarded as a high endorsement for any picture.

Pittsburgh Showing in "Son of Tarzan"

N. J. Neiland, is president of the Standard Film Exchange, of 119-121 Ninth street, Pittsburgh, who control the rights for West Virginia and Western Pennsylvania on "The Son of Tarzan." Mr. Neiland is a well known state right man in that territory ,and his exchange already has a number of high class features.

A trade showing is planned by the Standard Film Exchange, which is expected to be one of the largest ever held in that city. This exchange, it is said, will make special efforts to break all records with "The Son of Tarzan."

Specialty Film Co., of Dallas, Tex.

W. G. Underwood is president of the Specialty Film Company, of 107 South St. Paul street, Texas, who have purchased the rights to Texas, Oklahoma and Arkansas. L. G. Bissinger is vice-president and E. T. Peters secretary. The company expects a great future for "The Son of Tarzan," and is said to be making big plans for its exploitation and advertising.

By a sub-lease arrangement, Tucker Brothers will release the serial in Oklahoma.

Richards-Flynn Co. to Sell Kansas

Richards and Flynn Film Company, who are located in the Film Exchange Building in Kansas City, Mo., has sub-leased the rights to "The Son of Tarzan" to Skaunas Brothers, of St. Louis, who will release the serial in Missouri.

Jacksonville New Producing Center

JACKSONVILLE, Florida, is now making a tremendous bid to secure the southern headquarters for the motion picture industry, and has ambitions to become the third motion picture city of the United States after New York and Los Angeles.

Realizing its proximity to New York City, the financial headquarters of the industry, Jacksonville, which is only thirty hours from New York, makes its bid for the establishment of a center there because of this important fact. In addition to this inducement, Florida of course has all the scenic, climatic and other requisite advantages required in the production of motion pictures.

A committee of five of the foremost businessmen of Jacksonville has been appointed an executive committee to do business with the reputable producers of the country. This committee consists of the mayor of Jacksonville, the Hon. John W. Martin; E. E. Cohen, the biggest dry goods merchant in Florida; H. B. Hoyt, president of the Jacksonville Gas Company and other big corporations; H. J. Klutho, a talented architect who already has established a studio here and is familiar with the technic of the industry; and W. R. Carter, a retired newspaper owner.

These gentlemen have thrown all their energy and influence into this movement, and won over the enthusiastic support of the big bankers in Jacksonville. A vigorous publicity campaign has been launched setting forth the advantages of Jacksonville and giving other valuable information in such a way that it is most impressive.

Mr. Carter heads the motion picture committee of the Jacksonville Chamber of Commerce and is one of the strongest factors working toward the end of making Jacksonville the third producing center of this country. Mr. Carter has taken the lead in this matter and with his usual energy and enthusiasm he will carry it over.

He is one of the best newspapermen in the South and only recently sold out to S. A. Lynch of the Lynch Enterprises his interests in the Florida Metropolis the largest evening paper in Florida. Being rid of the responsibility of running a great daily he is now applying this energy to the work of arousing interest in promoting financial fellowship between Northern and Southern capital in order to build in Jacksonville a Universal City for the benefit of Northern producers and Jacksonville citizens alike.

Mr. Klutho is one man who has backed his faith in Jacksonville, sooner or later, becoming a Producing Center by investing thousands of dollars in erecting the largest studio for rent in the South.

Mr. Klutho is a member of the special motion picture committee of the Jacksonville Chamber of Commerce and a co-worker of Mr. Carter—all working towards the end of making Jacksonville the third largest producing center in the country.

He is an architect by profession but has put in all his spare time and money too to keep alive the spirit and desire to make this city a center. He very naively remarks that it was often very discouraging during the Dark Ages (War) but now with Mr. W. R. Carter at the head of a strong committee and Mr. E. W. Lane one of the biggest bankers in Florida becoming interested and positively enthusiastic the future of Jacksonville looks bright.

The members of the executive board were chosen by Mr. Carter for their expertness in various phases of civic life and industry which have a bearing on the motion picture interests.

The mayor was selected because he is not only a thorough enthusiast upon this subject but because he can speak authoritatively on behalf of the city and the city government in inviting these producers here. Mr. Klutho, owner of the Klutho studio, the only motion picture plant in Jacksonville, is on the board because of his familiarity with the production end. Mr. Klutho is recognized as the first local authority on motion picture production and requirements and his services are expected to be invaluable to the committee. Mr. Cohen represents the largest retail establishment in the State and will represent the retail merchants. He, also, is thoroughly enthusiastic in the work of the committee and has given much time and thought to this work. Mr. Hoyt, head of the Jacksonville Gas Company and the Jacksonville Ferry and Land Company, will represent the public service industries on the committee. Mr. Hoyt is noted for his vision and his ability to organize and he is expected to prove one of the most active and one of the most efficient members of the board.

Mr. Carter who will serve on the executive board in addition to continuing his duties as chairman of the motion picture committee, has for years been one of the most consistent and enthusiastic advocates of the city cooperating with motion picture producers. Mr. Carter has made many trips to New York, at one time and another, in the interest of bringing such companies here and has been unusually successful in such efforts. Until recently editor of the evening paper, Mr. Carter worked for more than thirty years for the upbuilding of the city and now that he has retired from active business he intends continuing certain of these efforts.

"I believe the public is at last awake to the opportunity that lies ing the last few days I have received the personal assurance of many business men that they will stand behind the motion picture committee in this effort and that they will cooperate in every possible way with this body and with producers when they come here.

"We have the making here of a second Los Angeles. Jacksonville aspires to become the third great center for picture production. It can be accomplished. We need right now enthusiasm on the part of local people. Open-mindedness, vision and ability to see in Jacksonville what the people of Los Angeles saw in their city a few years ago will accomplish the realization of our ambitions in this project.

"Jacksonville can bring these producers here. That is certain. It also is certain that their coming will mean a new era of prosperity for the city, new activity along building and other lines, new pay rolls, thousands of new residents and new interest in Jacksonville by outside capital. This opportunity ranks with our water commerce and our naval stores industry. We can accomplish the thing we are striving to do and with the help and good will of all Jacksonville we will.

"It does not require a vivid imagination to realize what extensive motion picture production means to Jacksonville," he continued. "The business has developed to such an extent during the last few years that the main facts are well known. We know that it is one of the largest of our American industries, that its pay-rolls amount to millions, that millions are spent on productions and that wherever the big producers locate prosperity follows.

"Jacksonville is after new business, greater pay-rolls, better advertisement to the world as a playground for tourists. No better or more efficient medium could be imagined than motion picture studios, with large companies working regularly to accomplish these aims. Motion pictures bring not only pay-rolls and advertising but provide an attractive new angle for tourist interest. The popularity of Los Angeles as a tourist resort is largely due to the presence in that city of the largest studios.

"Jacksonville's opportunity is at hand. This committee has carefully examined into many plans for bringing producers here, and it now believes it has struck the proper note. We believe we have the way provided and we believe Jacksonville will back us up."

"Rubin Mats" Is. "Nuf Sed"

"Publicity is only half publicity without a good illustration—and no illustration is good, no matter what the quality of the photographic original, unless the matrix retains all its value."

That is the theory and axiom of newspaper pulicity on which the David Howells organization worked in planning the complete line of matrices available for exhibitors in exploiting "The Son of Tarzan." All this work for the serial was entrusted to the capable hands of I. Rubin, who is gaining a unique place in his field as a motion-picture specialist.

More and more screen advertising men are coming to realize that they must carry their efficiency right through to the newspaper stereotype room where the final result is weighed.

Long Established Firm Buys Indiana Rights

The H. Lieber Company, which is offering "The Son of Tarzan" in Indiana, was established in 1854 and several years ago entered the motion picture field. They operate the Indiana exchange of the First National Exhibitors' Circuit.

Special Service on
Edgar Rice Burroughs's "The Son of Tarzan"

"THE SON OF TARZAN" is a serial picture presented through independent exchanges which are announced on another page. The story told in the various episodes begins with a synopsis in pictorial form of the novel and picture "Tarzan of the Apes" showing the rescue of 'Tarzan" from the uninhabited island where he has grown up as an ape-man, his subsequent development in to his natural sphere, through education, as an English peer and presents him at the beginning of the story proper as a man of middle age with a son some fifteen years of age. After the prologue the picture is again divided into two parts, the first presenting the son of "Tarzan" as the boy of the age mentioned and ends when the sequence of the story have brought the lad and the ape, "Akut" to another uninhabited tropical island under circumstances similar to those which "Tarzan" lived up to the time of his rescue as related in the "Tarzan" stories by the author of the novels, Edgar Rice Burroughs.

The keynote of "The Son of Tarzan" is action in which thrills are presented with sufficient regularity to please the most exacting and hardened serial devotee.

This is more particularly true after the prologue which does not take up any great amount of footage, being well out of the way before the end of the first episode. Next in importance is the tropical atmosphere with its jungle inhabitants from elephants and lions to the smaller denizens of the forest. Other highlights of the picture as screened to date are the work of a capable cast or rather of three casts since "Tarzan" is presented, played by P. Dempsey Tabler, the son of "Tarzan" as a boy in his teens, a role in which Gordon Griffith is entirely adequate and the son of "Tarzan" as a man in which role, Kamuela C. Searle appears.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the picture and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

The author of the "Son of Tarzan" is Edgar Rice Burroughs who wrote the other "Tarzan" stories, all of which have been great successes when adapted for the screen. The continuity and scenario for the picture was done by Roy Somerville, one of the veterans of the game and recognized as one of the experts since the days of the old Triangle program. The director is Harry Revier, also of established reputation and long experience in making photoplays and acknowledged to be especially fitted for the production of melodrama, as many of his pictures, among which are "The Spell of the Yukon," "The Revenge of Tarzan," "The Grain of Dust" and "The Challenge" will testify.

In the leading roles the picture boasts Manilla Martin a pretty engenue who plays the jungle girl of the last act. She has had a considerable experience appearing in such pictures as "The Sin Woman," "The Grain of Dust" and others. In "The Son of Tarzan" she appears clad in the abbreviated costume consisting principally of a leopard's robe, concealing her torso but leaving bare limbs and shoulders. There is audience appeal in this fact. It is not to be inferred however, that any portion of the picture is suggestive. The role does not call for emotional acting but does make imperative an ability to put over considerable in the way of stunts and requires that the actress playing the part be willing and capable in the matter of handling herself in rough and tumble scenes.

Kamuela Searles, who plays the part of the son of "Tarzan" in the last act is a fine looking actor, of unusual physique and splendid abilities. His role calls for much agility and also for much manhandling by the other members of the cast. He puts over a number of great fights and will be found a likable figure by both men and women.

In the first act of the picture, not the prologue, two clever children are featured, Gordon Griffith as the son of "Tarzan" at the age of fifteen and Mae Giraci the sheik's daughter, as a child. The role which Master Gordon has requires a varied acting ability. The part which little Miss Giraci plays is not so important but both roles are sure fire audience stuff with both children and grown-ups. Especially will the scenes in which Gordon appears appeal to Young America. These are melodramatic and have required a considerable athletic ability.

The heavy role that of a renegade enemy of "Tarzan" is played by Eugene Burr, an actor of long experience, who has appeared in support of such screen stars as Charlotte Walker, Geraldine Farrar and Fanny Ward. He is also a well known player to serial audiences, having appeared in many of the episodes of Helen Holmes' serial.

The other members of the cast are all thoroughly competent. Large casts of extras are employed in various sequences, especially those which take place on the tropical island.

The general exploitation angles for the production are to be found as follows and listed according to importance, according to the writers opinion in the sequence in which they are given. (1) The fame of the other "Tarzan" pictures, notably "Tarzan of the Apes" and "The Revenge of Tarzan," the current multiple reel feature. Both these pictures have had unusual publicity and while the first named is probably on the shelf with most exchanges except for the very small towns or return dates, the memory of it is still fresh in the minds of audiences. It was a big money maker for both exhibitor and producer, and through its success a big audience has been built for other "Tarzan" films. Concerning "The Revenge of Tarzan" all that need be said is that it is going big according to all reports and is getting big exploitation. (2) The action and exciting sequences of "The Son of Tarzan" so far as it has been viewed to date which was six episodes. Once a person sees an episode or so of this serial it would seem certain

Action and thrills abound throughout the entire serial. Above are three typical jungle scenes

Some stills that give an idea of the action and scenic beauty in "The Son of Tarzan"

Promise Action and Thrills and Use Big Newspaper Space

that he will be sold for all succeeding numbers. (3) The opportunity presented for outside exploitation, such as lobby display, window displays, and "hokum" stunts.

Exploitation Suggestions

Build a lobby display that will conform to the tropical settings used in many of the scenes of the picture. Make up an actor to play the part of "Akut" the ape and place him in a cage or use a cutout from the producers paper for the same purpose.

Get the children interested in the offering. Use the stunts that will suggest themselves to you for this purpose unless a free matinee is one of them. Of free shows we do not approve. Give prizes, arrange a contest or do anything else that will get the children out for the first episode but do not give a free show unless it be a special showing to some particular class, like the newsboys or a club like the Boy Scouts. The reason we warn against public free shows is that it is a well known fact that something free to everybody is not appreciated. A special invitation is a different matter.

In the matter of interesting the children a contest in which the boy who can give the best imitation of "Akut" is given a prize would be an interest builder. Use plenty of paper especially the 24 sheets and also see what you can do with cutouts of the ape placed in advantageous positions. For those who aren't afraid of getting in trouble with the police the planting of an ape man in your city to make mysterious appearances like showing up the tops of tall buildings and at at windows high above the ground an be depended upo to get attention providing your "ape" is careful that some excited citizen doesn't fill him full of buck shot.

Here is a stunt that is original, will cause talk, and will bring crowds together wherever it is pulled.

Get a big motor truck. Fit it up with palms, plants, creeping vines, and trees as an African jungle. Have two tree trunks set up, well braced with a strong cross bar.

Get a big kettle drum that you can get the tom-tom effect with, and conceal it in one corner. Have a crew of men dressed in monkey costume. Four of them should have voices, the fifth should be a good gymnast.

Cover the outside of the truck with big signs telling all about the "Son of Tarzan," where it is to be seen, etc. Send this truck about the city. Have it stop on busy corners. Start the tom-tom going in the rhythm of a fox trot. Start the quartet singing "Tarzan, My Jungle King. "Immediately the song is concluded have the gymnast do all sorts of monkey shines on the horizontal bar. While he is performing have the other men in monkey costume distributing throwaways.

Newspaper Displays

Feature the title referring to the other "Tarzan" pictures with promise of more action than these melodramas contained. Use scene stills especially those showing 'Meriem" as she appears on the island. Mention the author and the players but do not put any great stress on them. Make your ads bold and black and do not be afraid to buy big space for the first episode.

Cast of "The Son of Tarzan"

Lord Greystoke, "Tarzan of the Apes"....P. Dempsey Tabler
Lady Greystoke, Also Known as Jane.....Karla Schramm
Jack, "The Son of Tarzan," Age 15 Years.....Gordon Griffith
Meriem, The Sheik's Daughter.....Mae Giraci
Korak, Jack Five Years Later.....Kamuela C. Searle
Ivan Paulvitch.....Eugene Burr
Meriem, Five Years Later.....Manilla Martan
The Sheik.....Frank Morrell
Malbihn .....Ray Thompson

Synopsis of "The Son of Tarzan"

The "Tarzan" stories, by the famous author, Edgar Rice Burroughs, have become history to the lovers of the motion picture art. In a short while "The Son of Tarzan," the greatest of these marvelous jungle romances, will begin its run at this theatre in serial form.

The son of "Tarzan of the Apes," through inherited instinct and circumstances, is lured to the jungle. With his companion, Akut, a bull ape, he conquers the wild beasts, blacks and Arabs of the African wilderness and thereby gains the name of Korak, the Killer.

The youth thrives on the life of the outdoors; the companionship of the ever-faithful anthropoid and a child of the Wilds, Meriem, to whom he is devoted, gives him fourfold courage. With his giar strength he keeps at bay the savages of the forest. Alone he conquers tribes of Arabs and blacks They are beset by enemies who covet Meriem, but love for his girl-treasure gives Korak superhuman strength to defend her.

The Killer is attacked by ferocious baboons, and after a terrific struggle he subjugates them, placing Akut as their leader. With his tribe of Apes, the Ape man rescues Meriem from the savage blacks, after a murderous slaughter on both sides.

The girl is again taken prisoner by two villainous Swedes, who hold her for ransom. One of them seeks to possess her, but this attempt is frustrated by "Tarzan of the Apes," who has come to the jungle in search of his wife.

Korak is tortured at the loss of his jungle mates, and, seeking her, with his mighty strength he overcomes prowling hungry lions, fierce tigers, cannibals, venomous Arabs, and the many other horrors and perils that abound in the heart of the black country.

Meriem is lured away from Tarzan of the Apes by the Swede. Tarzan, vowing vengeance, returns to his old jungle life in search of her.

Meriem, after a fierce struggle with the Swede, escapes only to fall into the hands of the Arab Sheik. Korak, who had been tracking her with Tantor, his elephant companion, routs the Arabs and blacks and disappears into the heart of the forest with Meriem.

Tarzan, after days of weary search, finds the two. He recognizes his boy. Korak's reunion with his mother and marriage to Meriem are the final scenes in this jungle romance.

DEAD MEN TELL NO TALES

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

ELECTION night, falling upon the first Tuesday of November, necessitated the meeting of the Motion Picture Directors' Association being held upon the previous Monday night. Director James Vincent, in the chair, welcomed a representative attendance. There were a goodly number evidently able to get to lodge and to the poles. Despite the furore of political issues, there seemed to be considerable "shop talk" before order was called, which prevented the otherwise inevitable argument as to which of the national contestants would make the better motion picture director.

James W. Horne, who is directing the Thomas H. Ince adaptation of Louis Joseph Vance's exciting tale of India, "The Bronze Bell," announces that the production will be complete within a week. Mr. Horne is said to have utilized more than half a hundred double exposure effects in his screen transcription of the Vance novel. And upon viewing the rushes to date, Mr. Ince has expressed his great satisfaction with results.

Herbert Brennon, who has just returned to this country after producing several pictures in Italy and Sicily, has been engaged by Joseph M. Schenck to direct Norma Talmadge in "The Passion Flower," the Spanish story by Jacinto Benavente, in which Nance O'Neill is making a great success on the speaking stage.

Wesley Ruggles, director of Louise Glaum's initial Associated Producer's release, "The Leopard Woman," is now on the Metro lot. Bayard Veiller has signed this enterprising young director to a lucrative contract which provides that Ruggles current feature with Alice Lake in the stellar role be known as "A Wesley Ruggles Production." Ruggles is the first director on the Metro lot to direct and personally supervise his own production.

There are but few stars in the motion picture industry, whom J. Searle Dawley has not directed, either in the prime of their careers or before they "arrived." There is one, nevertheless, who has reached fame and never been told in gentle instructions just "how" he wishes a scene done. Therefore, immediately upon being signed to direct pictures for William Fox, Mr. Dawley was informed that the first star he would direct would be no less than Pearl White. So, another celebrity is added to the list of the director who, for three years, directed Marguerite Clarke in all of her pictures with the exception of two.

Betty Compson, who stars in "Prisoners of Love," a Goldwyn release

There must be something of grave importance to have brought Director John Adolfi back to New York from Los Angeles, with the north winds blowing a warning that winter is soon at hand.

Chet Withey states that he prefers pictures with a purpose, although his interest is not limited to any particular type of photoplay. Having decided upon "The Man from Toronto," as a vehicle for Constance Talmadge under his direction, he is busy with preliminaries. "Worth while stories that suggest a moral with subtlety and charm, in my opinion, are far more entertaining than tales of impossible adventure, and I believe, also, that the public is beginning to tire of sensational melodramas, unconsciously demanding better and more artistic photoplays." Evidently "The Man from Toronto," fills the bill, to Mr. Withey's satisfaction.

Director Emile Chautard will direct "The Black Panther's Cub" for the Ziegfeld Cinema Corporation, and is already provided with some of the best material in the market, including players such as Norman Trevor, Virginia Hammond, Earl Foxe, Mlle. Dazie, and other Broadway favorites.

"It is worthy of Griffith," says the New York *Tribune*, commenting upon "Peaceful Valley," another hit scored and credited to the already enviable account of Director Jerome Storm. It is his fourteenth Charles Ray picture, the final one, and seems to have elicited the supreme efforts of moth star and director according to press and public. Everybody, therefore, is happy that at last a fitting 'script for the first Lillian Gish starring vehicle has been found, and that within the present year we may hope to see Mr. Storm's initial efforts with the Griffith protege, surpass even his wonders with Charles Ray.

George Fitzmaurice enjoys developing new "touches" in his pictures. "Scotti," his fine Airedaye, was therefore given a role in the Paramount-Artcraft release, "The Right to Love," and earned an increase in salary for the next picture made by his master, not to the exclusion of his other dogs, one a German police dog, and one a greyhound, making their debuts before the camera in the director's current work. It is also of interest to note that the private home of Mr. Fitzmaurice is being used for a number of scenes in his picture. One place where regard for the property is "up to the director."

Charles Urban, "who has been making and collecting motion pictures in England and America for the last twenty years and is now issuing 'Movie Chats' and 'Kineto Reviews,'" according to the New York *Times*, believes that "the success he has had with exhibitors is the small opening in the wall that shall widen until there is room for all good pictures to go through." A fitting monument to the director of one-reel subjects, which may be described as "sugar-coated classics," or informative, entertaining short subjects deserving the editorial comment of the New York Daily under the head of "Noticed and Noted."

Edward Jose, who ranks among leading directors of the present day, has been engaged by Associated Exhibitors to make a big, special feature. He is already at work upon the subject at his New Rochelle Studio. Mr. Jose has established for himself a precedent by having made some worthy photoplays and having a great deal to live up to, has engaged the following cast, through his manager, Edward Small: Anna Q. Nilsson, Allan Forrest, Jane Jennings, George Majeronia and Earl Metcalfe.

ABOUT PLAYERS

ANNA Q. NILLSON, Matt Moore, the veteran Frank Currier in the role of the Minister, and Charles Lane as the gambler, have been selected for the principal roles in "Temple Dusk." Director George D. Baker has completed the continuity of the story, which will be published as the first George D. Baker Production, and, working hand in hand with the author, Calvin Johnston, Mr. Baker is said to have evolved a script which stands as a masterpiece of screen technique. Great care has been exercised by Mr. Baker and Mr. Sawyer in selecting a cast commensurate with the importance of the production and after interviewing scores of applicants for the respective roles, decided upon the aforesaid popular players. Mr. Moore was also in

(Continued on next page)

Stanton "Vacations" in America

THE summer of 1920, now finally disappeared in nature's "fade out" was one which marked the motion picture industry with an unprecedented supply of interesting items regarding celebrities connected with screen plays. It would have kept one person busy to have recorded the arrivals and departure of native players and directors, who, "having seen America first" joined the ranks of celebrities vacationing abroad.

Among these was Richard. Not Richard, the Third, but Richard Stanton, ex-leading man and present director of motion pictures. For many months in the past, he has been attached to the William Fox organization. While identification is more or less superfluous, it might refresh the memory to mention Mr. Stanton's successful screen dramatization of "Checkers," the much talked of serial "Bride 13" and the promising current release "The Face at Your Window."

The majority of the American visitors returned—trunks loaded with wearing apparel and much finery, weighing into tons, but Mr. Stanton was content to salute the statue of Liberty bringing back nothing more than lasting impressions. Some of them are most humorous.

"Contrary to the belief, in America, that our 'sleeper' is an evil necessity, an uncomfortable convenience, players and directors commuting from Los Angeles to New York, or vice versa, have found it a boon to the persecuted," said Mr. Stanton.

We admit it is a bit hard on a full sized, regular grown up man like Mr. Stanton to look upon the ordinary Pullman as other than close quarters. Nevertheless "since Richard came over the ocean" he can sing praises which would delight Mr. Pullman himself. For, according to his description of his journey from "'Somewhere in France" to 'Somewhere else in Italy,' the American mode of traveling while one sleeps is likened to the proverbial 'bed of roses,' compared to accommodations on the Continent.

"The most exasperating part of all," explained Mr. Stanton, in talking of a "sleeper jump," "is that one is subject to unwelcome intrusions." The custom, according to Mr. Stanton, of the traveler remaining fully clothed throughout the night, eliminates the possibility of an embarrassing encounter. Nevertheless, an intruder who understands no English, is apt to mistake a request to seek other roosting quarters, for a "welcome to our compartment." "So," continued Mr. Stanton, "if a director of motion pictures has forgotten when 'one night stands' were his order of residence, all he needs do is to travel from twelve to twenty-four hours in many parts of Europe to be convinced that 'even the honky-tonks were never like this.'"

And, as to finding fault with the much abused taxi, blaming the driver if he does not make the time expected, and blaming him moreover, if he smashes into an accident and stops the parade, Mr. Stanton dwells upon the respect developed during his absence for the Manhattan taxi-driver.

"In Venice, for instance," said Mr. Stanton, "slowly, with other water vehicles continually in the way, bumping gently, but deliberately, one's patience would be tortured into shreds were he trying to go, say a distance such as from Fox studio to the Pennsylvania Station. And if one decides, suddenly, that he would speed to some destination—his longing for the taxi in America will develop into almost an affection.

"Despite that I fully enjoyed my trip abroad, I am more than ever convinced that America is the place for the American—especially if he happens to be a director of motion pictures, for depending upon the speed controlled by European customs, by the time a director could finish a picture, it would be out of style."

About his career as a director, Mr. Stanton talks but little. He answers the stereotyped inquiries often put to the celebrated director who forsook his make-up box for the megaphone, but prefers to talk of his future.

About to begin another picture, he had been busily engaged perusing stories, books and plays. Finally, after finding nothing which suited his exact purpose he made a speedy decision. It might wear out a Corona and put all of his last Christmas fountain pens out of business, but he would at least "speed 'em up." He would write his own story.

Thus, having interrupted his pursuit, we left him to his work, wondering if the story would center upon "The Trials of the American Traveler in Europe" or "My Tribute to the Taxi Man"—by Richard Stanton, director.

About Players

(*Continued from preceding page*)

Mr. Baker's last cast, under Cosmopolitan production.

In a coming Fox release, starring George Walsh, Virginia Valli will be seen, as well as in "The Better Way" with Hope Hampton. Miss Valli has now joined the cast, supporting Mae Murray in Miss Murray's forthcoming Famous Players production under the direction of Robert Leonard.

Norma Talmadge and her company of seventeen, are now in Kingston, Jamaica, where they are taking exteriors for Norma's next picture, "Satan's Paradise," an adaptation by Albert Parker and Paul Anthony Kelly, of Andrew Soutar's novel "On Principle." Harrison Ford and Montague Love will have prominent roles. Many hundreds or native Jamaicans will be employed as supernumaries, and many of the scenes are laid in the jungle and rubber forests.

David Winter, of Los Angeles, and said to be latest "movie find" of B. P. Fineman of the Katherine MacDonald Pictures Corporation, is starting his histrionic career as leading man to the beautiful Katherine, with whom the "find" will be seen in First National's release —"Conscience." Following the completion of his work in "Conscience" Mr. Winter will play opposite Miss MacDonald in two additional picture plays. Mr. Fineman recently announced that he had signed Mr. Winter to a long contract, the third picture of which probably star the newcomer. Mr. Winter, a good looking stranger, will find a hearty welcome from the feminine fans.

Donald Cameron, who is Billie Burke's leading man in her newest Paramount picture, "The Education of Elizabeth," made his start on the stage in Margaret Anglin's Shakespearian repertoire in no important capacity. In a year and a half, however, he had improved to the point of being selected for leading man in "Lady Windemere's Fan," when Miss Anglin went on tour.

Now comes the news that Helen Lee Worthing, who has won recognition as one of the brightest spots of the Greenwich Village Follies, will make a screen debut. Miss Worthington won the beauty contest conducted early this year by the Motion Picture Classic, in Boston, but when she arrived in New York City, she happened to meet John Murray Anderson, who was then putting on "What's in a Name?" So her professional debut was made therein

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MEMBER M. P. D. A.

Jessen's Snappy Player Notes

Sol Polito who has been at the New York Metro studios photographing Bert Lytell and Company has returned to the Metro West Coast studios and has been assigned to the Dallas Fitzgerald Company, making "What is the Matter with Marriage." Polito has photographed "The Price of Redemption," "Alias Jimmy Valentine" with Lytell and "Should a Woman Tell," starring Alice Lake.

To be lost in the mountains for 24 hours while deer hunting and to sleep in a mountain cave with coyotes howling at the entrance and then to be directed back to civilization by a prospector, is the experience Cullen Landis had this last week. He went to Little Lake country in the California mountains with a party of five friends on a deer hunt. The hunters separated in following a big buck and that was the last the party saw of Landis until late in the afternoon of the second day following. The first night he spent in a cave keeping warm by a fire he built in the doorway and which proved to be an attraction for all the four-footed animals for miles around. After wandering about all the following day he came upon a prospector's tent. He remained there all night and the following morning started on a 23 mile hike which took him back to the hotel where the party had been stopping. Landis is quoted in saying he would not take a million dollars for the experience, but would refuse to give a dime for another similar one.

Rosemary Theby this week received the opinions of many. A large number said "You are very foolish, Thebe," and just as many, if not more said, "I think you were real smart." All the discussion arose over an act of Miss Thebe's in which a hair-dresser played a most important part, in fact, the h.d. was the executioner and Rose's wealth of jet black hair disappeared under the shears. It all came about because she accepted an engagement to play the role of a Greenwich Village girl in a new Fox production.

"System Sam," the efficiency expert of the business world has stepped in and given a pair of continuity writers a new idea which they are using to great advantage in preparing scripts. The co-workers in this instance are James Colwell and Reed Heustis. The new system they have consists of writing continuities by card index. Each scene is written on a separate card, as is also each sub-title and each sequence is on a different color of card. After the scenes are all written the hundreds of cards are assembled in proper order after much juggling about to secure the best dramatic effects. The only work that then remains is that performed by the typists. The plan both men agree is a great time and labor saver and at the same time conducive to a better script, all of which leads to the remark that continuity writers always have been over-burdened with work. This innovation should be gleefully welcomed by all continuity writers. At the present time Heustis and Colwell are writing the continuity for Monroe Salisbury's next Independent production "Practice What You Preach."

Vignola Completes Preliminaries

With only a few minor roles remaining to be cast, and with every other detail completed, the fourth of the Vignola Special Productions for Cosmopolitan-Paramount will likely be under way within a week at the most, according to a statement by Robert G. Vignola, producer-director.

While production reasons prevent the revelation of the title and authorship of the story, Director Vignola is authority for the statement that his fourth special follows out his original plan announced a year ago to produce famous stories by famous authors. He points out in substantiation the fact that his first three Cosmopolitan-Paramount Specials were by noted writers, viz., "The World And His Wife," by Charles Frederic Nirdlinger; "The Passionate Pilgrim," by Samuel Merwin; and "The Manifestation of Henry Ort," by Ethel Watts Mumford.

The forthcoming production is based on a powerful dramatic theme which received widespread attention and comment recently when it was first revealed to the public in fiction form. It is not a problem nor a propaganda subject, but a novel and surprising treatment of a popular phase of everyday life. It will be produced with the same careful attention to scenic beauty that Mr. Vignola observes in all of his productions, and with that end in view, as well as to preserve better the spirit of the story, the exteriors will be taken in Bermuda. The interiors will represent the last word in artistic charm combined with visual appeal, and Mr. Vignola is leaving nothing undone to make this production the best of his entire career.

An all-star cast is now being assembled. The casting process is slow because Mr. Vignola is finding it necessary to interview hundreds of applicants before he can pick the types he needs.

7 Stars Own 23 Autos Worth $140,000

Roscoe Arbuckle tops the list of big investors in private automobiles in California. He owns four, the list price of which totals $42,000. Douglas Fairbanks has seven automobiles valued at $37,000; Mary Pickford two, valued at $11,000; Tom Mix three, valued at $12,000; Dustin Farnum three, valued at $18,000; Pauline Fredericks, touring car, $8,000; Viola Dana, sedan and touring car, $11,400; Charlie Chaplin, one car, $2,500.

Jessen's Studio News by Wire

SPECIAL PICTURES

Special Pictures' first comedy classic, featuring Ford Sterling, has been put in production under the direction of Reggie Morris. The title of this comedy is "Sterling Value." The cast includes Charlotte Merriam, Margaret Cullington, Eddie Baker, William Sloan and Jay Belasco.

Western Pictures, Inc., has contracted with Art Acord for a series of two-reel Westerns, the first of which was started on Monday of this week under the title of "Bullets of Justice." Walter Decourcey has been assigned to direct this series.

Chester Conklin will be featured as a jockey in a race-track comedy. The scenes for this picture are to be made on Thanksgiving Day at the opening of Tia Juana.

James Harrison, who has been playing as a lead in comedy classics, is now engaged to play opposite Constance Talmadge. He left for New York on last Sunday.

L. W. Thompson, president of Special Pictures, left for New York this week. He will stay in the East for a short time conferring with Max Roth, the Eastern representative of Special Pictures.

ROBERTSON-COLE

Pauline Frederick and her company have returned to Los Angeles from Northern California after two weeks' filming of exteriors for her current production, entitled "The Mistress of Shenstone."

Dustin Farnum won the Pacific Coast motorboat classic last week. This is the second successive year that Mr. Farnum has won this event.

R. J. Tobin, who has long been associated with Robertson-Cole's activities on the Coast, will handle matters appertaining to the completion of the new studio.

Robertson-Cole is giving considerable attention to original screen plays. Christie Cabanne is now producing the second story written by himself, entitled "What's a Wife Worth?" Two original stories for the screen have been purchased as picture material for Fauline Frederick. Louis J. Gasnier has discarded the French story, which was announced in this column last week, and will use an original screen story written by McGrew Willis. Sessue Hayakawa has also purchased an original screen story for his next production, which will be directed by Colin Campbell. Two other original screen stories to be produced with all-star casts have been purchased by Robertson-Cole.

Some of the "Vanity Fair" girls who will appear in Hal Roach's productions to be released by Pathe

FOX

George Marshall will direct the next vehicle selected for Eileen Percy. The title of this new picture has been announced as "Nobody Home." This is a light comedy by George Marshall and Paul Cazeneuve, and the cast includes Harry Myers, Ray Ripley, Harry Dunkinson, Milla Davenport, Jane Miller, Hayward Mack and Bess True.

Jewells Furthman has made the final scenes for the Aileen Percy story, "The Land of Jazz," of which Furthman is the author. This photo-play will have a number of ludicrous situations growing out of a young lady accidently stopping at a famous doctor's sanitarium, the inmates of which are suffering with mental disturbances. One is a shimmy-hound, Hayward Mack appears as the income tax nut, Wilson Hummel is the man who became a mechanical man. Dix La Rino is the invisible bottle, and another is suffering with Lackaclothia. Herbert Heyes has the leading man role and an important part is taken by Ruth Stonehouse.

The Louise Lovely Company has been working at La Guna Beach filming desert island scenes for the "Partners of Fate." This subject is being directed by Bernard Durning.

Director Lynn Reynolds with the Tom Mix company is home from Victorville, Cal., where exteriors for "Happy oG Lucky" were filmed.

Two Sunshine Comedy companies began work this week on new subjects. One is under the direction of Melville Brown and the cast working on "Go West Young Man" is composed of Harry Depp, Glenn Cavender, Clara Miller, and Larry Bowes. Harry Williams has a cast including Tom Kenedy, Ernie Adams, Ethel Teare, Gus Pixley, Lou Salter, Olive Dale, Alice Davenport, and others.

FIRST NATIONAL

Sidney Franklin leaves this week for New York City with a working print and the negative of the first Kaufman-Franklin subject, entitled "Parrot and Company."

M. Leone Bracker, creator of "Velvet Joe," "Keep Them Smiling" war posters and other popular paintings, has arrived in Los Angeas a result of an engagement by First National.

Arthur S. Kane, president of the Arthur S. Kane Corporation, is en route for the Coast. Richard Willis, general manager of the Charles Ray Productions, will meet Mr. Kane at San Francisco.

Charles Ray will serve as director as well as star in his new release, entitled "Scrap Iron." Albert Ray will assist the star in the directorial work. "Scrap Iron" is anadaptation of a fight story by Charles Van Loan and centers around a prize-fighting contest. A big arena has been built at the Ray studio for this production. The cast includes Vera Steadman, who has been borrowed from the Christie Films; Lydia Knott, Tom O'Brien, Tom Wilson, Stanton Heck and Lloyd Whitlock.

Katherine MacDonald and her company have finished the filming of "Conscience" under the direction of J. A. Barry. This picture will introduce a new leading man to the screen in the person of David Winter.

Sol Lesser is now on his way east. He is going via Seattle.

King Vidor has made three additions to his organization. Arthur Kay, formerly orchestra director at Grauman's theatre has been engaged to prepare incidental music for "The Jackknife Man" and forthcoming Vidor productions. S. A. Baldridge for eight years art director for the American Company at Santa Barbara becomes technical director and Ted Le Berthon, former publicity man for Grauman's theatre, is placed in charge of the publicity department.

Marshall Neilan company filming "Not a Drum Was Heard" has been back from a trip to Glacier Park, Montana, for the past week, and are now working at the Hollywood studios. While in the northwest Neilan made scenes of frontiermen's warfare with Indians from the basket of a baby blimp dirigible. The cast for this is as follows: James Kirkwood, Pat O'Malley. Wesley Barry, Majorie Daw.

Telegrams from Louis B. Mayer to Sol Lesser, local representative of First National, are to the effect that Anita Stewart will reach Los Angeles within the next ten days. The Mayer staff is now preparing working script and having sets built for a production to be made under the direction of Edwin Carewe. The play will be "The Tornado," from the novel by Jane Marfin, author of "Lilac Time."

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Work is progressing at the Charles Ray studio on the filming of the James Whitcomb Riley poem, "The Ol' Swimmin' Hole." A number of children have been engaged for this production and a school has been opened at the producing plant. Joseph de Grasse is the director of this.

Actual filming of "The Girl in the Taxi" from the stage success by Anthony Mars was begun at the Chaplin studio by Mr. and Mrs. Carter de Haven who are working under the direction of Lloyd Ingraham.

Allan Holubar continues editing his first First National contribution, starring Dorothy Phillips "Man, Woman, Marriage." This play is now reduced to eleven reels and the final editing will be completed within the next ten days or two weeks.

The third of the MacDonald sisters Merriam is to make her screen debut in the next Katherine MacDonald First National picture now in the making, under the direction of J. A. Barry. Mary MacLaren, the first of the three sisters to play for the screen, is now with Cosmopolitan Productions working at an eastern studio.

During the absence of Henry Lehrman, who is in the east, Roy del Ruth is continuing with production of the fifth Lehrman comedy. This has Billie Richie and Charlotte Dawn as principals. Seven lions are used in this subject which promises to be a sensational thriller.

UNIVERSAL

The gigantic Monte Carlo set erected by Erich Von Stroheim at Monterey, Cal., for his production, "Foolish Wives," has been completed. The set is estimated to have cost one hundred thousand dollars. Scenes involving four hundred people will be taken at Monterey next week when this set will be used.

J. P. McGowan has been assigned as the director of Frank Mayo in his forthcoming picturization of Max Brand's story, "Tiger." The cast includes Walter Long, Henry Barrows, Eleanor Hancock and others.

Rolin Sturgeon will direct Carmel Myers in "The White Peacock Feather." The scenes for this production are laid in New York and Paris.

Tod Browning, who directed Priscilla Dean in her latest production for Universal, "Outside the Law," is now engaged in the editing of this picture. He will later dramatize the picture-play for production on the stage.

Universal has purchased Helen Christine's story. "It's Never Too Late to Mend," as a starring vehicle for Eva Novak. Leo McCarey, assistant to Tod Browning, will direct the picturization of this story.

"Under False Colors" has been selected for Priscilla Dean's next starring vehicle for Universal. Stuart Paton will direct Miss Dean in this picture. This will be released as a Universal-Jewel special.

The following picture productions are now in the editing room: "White Youth," starring Edith Roberts and directed by Norman Dawn; "Out of the Sunset," starring Eva Novak and directed by Stuart Paton; "Money Mad," starring Carmel Myers and directed by Marcel de Sano, and "Risky Business," starring Gladys Walton and directed by Harris B. Harris.

The following productions are now in the making: "Gold and the Woman," Reeves Eason directing; "Lone Awful Night," a Lyons-Moran comedy, and "Burnt Embers," starring Harry Carey and directed by Val Paul. In the short-subject field, Hoot Gibson has filmed "Dawg Gone," a two-reel Western. Vin Moore has just finished a screen satire on "Romeo and Juliet" and is now engaged on a similar version of "Way Down East."

Companies are also busy at the L-Ko studios on current comedy productions. The subjects being filmed at the present time together with the directors in charge are given as follows: "The Hotel Hermit," William Watson; "The Fire-Bug," Jack Duffey; "The Fearful Finish," Tom Buckingham; "Stuffed Lions," Chuck Reinsar, and "Cow-Pasture Pool," James Davis.

GOLDWYN

The cast for Goldwyn's picturization of Gertrude Atherton's original story for the screen, "Noblesse Oblige," includes Mabel Julienne Scott, Lewis Stone, Charles Clarry, R. D. MacLean, Kate Lester, Arthur Hoyt, Josephine Crowell, Darrell Foss, Norman Gordon and Richard Tucker. The continuity writer is Lewis Sherwin, and Wallace Worsley is the director. The story is laid in San Francisco of the days of eighteen sixty-eight.

The next production to be made by Reginald Barker under the Goldwyn auspices is announced to be "Snow Blindness." J. G. Hawks is handling the continuity for this new Reginald Barker picture.

The resumption of the presidency of the organization by Samuel Goldwyn has led to no changes at the West Coast studios. It is expected that Mr. Goldwyn will accompany Abraham Lehr on the latter's return to the Coast from New York City.

Preparatory work has been started for several productions at the Goldwyn plant and a Chinese street set is being built for "The Water Lily," which is to be made by Frank Lloyd from the Gouverneur Morris original play, and a "Boxer" massacre will take place on this set.

Director E. Mason Hopper of the Goldwyn Company, producing Mister and Miserable Jones, is at Catalina Island for two weeks, where fifty bathing girls will be used for beach scenes.

An interesting set now in construction at Goldwyn studio is an exact reproduction of famous Five Points in New York City. Around this many scenes will be made for "Noblesse Oblige," the Gertrude Atherton original play being directed by Wallace Worsley.

The Rex Beach story of the "Mafia" laid in New Orleans and Sicily, originally published under the title of "The Vendetta," is now being adapted for the screen and is to be known as "The Net."

J. G. Hawks, who for the past year has served as head of the Goldwyn scenario department, has signed a long-term contract to continue in this capacity, which is a high tribute to the ability of Mr. Hawks. During the past year he has personally edited the scripts for "Earthbound," "The Penalty," "The Branding Iron," "Godless Men," and "Bunty Fulls the Strings."

METRO

Jackie Saunders has been engaged by Metro to play the leading masculine role opposite Viola Dana in her forthcoming vehicle, entitled "Sorrentina."

Dallas Fitzgerald has been selected to direct the forthcoming production of "What's the Matter with Marriage?" The picture will be presented with an all-star cast. Nigel Barrie has been engaged for the lead in this production. Other important players to appear in the cast are Milton Sills and Ora Carewe. The company left this week for Bakersfield where two weeks will be spent in "shooting" the initial scenes.

The final exteriors for the Metro super-special, "The Four Horsemen of the Apocalypse," have been taken by Director Rex Ingraham. Nine thousand people took part in the great battle scenes representing the Second Battle of the Marne. Two weeks will be required to complete the interiors which are now being filmed at Metro's studios.

Lenore Leonard has been engaged to play the part of the wise chorus-girl in the supporting cast of "Mother Love." This picture serves as the new starring vehicle of Alice Lake and is being directed by Wesley Ruggles.

Robert Edeson is now playing in support of May Allison in the new Metro production, "Are Wives to Blame?" It is planned to attach Mr. Edeson to Metro's directorial staff upon the completion of this picture.

In answer to an article appearing in a local newspaper Marcus Loew issued a statement denying there would be a shake up in the personnel of the Metro west coast studios. The story emphatically stated that Bayard Veillers was to be "let out" and Mr. Loew answers this by saying Veillers has placed his name to a renewal contract which provides he shall remain with Metro for a long time. At the present time Veillers is in the east securing additional stories for Metro. Mr. Loew left the early part of this week for San Francisco and after spending several days with Ackerman and Harris, his west coast representatives will visit Sacramento where he is building a new theatre.

"Aphrodite," the speaking stage production which was shown in New York last season is to serve as the next vehicle for Mme. Nazimova who has returned to Hollywood after spending several weeks in the east. The continuity is now being written and Ray Smallwood who has directed Nazimova in the past two subjects has been selected as director in this production.

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F. P. LASKY

Cecil DeMille's next production for Paramount will have an all-star cast, including Wallace Reid, Gloria Swanson, Elliott Dexter, Theodore Roberts, Wanda Hawley, Theodore Kosloff and Julia Gay.

George Melford has completed the filming of the last scenes for "The Faith Healer."

Wallace Reid and his company are now at Yosemite Park engaged in the producing of Frank Spearman's story which was published under the title of "The Daughter of a Magnate." Mr. Reid is being directed in this picture by Frank Urson, who was formerly assistant-director to Cecile DeMille.

BRUNTON

Ted Sloman has been engaged by the J. L. Frothingham Productions to make a series of all-star subjects. The continuity for the first of this series is being written at the present time.

When Margaret De La Mott completes her present contract for two pictures with Fairbanks, she will be starred by J. L. Frothingham.

Lon Chaney, Emery Johnston and Harry Duffield have been added to the cast supporting Betty Compson in her third production. Arthur Rosson is directing this picture. The Betty Compson company is now engaged in filming scenes at Pleasanton.

The Eastern offices of the Federal Photoplays, Inc., are to be moved to the Robert Brunton studios. President C. A. Weeks arrived in Los Angeles this week.

T. Hayes Hunter has been engaged by the Dial Film Company to direct its forthcoming production, titled "The Light in the Clearing," adapted from the popular novel by Irving Bachellor.

Work is progressing satisfactorily on Benjamin Hampton's new production, "There Was a King in Egypt," under the direction of Howard Hickman. The company is now in the Mojave Desert where two weeks will be spent in taking exteriors for this production.

UNITED ARTISTS

Frances Marion has written both the original story and the continuity for Mary Pickford's new stellar vehicle, titled "Rags, Tags and Bobtail." Miss Marion will also direct the picturization of her story. Members for the supporting cast are now being selected.

The release title for Douglas Fairbanks' new production will be "The Mark of Zarro." This picture was originally named "The Curse of Capistriano" and was adapted from Johnston McCulley's story-play of the same name. The production will consist of eight reels. It contains fewer titles than any of Fairbanks' previous releases. Fred Niblo is now editing the negative which runs to 100,000 feet. The release of "The Mark of Zarro" is scheduled for December. Fairbanks will make one more picture before starting on his European trip. It is expected that he will leave for Europe about the first of February.

INCE

William A. Seiter, who directed "The Kentucky Colonel," has been engaged to direct Douglas MacLean.

Jack Nelson, who formerly directed Douglas MacLean, has been assigned to the production of a number of dramatic subjects..

The final scenes for "Lying Lips," the new special which Thomas Ince is making under the auspices of the Associated Producers, are now being filmed at San Pedro.

INDEPENDENT FILM ASSO.

Independent Films Association after disruption to organization as the result of moving to new producing quarters the several units making films for the Independent Films Association are at work on space at the Francis Ford studios in Hollywood.

The Neal Hart Company is between pictures as Hart and James Dayton are at work on the continuity for his next production which will be "The Land of Living Death." This subject is to follow "Skyfire" which has been completed and is ready for distribution.

The Pinacle Comedy Company, headed by Leo White as featured comedian, are at work on "The Jazz Cafe." Many of the scenes for this are centered about a gorgeous cabaret set and the comedy will show a contrast between the cafes of today and the cafes of pre-prohibition days. Ollie Moore and K. L. Eagon are to succeed John West as director of Pinacle Comedies.

SELIG

Bertram Backen, director of "Kazan," adapted from James Oliver Curwood's novel of the same name, is now doing the final editing on this subject, which will shortly be ready for the market. Plans now being made by Colonel W. N. Selig, provide that Backen will shortly begin the making of another special production.

The sixth of the Franklin Farnum five-reel features, titled, "Who Wins," is now in the making, under the direction of Webster Collison. Wm. E. Wing, in charge of the Selig scenario department, is author of the story and continuity for this subject.

Generally fair.

Charles Chaplin is coming west.

Henry Lehrman is in New York.

Norris Bumpers is back in town.

Anita Stewart is coming to town next week.

Mildred Harris Chaplin is back home.

Florence Turner is vacationing in the mountains.

Bill D. Taylor is back from hunting grizzly bears. We said—back.

Virginia Fox, of the Keaton comedies, makes her own clothes.

Corney Vanderbilt is playing around the studios this week.

Seena Owen refuses to wear a wig for a screen production.

Universal has a tiger that is too mean to live, so they had a story written, "The Tiger," and Frank Mayo is going to kill the beast.

While at Glacier Park the Indians insisted upon shooting craps with Marshall Neilan for the hand of Marjorie Daw.

Neal Burns is captain of the fire department for a Christie comedy, and to think Neal doesn't even smoke.

$40,000 worth of precious contents from bottles and kegs were poured into a Los Angeles sewer.

Doraldina has been taking up baseball and she thinks it is good athletics for a dancer.

Vi and Shirley have purchased riding horses so they can go, even if the price of gasoline does go up.

Ben Hampton has moved his office from his residence to his garage and harmony reigns at his household.

Alice Lake picked out a beaut of a honeymooning spot in the San Bernardino mountains, and the company was to work there—but it snowed that night.

Harry Cooper, mermaid cameraman, has three sisters and a mother who are actresses, but Harry insists upon staying at the camera's crank.

Universal City has received $12,000 worth of plate glass for a Von Stroheim set for "Foolish Wives," which might mean rolling pins are going to fly.

Sid Smith learned to talk the sign language proficiently when a boy and attributes part of his screen ability to this training.

For the first time in the history of our waste basket a press agent has sent in a story telling about an actress securing a divorce from her non-supporting husband. We don't deal in dirt, therefore, we won't tell you her name.

One of Maurice Tourneur's Indians had a talk with one of his former tribesmen now in the Happy Hunting Grounds and was advised that Harding would be elected.

May Allison takes up her spare time in designing her own clothes. The costumes she has for "Are Wives to Blame?" were made under her personal direction.

Scott Fitzgerald needed a scene of a number of freckled marbles showing seven and the stories come to this office that it took the company all afternoon to get the right spots up.

Charles Ray needed the use of a swimmin' hole and the profiteering landlord made him pay a year's rental for making a few scenes there. The man lives near Beverly Hills.

Albert Shelby Le Vino has been congratulated time and again this week because Tally's Broadway ran two pictures he wrote the continuity for in succession. The titles are "The Hope" and "Blackmail."

Mickey Neilan learned that Two Gun White Caps, an Indian, posed for the engraving of the U. S. nickel and Mickey engaged him right away, knowing that it would not be necessary for this man to send out photographs. Economy is the watchword in the producing field today.

Old Man Tough Luck visited the Ince studio this week, burnt the whiskers off of L. V. Frank, let a heavy spot light fall on an extra woman, and sprained the ankles of three or four extras who were working in shipwreck scenes, to say nothing of stealing the rabbit's foot from the colored doorman.

HERE AND THERE

The Capitol Double Day Productions have doubled their studio capacity and will begin work nevt week filming a new series of fifteen two-reel Westerns, in which Fritzie Ridgeway will be featured. Robert Burns has been engaged to play the lead and T. C. Jack to play the heavy role. L. S. McKee and Harry Moody will co-direct.

Lester Cunio will resume production work on the Coast December 1st. He is planning to turn out five-reel features.

B. D. Russell of the Russell, Grevier Russell organization with headquarters in Chicago, is due to arrive in Los Angeles this week He is making this trip to the Coast for the purpose of establishing an office for the company in Los Angeles.

Andrew Callaghan is now on his way to the East. Beatrice Van has been appointed as the head of the scenario department for the Andrew Callaghan-Bessy Love organization. Production work on "Penny of Top-Hill Trail" was completed in two weeks. Arthur Berthelet directed this production.

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Correspondence Notes

(Continued from page 3752)

the British Columbia Government itself has been producing a series of Pacific Coast scenics. These releases have been received with mingled feelings apparently, however, because the Vancouver World has declared: "The B. C. Government continues to wish its educational films on the long suffering public. The film is good in every detail except photography, sub-titles and editing."

The extension of Allen theatre interests to various parts of the world, in addition to Great Britain and the United States, is apparently contemplated by the Allens of Toronto, Ontario, according to an announcement by Mr. Ben Allen, father of Messrs. Jule and J. J. Allen and head of the Allen moving picture enterprises in the Dominion. Mr. Ben Allen recently returned from a business tour through Canada to the Pacific Coast and he announced that he would shortly undertake a business trip around the world for the purpose of studying the development of the moving picture business in all civilized countries. He declared that he would be accompanied by his nephew, Mr. I. H. Allen, on the long journey.

The Allens recently reorganized their theatre and film distributing interests by the establishment of the Allen Theatres, Ltd., with headquarters in Toronto. Their chain of more than fifty theatres, film agencies and distributing offices all come under the jurisdiction of the new company, but their activities are controlled by the same policies as before and the Allens also retain charge of operations.

Mr. Rex Beach, one of the "Eminent Authors" associated with Mr. Samuel Goldwyn, president of the Goldwyn Pictures Corporation, and his wife, Mrs. Beach, were prominent visitors in Ottawa, the Canadian Capital, for several days during the week of October 25.

During an interview Mr. Beach declared that the Canadian backwoods afforded endless opportunity for the scenario writer and also many strong locations for the moving picture producer. The party of which Mr. Beach was a member left Ottawa for Kazabazua, Quebec, in the heart of the French-Canadian Hinterland, on October 30 in order to be right on the scene for the opening of the hunting season.

A new policy was adopted for the new Loew Uptown theatre, Toronto, Ontario, to start with the week of November 1. This house, which, with its 3,300 seats, is classed as the second largest theatre in Canada, was opened on September 27 with an all-picture policy. Numerous screen stars and Mr. Loew himself were present at the formal opening. The theatre will continue to offer moving pictures entirely, with high-class orchestration, but the programmes under the new arrangement will be changed twice weekly in place of weekly, while the prices have been reduced. Night prices have dropped from 40c. to 30c., while matinee prices have gone from 25c. to 20c. Practically all other large moving picture theatres in Toronto have raised admission prices slightly since September 1.

An unusual film engagement in Toronto, Ontario, was the presentation of the special production, "Earthbound," at Massey Hall for one week starting Thursday, November 4, at prices ranging from 25c. to $1.00. Announcement was made that the feature was being presented under the direct auspices of the Goldwyn Pictures Corporation and under the immediate direction of Messrs. Jule and J. J. Allen, who hold the Goldwyn distribution rights for the Dominion.

The health feature, "Open Your Eyes," was repeated at the Strand theatre, Toronto, during the week of November 1, this being the second week of the engagement. Official announcement was made that the actual attendance during the first week of the run at the Strand was 42,301, this being a new record for the large downtown theatre.

On Tuesday evening, November 2, Manager Clarence Robson arranged for a special news bulletin service by direct wire to the theatre for the announcing of United States election results.

Announcement has been made regarding the re-organization of theatre, exchange and film contract holdings of Messrs. Jule and J. J. Allen in Canada, the United Kingdom and the United States. These interests have been placed under the jurisdiction of "Allen Theatres, Limited" but emphasis is placed on the fact that the same management, policy and control as before will be maintained. The new company has been formed to extend the present holdings and to take advantage of the broader fields which has been opened, it is declared. No less than fifty-two theatres in which the Allens hold from 50 to 100 per cent of ownership are affected by the change, and the seating accommodation of these houses totals 51,862. In addition to these there are six theatres under construction in Canada and the United States which will seat 13,200, while sites have been acquired in Detroit, Mich., Halifax, N. S., and Niagara Falls, Ontario, for new houses which will accommodate 5,960 people. The total capacity of all Allen theatres, present and projected, reaches 71,022.

The Canadian Department of Trade and Commerce has received intimation that a number of British films, dealing with British industries and products, and special releases containing messages of good will from prominent leaders and expressions of opinion from leading newspapers of the United States and England, will be distributed in Canada and elsewhere for free exhibition under the auspices of the Anglo-American Unity League.

A great galaxy of moving-picture celebrities attended the formal opening of the new Loew Uptown theatre in Toronto, Ontario, on September 20. These included Bert Lytell, Herbert Rawlinson, Montagu Love, Dolores Cassinelli and Carol Dempster. Mr. Marcus Loew, himself, was also present and made a brief speech.

CLEVELAND

One of the biggest deals in the local movie world was consummated this week, when M. B. Horwitz bought the Shaw-Hayden theatre, and the three-story building of which the theatre is a vital feature. The deal means the transfer of a quarter of a million dollars, and establishes Mr. Horwitz as a leading motion picture theatre owner and exhibitor in Cleveland. The Shaw-Hayden is the fifth large first-run picture house now owned and operated by Horwitz. The others are the Southern, Amphion, Fountain, Globe and Haltnorth.

The Shaw-Hayden occupies a large area on Hayden Ave. The first floor has four stores in addition to the 800-seat theatre. The second floor is being used as a private dance hall. The third floor has been leased for lodge purposes.

The Shaw-Hayden building has been in a state of incompletion for the past six months. Mr. Horwitz has put a crew of men to work and expects to have the whole structure completed before winter. The theatre was the only part of the building that was altogether finished. J. J. Mellert, a large stockholder in the Shaw-Hayden building, and former lesee of the house, has been retained as manager.

The Gordon Square, Detroit Ave. and West 65th street, one of the largest houses on the west side of Cleveland, has just been purchased from Scovill and Essick by William Shapiro. Shapiro has been manager of the local Fox exchange for the past two years. He resigned to get into the exhibiting end of the industry.

Milton Crandall of Pittsburgh, has purchased "Mickey" and "The Spoilers" for Ohio.

R. E. Flagler, who several years ago, was assistant manager at the local World Film exchange under C. A. Thompson, has come back as special feature salesman for Pathe. Monday of last week he took up his new duties.

E. C. Blakeman, erstwhile manager in the Cleveland Pathe office, left town last week to take up the managerial duties of the Buffalo Pathe exchange.

Charlie Rogers blew into town last Wednesday and brought a lot of good cheer with him. His stay was short, however, and he left the next day for the east.

The law suit between the Stillman Theatre interests of Cleveland and the Associated First National Pictures Company was closed this week when Judge David H. Thomas handed down a decision in favor of the Stillman theatre, declaring that the Loew-Stillman interests are entitled to an injunction to prevent the first exhibition in other theatres, of films for which the Stillman company had held a contract for first-run display.

The controversy arose when First National refused to abide by their original contract with the Stillman theatre, whereby first showings of the Norma Talmadge, Constance Talmadge, Charles Chaplin and Charles Ray pictures take place at the Stillman theatre. First National contended that the increased salaries paid these stars, subsequent to the signing of the original contract with the Stillman theatre, necessitated a new contract for more money than the first contract called for.

Word was being spread all over town last week that the Schumann-Fein-Kramer motion picture theatre interests in Cleveland have been extended to include the new Five Points theatre, a new house at St. Clair avenue and East 152d street, which will soon be ready to open. Messrs. Schumann-Fein and Kramer have bought an interest in the new house, erected by John Kalafat, who will retain a big share of interest for himself. Kalafat will manage the theatre personally. This makes the fifth big first-run motion picture threatre in the city to come under the Schuman-Fein-Kramer policy, the others being the Dennison Square, Dennison avenue and West 25th street; Yale, St. Clair Avenue and East 81st Street; Savoy, St. Clair and East 103d Street, and the Jewel, St. Clair and East 123d Street.

E. C. Miller, who has gained a wide experience as a member of the sales department of the Goodyear Rubber Company in Akron, has joined the local Metro sales force, and is now covering the eastern Ohio territory.

Harry, Jack and Ezra Skirboll, all of the Ohio exchange for Educational Films, has deserted Cleveland in favor of Cincinnati.

Edmund Manley, of the Western Pictures Exploitation Company of Los Angeles, representing Sol Lesser, was among Cleveland's prominent visitors last week. Among other things, Mr. Manley arranged with Federated Exchange for the distribution of five five-reel features, names of which are to be announced shortly. From Cleveland, Mr. Manley went to Pittsburgh.

The Federated Film Exchange Company has become an active working entity with the appointment of Joseph P. Lefkowitz as manager of the Cleveland exchange. Mr. Lefkowitz is known from one end of Ohio to the other, as being one of the conscientious film men who also sees the exhibitor's side of a proposition. For the past two years he has associated with the local Fox Film Exchange in a sales capacity.

National Film Service is the newest independent exchange to join the Cleveland film colony. L. Levenson is the man behind the National Film Service. He has offices in Cincinnati and Indianapolis in addition to the newly created Cleveland office. H. A. Wagner of Indianapolis has been named manager of the local office, which, at the present time is located at 305 Sloan building. The Ohio exchange will distribute in Ohio and Kentucky a series of five two-reelers featuring Helen Gibson; a series of eight two-reel westerners with Wallace Coburn; "Witch's Lure," a five reel feature with a big cast including Augustus Phillips and Gene Gautier, beside a quantity of re-issued westerns and single reel comedies.

Victor and Fred Schram of Ohio Film Classic, 512 Sloan building, Cleveland, announce the purchase of "Woman Untamed," a six-reel drama featuring Doraldina, for distribution in all of Ohio and Kentucky, from Elmer McGovern.

Owen J. Bannon and Ralph Reisenger, exhibitors from Elyria, Ohio, have simplified the motion picture business by doing away with all competition. Bannon and Reisenger own all of Lorain's motion picture theatres, of which there are four. These are the American, Colonial, Strand and Dreamland. They're all first run houses, located downtown on the main street.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Blue Moon (Special Cast)
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
Bitter Fruit (Special Cast).....5

"TEX" SERIES

Circumstantial Evidence (Glen White).....5
The Wall Street Mystery (Glen White).....5
The Unseen Witness (Glen White).....5
The Trail of the Cigarette (Glen White).....5
Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera) 1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

The Magic Life (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon).....6
Woman Above Reproach (Florence Chase).....6
Evolution of Man (Special Cast).....6
Woman of Mystery (Cunard-Ford).....5
When Quackel Did Hyde (Charlie Joy).....5
Thirty Years Between (Vera Stewart).....5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed.....2

JOY COMEDIES

The Hoodoo Watch.....2
Three of a Kind.....2
Stone Quarry Romance.....2
Too Much Garlic.....2

C. B. C. FILM SALES

State Rights

The Victim 6

HALL ROOM BOYS COMEDIES

Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women.....2
July 8—Stung Again 2
June 24—Back on the Farm.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

STAR RANCH WESTERNS

One two-reeler every two weeks.

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
The Girl of the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays 2
Shadows of the Past.....2
A Fight to a Finish.....2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy Takes a Dancing Lesson.....1
Flat Hunting.....1
Andy Visits His Mama-in-Law.....1
Andy Plays Golf.....1
A Quiet Day at Home.....1
Andy on a Diet.....1
Andy's Wash Day.....1
Andy's Night Out.....1
Andy and Min at the Theatre.....1
Andy Visits the Osteopath.....1
Andy on Skates.....1
Andy's Mother-in-Law Pays Him a Visit.....1
Andy's Inter-Ruben Guest.....1
Andy Redecorates His Flat.....1
Andy the Model.....1
Accidents Will Happen.....1
Howdy Pardner.....1
There's A Raisen.....1
Ship Ahoy.....1
The Toreador.....1
The Broilers.....1
Andy Fights the High Cost of Living.....1
Militant Min 1
Ice Box Episodes.....1
Wim and Wigor.....1
Equestrian 1
Andy the Hero.....1
Andy's Picnic 1
Andy the Chicken Fancier.....1
Andy the Actor.....1
Andy on the Beach.....1
Andy on Pleasure Bent.....1
At Shady Rest.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

ROBERT C. BRUCE SCENICS

By Schooner to Skagway.....1
The Castaway 1
Solitude 1
Wanderlust 1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

CHESTER-OUTING SCENICS

Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1

SCREENICS

They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eves of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Nov. 28—A Romantic Adventuress (Dorothy Dalton).....4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.).
Nov. 21—Burglar Proof (Bryant Washburn).....4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke).5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.) 4539
Nov. 14—Always Audacious (Wallace Reid).....5101
Nov. 7—Sins of Rozanne (Ethel Clayton).....4862
Nov. 7—Behold My Wife (Geo. Medford Prod.).6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray) 4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.)..6505
Oct. 24—A Full House (Bryant Washburn).....4200
Oct. 24—Held By the Enemy (Special Cast).....5526
Oct. 17—The City Sparrow (Ethel Clayton).....4618
Oct. 17—The Cradle of Courage (Wm. S. Hart)..4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.).5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle) 6417
Oct. 3—The Jail Bird (Ince. Prod.-Douglas MacLean) 4961
Oct. 3—Something to Think About (C. B. DeMille Prod.) 7000
Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh)..5267
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Half An Hour (Dorothy Dalton).....4667

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Nov. 21—His Wedding Night.....2
Oct. 24—Rough House (Re-issue).....2

PARAMOUNT-SENNETT COMEDIES

Nov. 28—A Fireside Brewer.....2
Nov. 14—Fickle Fancy 2
Oct. 31—Movie Fans 2
Oct. 17—My Goodness 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Nov. 28—Land of the Tin Millionaires.....1
Nov. 21—Around About Manila.....1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang.....1
Oct. 17—Nature's Contrasts 1

PARAMOUNT-BURLINGHAM

Nov. 21—Kilawea Volcano Eruption.....1
Oct. 17—Winter Sports at St. Moritz.....

PARAMOUNT-POST NATURE PICTURES

Nov. 7—A Setting of Ages.....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon.....1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 31—Magazine Items—Frank Moser Cartoon....1

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married 2
A Bedroom Scandal.....2

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights 1
Winning a Widow.....1
Will It Come to This.....1
He Got It 1
Hot Dog 1
School for Skirts.....1
The Painter.....1
Bone Dry Blues.....1

FIRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry).....
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman).....2061
Old Dad (Mildred Harris Chaplin).....6
Twin Beds (Mr. and Mrs. DeHaven).....5
Nomads of the North (Jas. Oliver Curwood).....6
Peaceful Valley (Charles Ray).....6
Tonnerville Trolley (Dan Mason).....2
The Kick in High Life (Lehrman).....2
What Women Love (Annette Kellerman).....6
The Master Mind (Lionel Barrymore).....6
The Branded Woman (Norma Talmadge).....7
Harriet and the Piper (Anita Stewart).....6
Curtain (Katharine MacDonald).....5
In the Heart of a Fool (Allan Dwan).....7
Good References (Constance Talmadge).....6

Release Information Continued on Page 3782

Advance Information on All Film Releases

(Continued from page 3781)

Forty-five Minues from Broadway (Charles Ray)....6
Jack-Knife Man (King Vidor).....6
Notorious Mrs. Leslie (Katherine MacDonald).....5
The Perfect Woman (Constance Talmadge).....5
Go and Get It (Marshall Neilan).....7

FOX FILM EXCHANGES

SPECIALS

Queen of Sheba (Special Cast).....8
Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Over the Hill (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Mountain Woman.....6
The Tiger's Cub.....6
The Thief.....6

TOM MIX SERIES

Prairie Trails.....6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

The Flame of the Yukon.....6
Chin Toy.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen.....5
The Plunger.....5
Number 17.....5
From Now On.....5

20TH CENTURY BRAND

Just Pals (Buck Jones).....5
The Land of Jazz (Eileen Percy).....5
The Rangers (Buck Jones).....5
Beware of the Bride (Eileen Percy).....5
Sunset Sprague (Buck Jones).....5
The Little Grey Mouse (Louise Lovely).....5

SERIALS

Bride 13 (Fifteen Episodes).....2

FOX NEWS

Twice a Week.....1

SUNSHINE COMEDIES

An Elephant's Nightmare.....2
Hold Me Tight.....2
His Noisy Still.....2
Pretty Lady.....2
Chase Me.....2

CLYDE COOK COMEDIES

All Wrong.....2
Kiss Me Quick.....2
The Huntsman.....2

MUTT AND JEFF CARTOONS

The Hypnotist.....½
The Papoose.....½
On the Hip.....½
Northwoods.....½
Sherlock Hawkshaw & Co.....½
All Stuck Up.....½
A Hard Luck Santa Claus.....½
Gum Shoe Work.....½
Home Brew.....½
The Medicine Man.....½
Farm Efficiency.....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Sinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Madame X (Pauline Frederick).....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore).....5290
What Happened to Rosa (Mabel Normand).....
Milestones (Special Cast).....5782
Honest Hutch (Goldwyn).....5349
His Own Law (Hobart Bosworth).....5947
The Branding Iron (Reginald Barker Prod.—Special Cast).....6569
Cupid the Cowpuncher (Will Rogers).....5
The Slim Princess (Mabel Normand).....5
Roads of Destiny (Pauline Frederick).....5

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar Camps Out.....2
Edgar's Sunday Courtship.....2
Edgar Takes the Cake.....2
Edgar's Jona Day.....2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards).....2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....2
Aug. 1—The Road to Ruin (Flanagan and Edwards).2
July 18—A Counter Plot (Buddy Post).....2
July 4—Mum's the Word (Buddy Post).....2
June 20—A Money Mixup (Buddy Post).....2

FORD EDUCATIONAL WEEKLY

Oct. 10—For the Future 1
Oct. 3—Between Friends 1
Sept. 26—In the Glory of the Past.....1
Sept. 19—"Air" Istocracy (Bird Life).....1
Sept. 12—Having a Circus (Chicago Zoo).....1
Sept. 5—In for a Raise (Baking Powder).....1

GOLDWYN-BRAY PICTOGRAPHS

Aug. 29—This Wonderful World.....1
Aug. 22—World's First Scientific Harness.....1
Aug. 15—If You Could Shrink.....1
Aug. 8—Eternal Nature.....1
July 18—The Life History of the Pearl.....1
July 11—Our Wonderful World (Tripoli).....1
July 4—Beating a Man at His Own Game.....1

GOLDWYN-BRAY COMICS

Aug. 22—Shedding a Profiteer (Judge Rummy).....1
Aug. 15—A Fly Guy (Happy Hooligan).....1
Aug. 8—The Rotisserie Bros. (Judge Rummy).....1
Aug. 1—The Last Rose of Summer (Happy Hooligan).....1

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth 1
Speeding Through Dixie.....1
Royal Ease 1
Colossus of Roads..... 1
The Spirit of the Birch.....1
Suds 1
Precisely as Polly.....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan).....5
The House of Whispers (J. Warren Kerrigan).....5
No. 99 (J. Warren Kerrigan).....5
The Dream Cheater (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling).....6
The Blue Bonnet (Billie Rhodes).....

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley 5
Nov. 15—Skyhre 5
Oct. 1—Hell's Oasis 5

DAMFOOL TWINS COMEDIES

Dec. 1—Razzin the Jazz.....2
Nov. 15—Restless Rummies 2

INTEROCEAN FILM CORP.

The Silent Barrier.....5
Bearcat 6
Seeds of Vengeance.....6
The Gift Supreme.....6
Whispering Devils.....5
The Victim.....5
The Transgressor.....5
The Burning Question.....5
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES

Cads and Caddies.....2
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
Mis Fortune Hunters.....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps.....1
Vacation Days in Switzerland.....1
From Montreux to Berness Alps.....1
Through Switzerland in 10 Minutes.....1

JANS PICTURES CORP.

A Woman's Business.....6
Love Without Question (Olive Tell).....7

KINETO CO., OF AMERICA

Urban Popular Classics.....
Chas. Urban's Movie Chats.....
Kineto Reviews .....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri).....5
Voices (Special Cast).....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5
The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas .....
Snakeville Comedies .....
Fables in Slang (George Ade).....
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....6

CHAPLIN REISSUES

A Burlesque on Carmen.....
The Champion .....
Jitney Elopement .....
Work .....
By the Sea.....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch 5

METRO EXCHANGES

SCREEN CLASSICS, INC. SPECIALS

Dec. 27—Cinderella's Twin (Viola Dana).....6
Dec. 20—Polly With a Past (Special Cast).....6
Dec. 13—Hearts Are Trumps (Special Cast).....6
Nov. 29—The Misleading Lady (Bert Lytell).....6
Nov. 15—Someone in the House (Special Cast).....6
Nov. 8—Are All Men Alike (May Allison).....6
Nov. 1—The Fatal Hour (Special Cast).....6
Oct. 25—Body and Soul (Alice Lake).....6
Oct. 18—The Saphead (Crane-Keaton).....6
Oct. 4—Blackmail (Viola Dana).....6
Sept. 30—Clothes (Special Cast).....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast).....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison).....6

C. E. SHURTLEFF PRODUCTIONS

Feb. 21—The Little Lady of the Big House (Special Cast).....6
Jan. 10—The God of His Fathers (Special Cast).....
Nov. 22—The Star Rover (Special Cast).....5
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova).....7
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes).....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

Release Information Continued on Page 3810

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 3783-3806

A Simple Brick Front with White Stone Ornaments is a feature of the Lyceum Theatre, Cleveland, Ohio

Lyceum Has Entire 1750 Seats on One Floor

Stadium Type of Construction Employed by Architects

SEVENTEEN hundred and fifty seats all on one floor. Not a post to cut off the view of a single patron. All the difficulties of securing proper ventilation under a balcony entirely eliminated. And all accomplished within an area of a little over thirteen thousand square feet.

This is what was accomplished with the Lyceum theatre, Cleveland's newest and largest west side motion picture theatre which is situated right in the heart of a high-class residence section on Fulton Road.

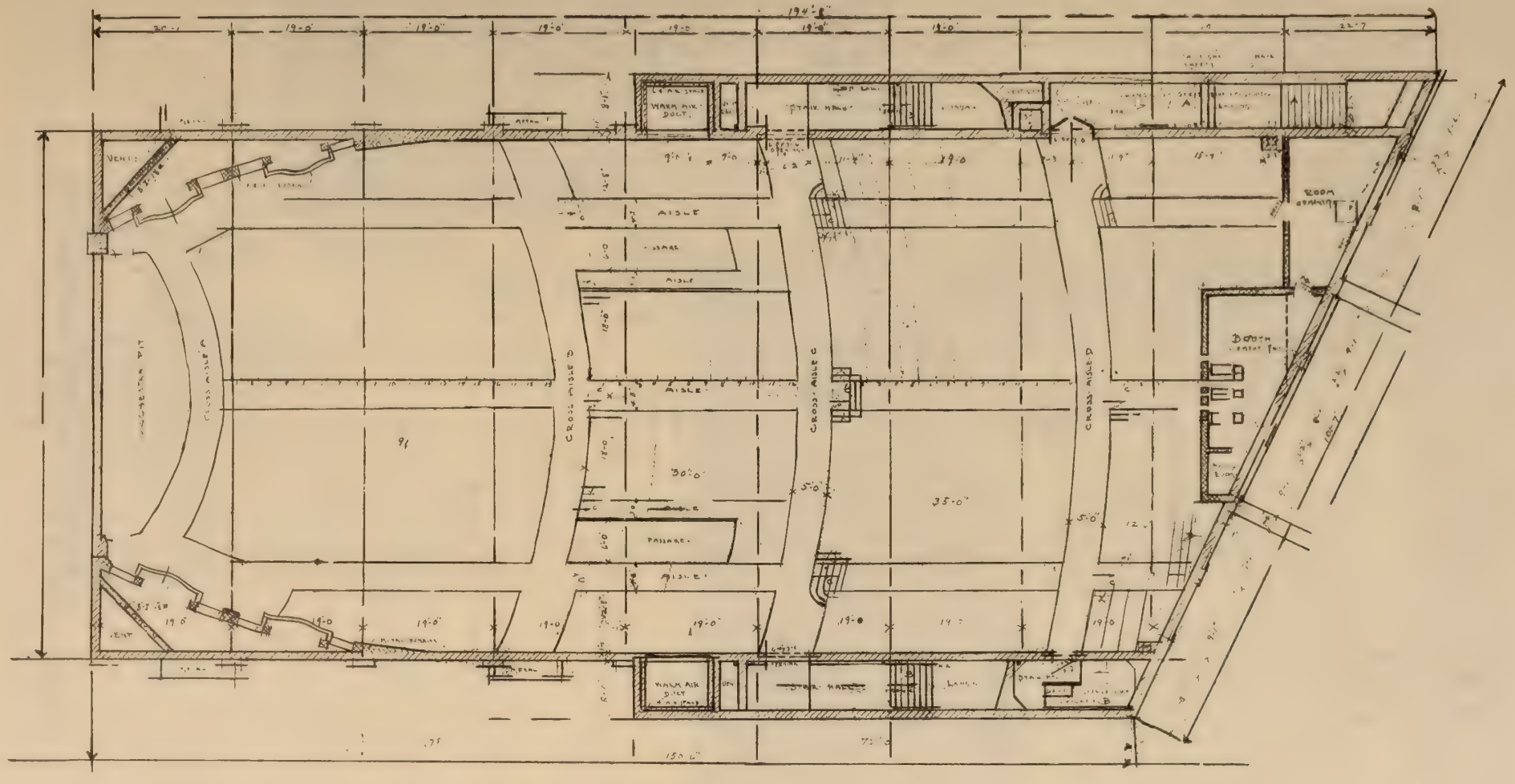
The Lyceum theatre is a striking looking building from the outside, but the outside hardly prepares one for the surprises within. The exterior is striking principally because of its severity. Everything has been done to make it conform with the neighborhood, and not to make it a glaring offense to the people who see it daily. The marquee is well lighted and the usual theatre lights are evident from the distance. But the posters, and the stills are reserved for the outer lobby. The outer lobby measures approximately 30 ft. x 40 ft. Both walls have sets of frames into which the stills of the pictures booked at the house are artistically displayed. The ticket booth occupies the centre of this lobby.

Large French doors open from the outer lobby to the inner lobby, where the ticket man collects his tickets. This inner lobby looks more like the lobby of a high-class hotel than a theatre. In the centre of it is a big stone basin where gold fish keep in eternal motion while the small fountain which springs from the middle, shines through ever changing irridescent lights. There are eight big palms stationed at regular intervals in the inner lobby, as well as flower stands with ferns and native greenery. One section of this lobby is recessed. A step down into this recess brings you into the waiting room, elaborately furnished in wicker up-

Theatre name—The Lyceum.
City—Cleveland, Ohio.
Theatre address—Fulton Road and West 41st St.
Dimensions of theatre—75 ft. wide by 175 ft. deep.
Controlled by—Lyceum Theatre Co.
Materials used in construction—Brick.
Ventilating system—Forced air.
Lighting—Indirect.
Seats—1,750.
Projection machine used—Powers.
Length of throw—168 ft.
Kind of Screen—Crystal Bead screen, sold by The Argus Company.
Projectionist—Roy Spellman.
Organ—Hope-Jones.
Decorations inside—Gold, ivory and old rose.
Decorations outside—Plain brick.
Outer lobby—30 ft. x 40 ft.
Inner lobby—75 ft. x 25 ft., with fountain, rest room and drinking fountain.
Architect—Wm. Koehl, Park Bldg., Cleveland, O.
Cost of construction—$225,000.
Manager—A. E. Ptak.

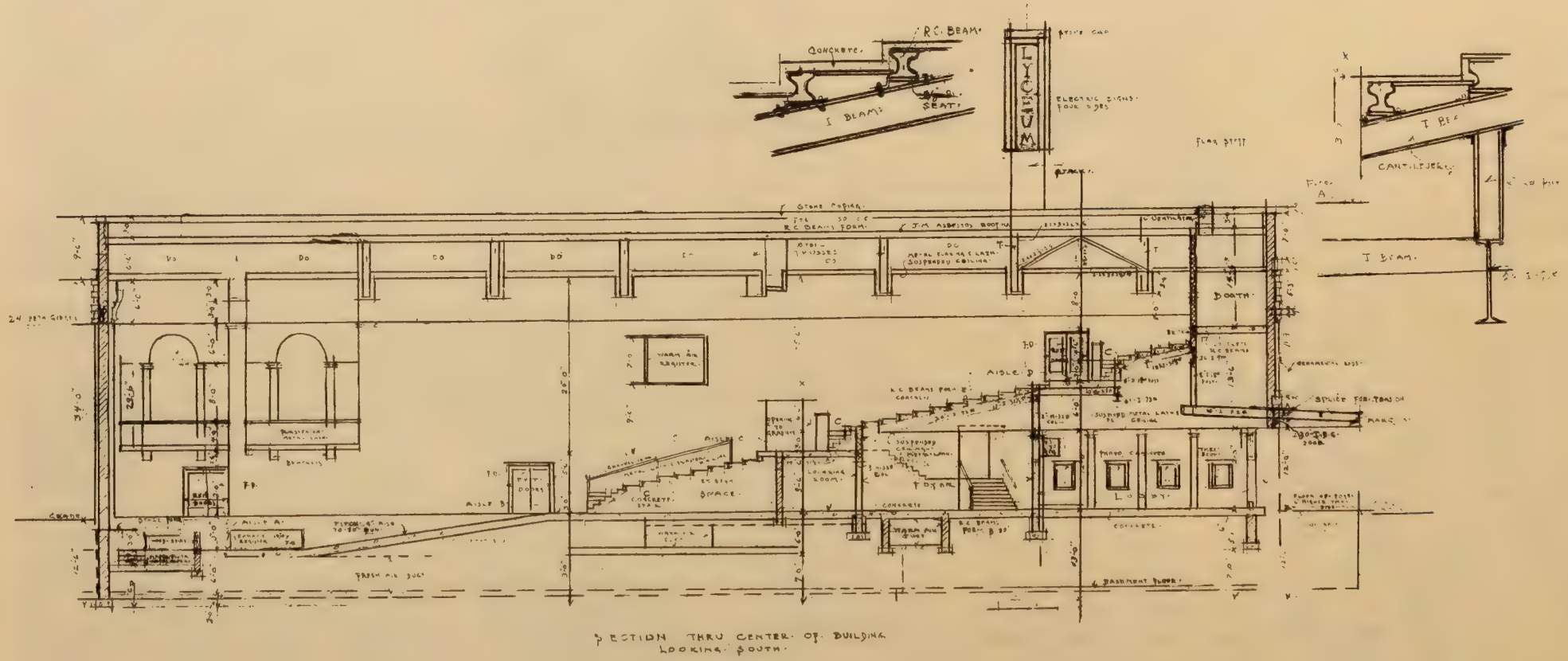
An auditorium and three balconies are accommodated by making use of the stadium design at the Cleveland Lyceum. This theatre boasts of ample aisles, cross-overs and corridors

Ample Aisles and Cross-overs in this Theatre

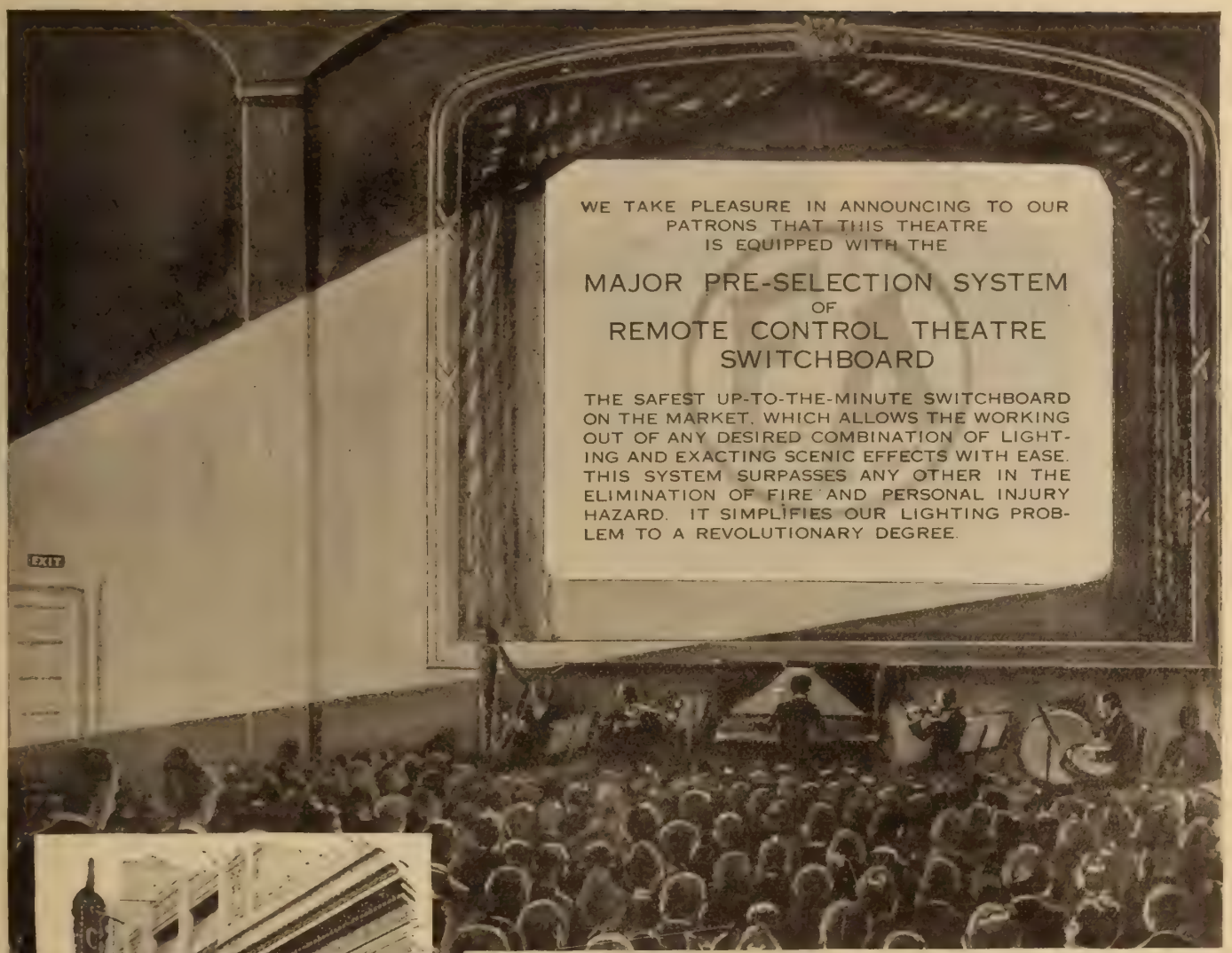


The New Lyceum Theatre, Cleveland, Ohio, will be devoted strictly to motion pictures. No space has been provided for scenic effects or prologues, the screen having been set flush against the rear wall.

No Trouble With Sight Lines Here



New Lyceum Theatre,
Cleveland, Ohio,
American Amusement Co., Owners
Wm Koehl, Architect


WE TAKE PLEASURE IN ANNOUNCING TO OUR PATRONS THAT THIS THEATRE IS EQUIPPED WITH THE
MAJOR PRE-SELECTION SYSTEM
OF
REMOTE CONTROL THEATRE SWITCHBOARD
THE SAFEST UP-TO-THE-MINUTE SWITCHBOARD ON THE MARKET, WHICH ALLOWS THE WORKING OUT OF ANY DESIRED COMBINATION OF LIGHTING AND EXACTING SCENIC EFFECTS WITH EASE. THIS SYSTEM SURPASSES ANY OTHER IN THE ELIMINATION OF FIRE AND PERSONAL INJURY HAZARD. IT SIMPLIFIES OUR LIGHTING PROBLEM TO A REVOLUTIONARY DEGREE.
EXIT

FINKELSTEIN & RUBEN'S
New Capitol Theatre, St. Paul, Minn.
Rapp & Rapp, Architects, Chicago

This "Perfect Play House" just completed is equipped throughout with FA Major Remote Control System of Switchboards.

This system has no equal for controlling theatre lighting.

Insist on having same in your new theatre.

THE Major Switchboard involves a principle never before used on manual or remote control stage switchboards.

This principle allows the working out of any desired combination of lighting effects with ease, and the setting up of lighting changes for the acts ahead without interference with the effects in operation at the time.

No lighting change is so complicated that it cannot be made instantly by the operation of a single lever.

The Major Switchboard allows the controlling of any individual switch unit, or combination of units, or even the entire board from any part of the theatre.

All modern architects familiar with Theatre Construction specify Major Switchboards our Theatrical Electrical Engineer, R. E. Major will be glad to assist your architect in his specifications covering the electrical specifications.

At the present time the following theatres are being Major equipped.

Capitol Theatre, Chicago, Ill.
Ft. Armstrong Theatre, Rock Island, Ill.
Hull Theatre, Peoria, Ill.
Majestic Theatre, Bloomington, Ill.
Blackstone Theatre, S. Bend, Ind.
Gregory Theatre, Hammond, Ind.
Victory Theatre, Evansville, Ind.
Kahl Theatre, Davenport, Iowa
Rialto Theatre, Louisville, Ky.
Columbia Theatre, Baton Rouge, La.
Strand Theatre, Lansing, Mich.
Capitol Theatre, St. Paul, Minn.
Walker Theatre, Minneapolis, Minn.
Keith's Theatre, Cleveland, Ohio
Palace Theatre, Cincinnati, Ohio
Colonial Theatre, Allentown, Pa.
Tivoli Theatre, Chattanooga, Tenn.
Majestic Theatre, Dallas, Tex.

Frank Adam Electric Co.
SAINT LOUIS, U.S.A.

holstered furniture, tables, desks with writing accommodations, and telephones.

But the big surprise, and novelty of the theatre construction comes when you pass through one of the tunnels situated on either side of this inner lobby. At the end of the tunnel you see before you 1750 seats all on one floor. But they are not on one level.

The auditorium of the Lyceum theatre is a modern adaptation of an old Greek amphitheatre. It begins on the ground level, and gradually slopes upward until the last rows are practically even with the projection room, a distance of 168 feet from the screen. This is said to be the longest throw in Cleveland but the idea of space is so well distributed that the throw doesn't seem longer than usual.

All of the floors of the theatre are concrete. So are all steps that take you to the various levels. But these steps have only five inch risers with thirty-one inch treads, which makes the ascent barely noticeable.

The theatre is also exceptionally well lighted. This is one of the things that attracts attention immediately. Not only are the wall lights kept going through the performance, but every aisle seat is equipped with an electric light, which is also kept lighted.

The big open space without an interruption to the eye; the soft, even lights and the delicate gold, ivory and rose wall trimmings and decorations offer something altogether new in theatre construction.

The auditorium measures seventy-five feet in width, and one hundred and seventy feet in depth.

All the new theatre appliances have been incorporated in the building of the Lyceum theatre, including Powers' projection machines, a Diamond Bead Screen, and a Hope-Jones organ.

The Lyceum theatre maintains a standing orchestra of twelve pieces, under the direction of S. E. Morris. The overture precedes the opening of every one of the two programs offered each night, just as regularly as the news reel follows the overture. And every feature picture that is shown at the Lyceum theatre has its own specially prepared musical accompaniment, just as it's done at the biggest down-town houses.

A. E. Ptak, manager of the house, says he gets the best results in his neighborhood by changing his bills three times a week. Located as he is, right in a residence district, with no business anywhere around, his patrons come more than once a week, and they want changes. But they want only good pictures, so you'll find all the best stars and the season's biggest successes at the Lyceum theatre. But, although the patrons come often, they don't have to pay big entrance fees. The admission prices remain fifteen and twenty-five cents, no matter what the show is.

Manager Ptak has built his program with the idea that neighborhood houses have to compete with the down-town theatres. For that reason he maintains a standard quality of program, which includes a news reel, a comedy and a feature. Even if the feature is of exceptional value, Ptak does not cut down on his program because he says his patrons have learned what to expect for their money, and if he doesn't give it to them, they'll go where they will get it.

The Lyceum theatre was designed by William Koehl, architect, Park building, Cleveland. Mr. Koehl says that when he was commissioned to draw plans for the theatre he spent weeks in the study of theatre construction. He began way back with the earliest Greek stadium idea and followed the history of theatre building right through the ages. He says he was struck with the way the amphitheatre plan could be adapted to modern needs, where every inch of space must be utilized in order to produce a paying investment. The main idea was to construct a house where no seat would have the advantage over any other seat. The amphitheatre plan does just that. No posts, no stairways, no balconys.

It took ten months to build the Lyceum theatre, at a cost of $225,000.

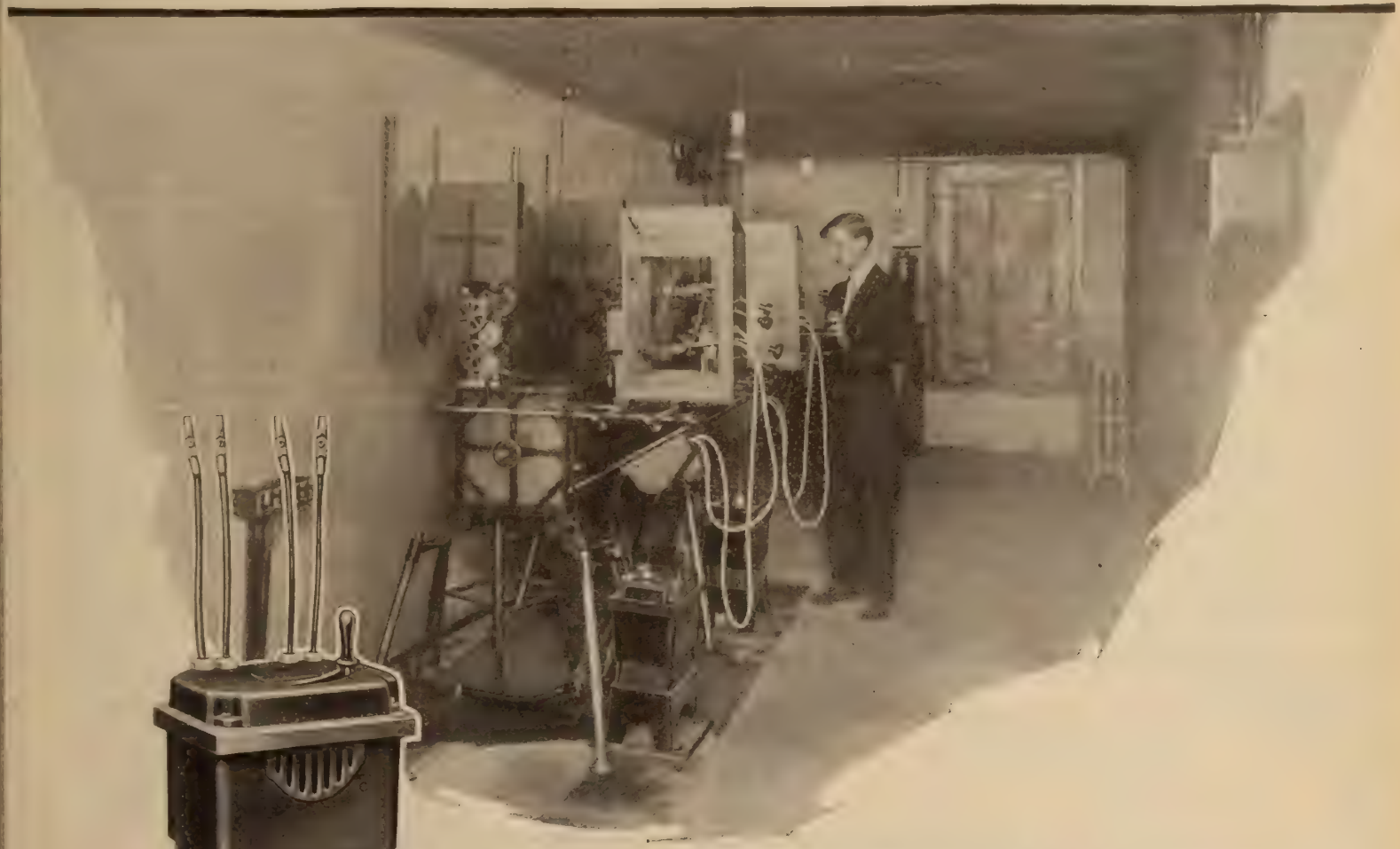
COMING

A Complete Symposium of Projection Rooms

Their Lay Out, Location and Equipment

The simplicity of the theatre front is continued in the interior of the Lyceum

First class projection need not be confined to the large, expensively equipped theatres—good pictures are within the reach of the smallest exhibitor.



The G-E Compensarc Permits Arc Adjustment Without Breaking the Circuit

THE G-E Alternating Current Compensarc is a simple, inexpensive device with many of the advantages of more costly equipment.

It saves current.

Because of high power factor and high efficiency, the compensarc will effect current savings that will pay for the outfit in a few months of ordinary operation.

It eliminates flicker.

Variation in the arc current is secured by means of a switch handle on top of the device. The current is adjusted without breaking the circuit, thus eliminating all lamp flicker from this cause.

It will not burn out.

Because of its design, the compensarc cannot be damaged by overheating even if the lamp carbons be left in contact indefinitely.

It is easy to operate.

The compensarc can be installed next to the projection machine within easy reach of the operator. Its design is compact, substantial and simple.

Compensarcs are safe, easy to operate, efficient, economical and reliable.
G-E offices or distributors everywhere.

General Electric Company

General Office Schenectady, N.Y.

Sales Offices in all large cities

35C-57

Report from Users Indicate That "New Era" Organ Is a Satisfactory Theatre Instrument

Flexibility in Installation Made Possible by Use of Small Electric Cable Between Organ and Keyboard

THE Marr & Colton Company, Warsaw, N. Y., are building concert organs which have proved satisfactory in the many theatres where they have been installed. Their beautiful quality of tone, together with their dependability, is reported to make them an ideal theatre instrument.

This company also builds the famous "New Era" organ which has solved the music problem for the theatre owner who wants the best quality of pipe organ music but who does not want to go to the expense of installing a large and costly instrument.

In the "New Era" the organ is in one case which contains all the pipes and can be placed anywhere in the theatre. The only connection between the key-board and the organ is a small electric cable. In most new theatres these organs are being placed in an organ chamber back of a grill. They are played from an organ manual fastened to any piano in such a way that both the organ and the piano are under easy control and can be played individually, or if desired the organ can be played with piano accompaniment.

These organs are artistic in every sense of the word, refined in tone and of ample volume. They are made with the same care as the most expensive pipe organ. The voicing is done by especially trained artists, which accounts for their beautiful tone. These instruments give to an audience that restful, musical background so much desired and at the same time bring out the emotions as they are developed in the story on the screen. They sound like and answer the purpose of a large and expensive organ. On special occasions, when desired, one can secure from these instruments a majestic volume of orchestral tone that is unsurpassed—while under normal conditions the instrument produces unusually soft, sweet and delicate music.

The stops are carefully selected. The Vox Humana stop is remarkable for its human quality of tone. Violin, flutes, bass and violin cello, clarinets, etc., are faithfully reproduced. The expression pedal secures all the various degrees of expression at the will of the player. There are no traps in these organs except when especially ordered. The standard instruments produce nothing but organ music of the finest quality.

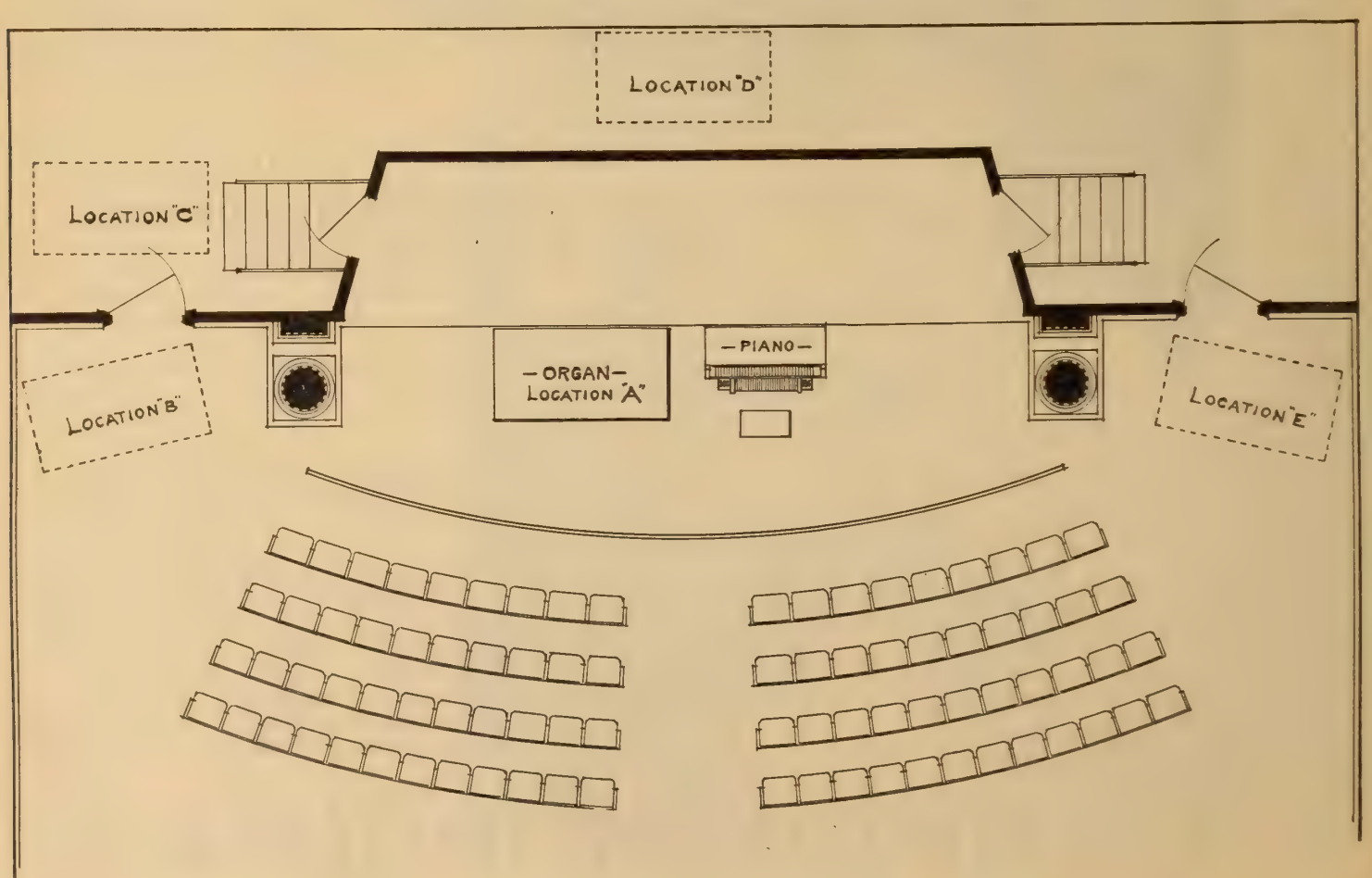
These organs are very simple mechanically and are easily played. Any piano player who is a musician can get beautiful results in just a short time. The "New Era" organ, as noted above, does not contain any traps or jingle. It is all music of a beautiful quality of which one never tires.

The above drawing shows the flexibility of installation. In view of the fact that the only connection between the organ and the key-board is a small cable, which can be made any length, it will be seen that the organ can be placed anywhere in the theatre, near to or apart from the piano and key-board.

The "New Era" has been found to be an ideal instrument for use in theatres all ready constructed where no provision had been made for the installation of an organ. This organ can be installed without making any structural alteration in the theatre and without interfering for a moment with its regular program.

Every organ is guaranteed and they are remarkable for their durability and the small amount of care required to keep them in playing order. There is nothing complicated about their construction, and with ordinary care they will last as long as the theatre in which they stand.

These organs are built in several styles which range in size for from the larger to the smaller motion picture theatres. They are reasonable in price and quickly installed in any theatre or auditorium. They are being used by many well known exhibitors who speak in the highest terms of their tonal quality and durability.



Plan showing several locations for organ. In many theatres they are being placed in an organ chamber at one side

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Nov. 1, 1920.

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SEVEN YEARS! How many times would you paint that canvas screen in that time? How many of the aluminum screens, painted or put on with an air brush, would you have to buy in that time, mounted on window shade cloth? Don't you think it pays to invest in a good screen and save electricity and at the same time get a real picture?

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767/4	24	4	$1.10	$.60
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No. 75861 Holly Wreath, natural prepared everlasting, 16 inches diameter with red bow each $1.50, per doz. $12.00.
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A good picture, shot first on one side of the house and then on the other, wouldn't make any great hit with your audience. You've got to focus it in one spot, *and keep it there.*

Why doesn't the same rule apply to your buying? Doesn't it stand to reason that you will get better action if you focus on one spot?

Buying from the Exhibitors Supply Co. assures you prompt, intelligent service, every time. And the oftener you go to that one source to supply your needs, the better will be your service, for in that way we get to know you, your house, what you want, and why.

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Theatre Projection—Theory and Practice

LONG and vehement have been the wails of projection experts on the subject of "off-set projection." But in spite of this the architects who plan the theatres continue on their merry way, finishing the theatre first and then placing the projection room where it would do the least harm to the aesthetic properties of the structure. Of course, this is not the way to produce a motion picture theatre of the finest type. While off-set projection may be compensated for by several artifices so that the final screen results are not glaringly offensive to the patron, the picture cannot be made 100 per cent perfect.

But the architect is not to blame in every case. Sometimes—in fact, quite frequently—it is the owner. It often happens that the adoption of "straight-away" or horizontal projection means the loss of 25 to 60 seats in the balcony. When this potential loss is explained to the owner, all too frequently the projection room is relegated to the eaves. In the game of Good Projection *versus* Potential Income, P. I. wins in the majority of contests.

There is just as much need of "owner education" as "architect education." The machine manufacturers recognize this need and are doing all in their power to rectify the fault. They are succeeding gradually as is evidenced by the increasing number of theatre illustrations which show horizontal—or nearly so—projection. The good work should continue.

The Coliseum at Ninth and Clement streets, San Francisco, has recently been enlarged and remodelled

Late Reports of New Theatres

NEW HAMPSHIRE

Manchester — Work will commence soon on the new enterprise on Amherst Street to be built for the Capital Theatre Company. Contracts for the construction work are being prepared.

NEW YORK

Freeport—Negotiations are under way for a theatre building to seat 1,200 persons and to cost approximately $150,000. C. E. Kern is preparing plans for the building.

New York City—Plans and specifications have been prepared for the erection of a motion picture theatre building and roof garden at 178-180 East 116th Street. The building will cost about $250,000 and will seat about 1,500 people.

New York City—Plans have been filed by Gronenberg & Laughtag, architects, for the development of property under the Manhattan Bridge structure. A section of this plot is to be improved with a modern motion picture theatre to seat 1,100.

OHIO

Canton—A new theatre is to be erected by Phil J. Bernower at a cost of approximately $500,000. The theatre will have a seating capacity of 2,000 persons.

Toledo—Property on East Broadway near Woodville Street has been purchased by the East Side Amusement Company for the erection of a motion picture theatre. The house will seat about 800 people.

PENNSYLVANIA

Coatesville—R. A. Kerns, Philadelphia architect, is preparing plans for alterations and additions to the Palace theatre.

Easton—George Kirby, proprietor of the Tuxedo theatre, is planning alterations which will greatly enlarge the seating capacity of the theatre.

East Pittsburg—The Sedler Amusement Corporation is erecting a motion picture theatre in Electric Avenue at a cost of approximately $100,000. The building, which is 60x120 feet, was designed by Press C. Dowler, a local architect.

Greenville—A new theatre is to be constructed by the Alpha Motion Picture Company to cost approximately $125,000. The theatre will be 60x120 feet with a seating capacity of 1,200. Construction work on this theatre, which will be fireproof throughout, will be commenced as soon as the site is definitely decided.

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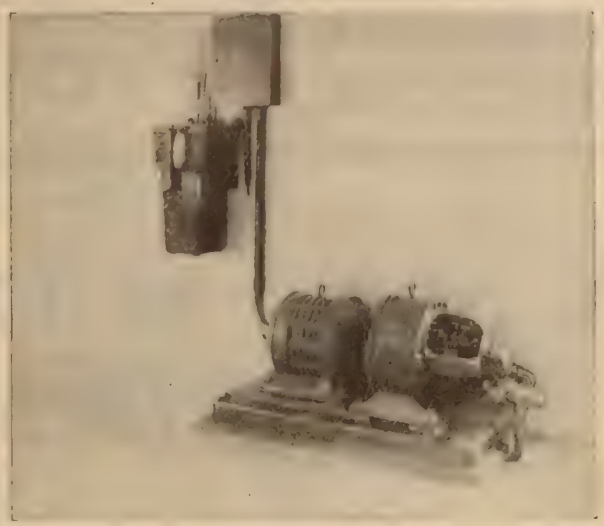

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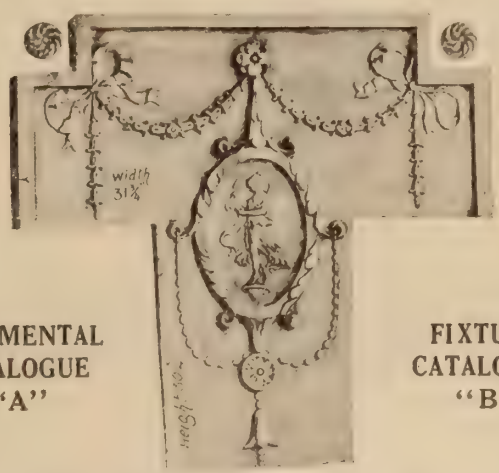

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HEATING VENTILATING COOLING
Let the theatre ventilation specialists tell you how.—
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Equipment Operating Projection Questions Answered

A Study of Different Projection Screen Surfaces

Reprinted from the British Journal of Photography

ALTHOUGH screens for receiving projected images may be regarded as optical devices, and, reasonably, devices of a delicate nature, it is perhaps singular that there has been until recently little or no attention paid to investigating the conditions which determine their efficiency.

By far the largest use of projection screens occurs in the cinematograph theatres, which are so widely distributed. The degree of success which these places of amusement attain is largely determined by the provision which is made for the comfort of their patrons—comfort in the broadest sense of the term—and to the fulfilment of this condition the efforts of the best managements are continually devoted. Now, "comfort," in one important respect, is largely conditioned by the degree to which all causes of visual fatigue or irritation are eliminated. Comfort is not alone, as many might think, the services of polite attendants, quietude, soft chairs, and pleasing decorations. To secure pleasant viewing of any form of projected picture, the chief thing is to utilize for the screen the most thoroughly diffusive surface, whilst economy of the energy used in the lamp house of the projector requires the employment of a surface having high reflective power. The employment of arcs of high as against medium amperage means considerable personal discomfort and inconvenience to operators from the heat (especially in view of the confinement which tends to follow the fulfilment of the rigid conditions imposed by the local authority as to safety) and increased risk of damage to the film under projection. Any inefficiency in the reflective capacity of the screen means a corresponding increase in the energy required in the arc to secure the necessary brightness of image, and an extension in this direction involves extra cost in the working expenses of a cinematograph theatre. In consequence, attention has been given to the subject, but what improvements have been made have been the results of "practical" tests rather than quantitative methodical investigation. Perhaps the worst examples of projecting screens (indeed projection apparatus and projection generally) are to be found in the lecture rooms of colleges devoted to the teaching of science, where neglect of the whole subject seems to suggest that optical problems belong to that category of things existing purely in the realms of abstract ideas.

It is proposed in this paper to deal with the subject mainly in its relation to cinematography, but the observations will apply generally to ordinary static projection.

The advantage of exact information on the problem of what is the best form of projection screen, and, indeed, on projection screens generally, has recently been supplied by a gentleman who is a member of this Society, Dr. P. G. Nutting, who in an able paper records the result of some investigations into the subject ("Projection and Focussing Screens," Trans. Ill. Eng. Soc. 41 (1916), 92), and some little time ago, when Service requirements in the Royal Air Force made it necessary to pay attention to the subject of screens for cinematography, Dr. Nutting's paper proved of considerable value, and frequent reference will here be made to the information which he has provided. Experiments had, however, been made of a comparative character before I had read the communication of which mention has been made.

It will not infrequently be found that the best optical conditions for a given projection are not always fulfilled, sometimes, indeed, cannot be fulfilled, and there is, moreover, a tendency on the part of operators to employ arcs far more powerful than is actually necessary. In many instances the amperage with a given size of carbons is far below what it might be. Although it has been shown that carbons will burn satisfactorily with a current density of 0.2 to 0.3 amperes per square mm. of the positive carbon, it will be found that less than one-half of these amounts are taken, and the reduced amperage means a less efficient crater, and also, what is an item of importance where there is a large consumption, the proportionately higher loss on rejected ends of the rods. Frequently the argument in favor of the low amperage is the rather naively practical one, viz., that it saves the labor of frequently recarboning. Further, the carbons are often badly adjusted. The sum of these things (each apparently small) makes for an inefficiency which is a real loss.

The essential condition which must be fulfilled by any screen which is to receive a projected image is that the whole area must be a plane surface; strictly speaking, this means that the screen will be smooth. Broadly speaking, however, the screen may be in the ordinary way flat and yet present an appreciable "grain," which means that it is not smooth. This quality tends to detract from its ability to render fine gradations sharply, but, provided that the grain is not too pronounced, it does not sensibly affect the rendering of the finer details of the picture. Some of the proprietary screens which have been offered possess this "grain," which has even been claimed as an advantage; indeed, Dr. Nutting himself has postulated as an ideal projection screen a mirror the front face of which is composed of minute hexagonal facets, each of which is a concave mirror of a particular angle. Screens in practice range from a surface of smooth white linen or cotton with a highly diffusive surface to the more or less regularly reflective surface formed by the spread of a metallic aluminium paint upon a smooth white ground.

(*To be concluded*)

Who Is the Record Holder?

Robert E. Bryant, Palmetto theatre, Rock Hill, So. Carolina, is after the scalps of his brother projectionists: "Would you mind telling me who and in what time holds the world's record in changing reels on one machine? Also, just how is the time counted and how could I make my time official?"

Reply: Don't believe we ever heard of such a record holder. Send in your own record and let the rest of the men compare it with what they can do. To our mind nothing would be gained by making the time official since a lot would depend on the conditions under which the try-out was conducted. So, when you send in your time be sure to tell us just how you did it, how you counted the time and all similar information.

MARLOW THEATRE
EVERYBODYS PLAY HOUSE

E. R. CUSTER, MANAGER

IRONTON, OHIO.
September 1, 1920.

Nicholas Power Company,
Ninety Gold Street,
New York, N.Y.

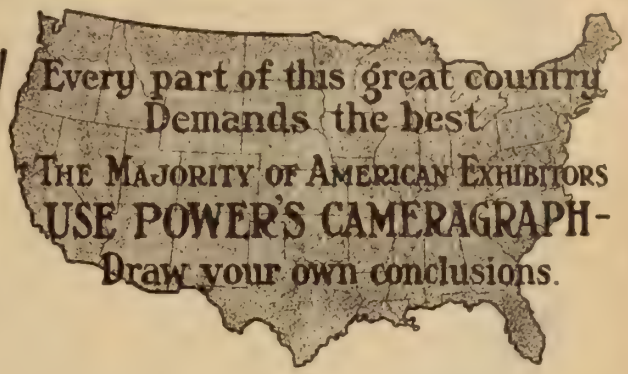
Gentlemen:

We feel that it is only fair that you should know why we installed two POWERS 6B machines in our new Marlow Theatre, which is one of the most beautiful in the state.

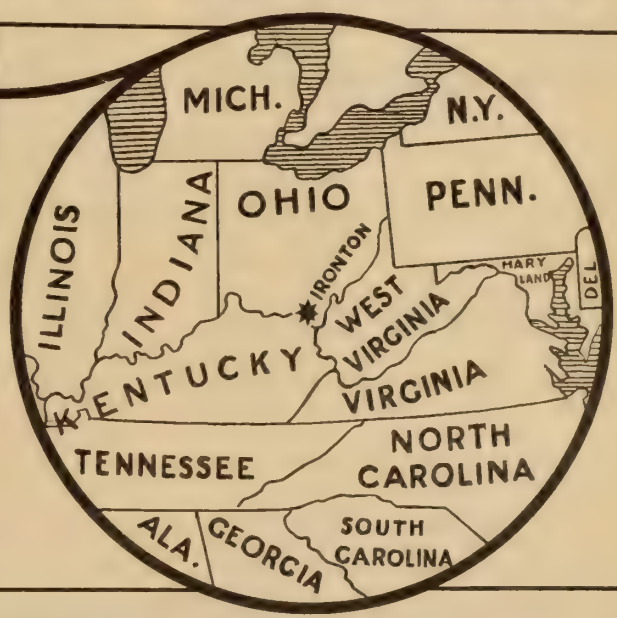
Knowing that projection is the most important feature of a theatre we spared no time or money in obtaining the concensus of opinion of the leading exhibitors in this territory and that opinion was POWERS.

Very truly yours,
E R Custer
Manager.

C:H


Every part of this great country
Demands the best
THE MAJORITY OF AMERICAN EXHIBITORS
USE POWER'S CAMERAGRAPH-
Draw your own conclusions.

MANAGER CUSTER LOOKED ABOUT CAREFULLY



And Then Bought POWER'S PROJECTORS

NICHOLAS POWER COMPANY
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United States Government Realizes Need of Training for Navy Projectionists

Establishes Schools at Brooklyn and Hampton Roads Under Joseph H. Taylor

IN the past it has been the custom for the United States Navy to rent all films for various purposes through the numerous film exchanges, a distributing office or clearing house being maintained at the Vanderbilt Building, New York City for this purpose. So great was the demand for good films, however, and so important a part is the motion picture playing in the affairs of the Navy, that a regular Film Exchange was designed and constructed in the Brooklyn Navy Yard, which building was erected under the supervision of Lt. Joseph O'Reilly, U. S. N. With the completion of this building on April 15, 1920, the Navy started the working-out of its new program which called for the elimination of film renting and provided for the direct purchase of all of the film used throughout the entire Navy. At the present time, approximately 15,000 reels are being handled through this exchange with new reels being added each day.

A force of twenty men is required to inspect and care for these reels which are handled and shipped in regulation containers. The film exchange itself can well be placed on the par with the largest commercial exchanges in the industry, being fully equipped with fireproof vaults, inspection and shipping rooms as well as two fuuly equipped projection or reviewing rooms where all films are censored.

More than 250 ships along the Atlantic Coast are supplied with film programs from this exchange, while those ships in European waters and along the West Coast are supplied with double quotas of reels which are distributed and exchanged between the various ships.

Lt. O'Reilly was quick to observe the tremendous amount of damage that could result to his extensive and well-kept film program at the hands of inexperienced and careless projectionists aboard the numerous battleships. To overcome this, a school for developing high class men was suggested and established. Mr. Joseph H. Taylor, the well known head of the Taylor School of New York City, was selected to take charge of this training school which is perhaps the most completely equipped school of its kind in the world.

Every man who is selected to operate a projection machine in the Navy is required to take a complete course of instruction in this chool whether he has had previous experience or not. The men selected for projectionists, are for the most part electricians. The course of teaching covers a period of four weeks and includes everything necessary from putting on a high class performance to the maintenance and repairing of the various electrical and mechanical equipments used in projection.

The men attending these classes put in practically seven hours a day operating the various types of machines. The first week of the course calls for the inspecting, patching, and threading of film, as well as the care and handling of film against fire. The second week carries the student into the disassembling, repairing and assembling of machine mechanisms and lamphouses. The student at this time is also required to familiarize himself with a nomenclature of machine parts as well as that of the optical system. The care and up-keep of various machines specified by the Navy is also taken up here, as well as the wiring and the care of and purposes of the rheostats.

The third week students take up the installation of the projector as well as the adjustment of film mechanisms, optics and lamps, while the setting of carbons, adjustment of arc and incandescent lamps, as well as general projection work complete this part of the course.

The fourth and last week of the course calls for the projection of pictures on the screen with the various types of projectors as used in the Navy, while precautions against fire while projecting the picture determines fairly conclusively just how well the student has assimilated the lessons of the three preceding weeks.

The last day of the fourth week is taken up in final examinations for qualifications. Written, oral, and practical examinations are held each week to determine the man's qualifications, and if at the end of the first week, a man shows that he is not fitted for the work of a projectionist, he is sent back to his ship or station and another man is sent in his place.

The qualifications of each man at the end of the term are placed upon his service record, and in each case the projectionist, after qualifying for the position, received extra compensation amounting to $25.00 a month. A report card is sent out with each show to be filled in by the projectionist, on which card is contained a detailed description covering the condition of each reel, as well as the condition of the projector. In this school, the newly compiled Simplex mechanism chart, as well as machine, optical and lamphouse parts are used as shown in the accompanying photographs.

At Norfolk, Va., is located the official Naval Electrical School, which provides for a nine months electrical course and which at all times has an attendance of four hundred students. At this school, a student is given a most comprehensive course in elementary and practical electricity, covering every form of appliance with which electricity is used throughout the Navy. Lt. O'Reilly of the Brooklyn School, on a recent visit to Hampton Roads, Va., realized that by including his motion picture course with the nine months curriculum at the electrical school, would furnish the naval electrical student with every necessary knowledge in the electrical line.

This suggestion was referred by him and indorsed by the Bureau of Navigation with the result that Mr. Taylor, (the chief instructor) is now at Hampton Roads, preparing to establish his motion picture course in the electrical school there.

Wants Angle of Carbon Set

F. B., No. 479, asks: Would you kindly give me information on the current angle to set carbons for direct current with ¾" top cord and Silver Tip lowers?

Reply: Set your carbons at an angle of approximately 25° from the vertical with the lower about 1/16" in front of the upper.

Trade Notes

The sub-contract for all ornamental brass work on Loew's new theatre in Indianapolis has just been let to the Newman Manufacturing Co., of Cincinnati. Mr. W. J. Newman, of their Chicago branch, arranged the details of the transaction with the general contractors, the Bedford Stone & Construction Co.

The contract covers brass ticket grilles and nickel-plated coat rails, in addition to brass railings for ticket taker, lobby, boxes, balcony and logges. It also takes care of the brass door-bars and kick-plates, and the velour covered ropes.

Three views of interior of Navy School for Projectionists at Brooklyn Navy Yard

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VERONA, NEW JERSEY

The Paragon of Motion Picture Screens

The Gardiner
Velvet Gold-Fibre Screen

IF your patrons are merely coming to your theatre to kill time, they're apt to find the slaughter easier elsewhere. Build your patronage on a foundation of solid amusement—not on a basis of a good place to kill time. Show your pictures to the best advantage in their true values, the greys, blues, browns, blacks and other colors having a distinctive value of their own. Just think of showing your pictures without th slightest eyestrain. All this and more too, is accomplished with the Gardiner Velvet Gold-Fibre Screen.

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Manufacturers
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1021 West Goodale Street COLUMBUS OHIO

Gives Fine Results on 285 Foot Throw

TWO illustrations on this page give a vague idea of the conditions under which the two Powers machines were forced to operate during the recent showing of a film in Madison Square Garden, New York City. Having been constructed for anything but a motion picture auditorium the monster Garden was a difficult proposition for the projection experts.

Interior of projection room at Madison Square Garden

The Garden projection room shows in the distance. This view was taken about half the way from projector to screen

The huge screen, 27 x 36 feet in size was placed at one end of the structure and at the other end 285 feet away was the only place where a projection room could be installed. But under the instructions of Mr. Will Smith of the Nicholas Power Co., the difficulties were overcome and the picture as finally shown was most satisfactory to the audiences.

To throw a well lighting picture of the size demanded a distance of nearly 300 feet it was necessary to use 107 amperes at the arc. The equipment of the projection room consisted of two standard Powers 6B machines taken from stock and equipped with the new Type E lamphouse, described some time ago in the Projection Section of the NEWS. Projectionists Abrams and Jackson were in charge of the projection. The screen used was the Raven Half-tone screen made up specially for the Garden exhibition.

The Edison 220 volt three wire circuits were led from the basement to the projection machines and the rheostats were placed on top of the portable projection room. Ample ventilation was secured by the 20" fan shown in one of the illustrations.

FILM

FILM FILM

Nicholas A. Nicholson

who invented the latest fire prevention on M. P. machines, by means of electrical circuit

Patent applied for United States, Canada, France and Great Britain

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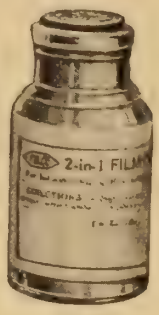

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It makes an exceedingly smooth, neat unbreakable patch that dries quickly on either regular or non-flam stock.

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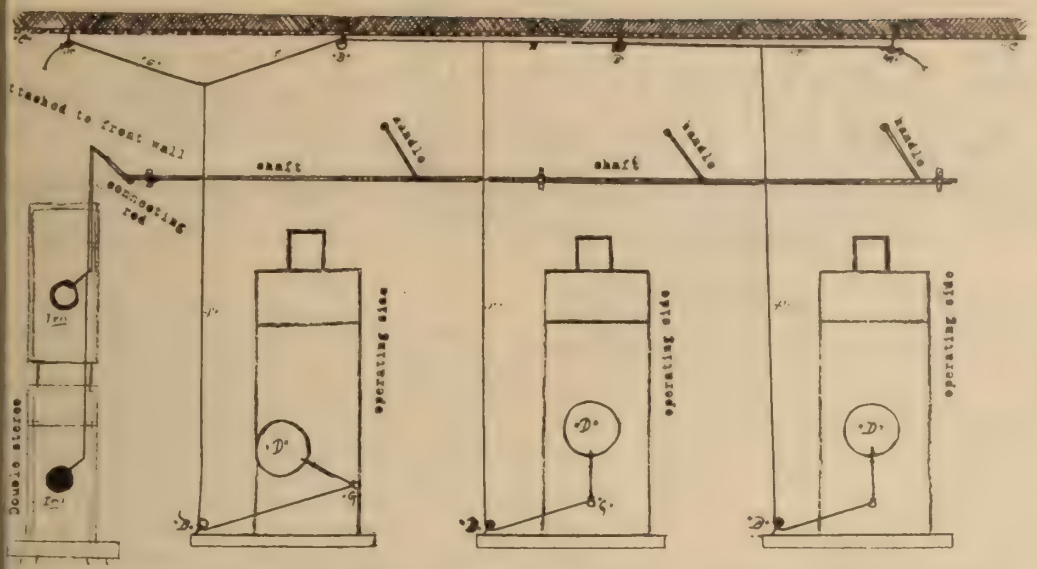

"A represents eye bolts; B, pulleys; C, ceiling; D, douser; E, main cord; F, connecting cords; G, connecting snape. Note: Douser on running machine may be closed without interfering with any other

Gets Out Machines in Quick Time

The Enterprise Optical Manufacturing Company, manufacturers of the Motiograph De Luxe, has just made a remarkable record for speed. Max Pearl, one of the hustling salesmen for the Amusement Supply Company, Chicago, distributors of Motiographs in that territory, obtained an order for two machines at 11.30 P. M. Friday night, promising the purchasers that he would have the machines in operation by 7 o'clock next morning. The factory reports that the machines were en route at 2 o'clock Saturday morning, October 23rd and at 7 A. M., were in operation.

The Motiograph factory is always prepared for such emergency orders, as they have a night as well as a day service, and Manager O. F. Spahr is proud of this most recent proof that his concern lives up to its preaching about service that serves.

Heating

The losses of an electrical machine are transformed into heat which causes the temperature of the machine to rise above that of the surrounding air. The heat created must be dissipated as much as possible in order to avoid overheating. This is accomplished by so designing the machine that a current of air will circulate thru the windings and convey the heat from the machine. A large amount of heat is also disposed of by means of radiation, the operating temperature of the apparatus becoming constant when the rate at which heat is generated is equal to that dissipated.

Since insulating materials lose much of their mechanical and dielectric strength when heated excessively the operating temperature should not rise over 75 to 80 degrees Fahr., above that of the surrounding air.

The most usual cause for excess heating is an overloaded machine and the line current should be noted immediately whenever an indication of heating is noticed.

Dowser Connections for Three Machines

By P. J. Young

Mr. Young has worked out a scheme of connections for dowsers when there are three machines to be considered. By this method it is possible to close the dowser on one machine without interferring with any of the others.

The diagrammatic sketch in the upper left hand corner of this page shows how one of the systems is laid out. This drawing will answer the queries from several of our readers who have requested a diagram for three machines.

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Projector Carbons
Place an order with your nearest dealer at once and learn why projectionists all over the country are so satisfied with the results produced by SPEER PROJECTOR CARBONS.
SPEER CARBON COMPANY
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Camera Laboratory | Picture Making | Studio Technique

A Complete, Fully Equipped Laboratory to Serve Needs of Manufacturing Plant

General Electric Company's Motion Picture Plant Accommodates Firm's Productions

AS illustrating what a large manufacturing concern can do in acquainting the general public as to the varied uses of its product, the General Electric Company of Schenectady, with its corps of motion picture cameramen, directors and assistants, occupying a building of its own these days, is successfully carrying on a campaign which should appeal to many concerns and which is capable of individual expansion and which also should be cultivated by the motion picture industry. Without a single word of advertising, the company is now showing motion pictures, cleverly devised, and which portray a thousand and one ways in which electricity is, and can be used to advantage. Each reel, or each subject, deals with one particular phase.

C. F. Batcholts, who is in charge of the motion picture work of the General Electric Company, is now on his way back from the Pacific Coast where he has been taking some pictures that will be used in connection with a film that is to be released, probably under the title of "Lumber." This film will show, through a story all its own, how important a part electricity is taking these days in the lumber industry, showing how electricity can be used in felling the trees, in transporting the huge logs to the mills where electrically driven machinery further prepares the lumber for the trade. Mr. Bateholts is accompanied by a cameraman, one of two which the company employs.

There are some interesting features in connection with the building up of this particular branch of the General Electric Company. The cameramen and others employed in the department have sort of grown up with this part of the company's business. There is no hesitation on the part of anyone in admitting that some of the first pictures taken were pretty poor propositions, but the faults were remedied and today the General Electric Company is turning out a film product of its own that ranks the equal with anything in the world.

The film end of the business has grown so that it now occupies a building of its own and is regarded as one of the most important fixtures of the business. The top floor of the building is given over to a sort of studio, the lighting effects being excellent. Arc lamps are employed as well as natural light. The studio is necessary on account of the fact that practically all of the films carry a story and in some of these it is necessary to use scenes that are devised for the part.

Mr. Bateholts serves as director-general, scenario writer and in short is the whole thing in connection with the film production. That his work has been perfectly satisfactory is attested by the character of films which the General Electric Company have made and which are being supplied free of charge to clubs, organizations and individuals.

One of the cleverest films was made some little time ago and is entitled "The Benefactor." It is a three-reel affair and portrays the life of Mr. Edison. One of the men in the department was found to resemble Mr. Edison so closely that he was used in a number of the pictures. There was some little trouble, however, in finding a boy who resembles Mr. Edison when the latter was a youth.

The difficulty, however, was overcome when one of the office boys happened to come in and caught the eye of one of the men who was interested in the film.

"There's our Edison for you," said the man, pointing to the office boy. The latter, somewhat mystified, submitted to the careful scrutiny of the group and a few days later the boy became the "Edison, aged five," of Milan, Ohio. The film shows many interesting episodes in the life of Edison. At the age of ten he is shown as giving a boyhood chum a sedlitz powder, thinking that by generating gas in the lad's stomach, he could fly. At 14, he is shown in his cellar laboratory. Later on, as a newsboy, then as a telegraph operator, and later on, the real Edison enters the picture.

All told the company has put out some thirty-odd films, dealing with subjects running all the way from the electrification of the Butte-Anaconda and Pacific Railroad, the Panama Canal, the harvesting of sugar cane, down to the revelations of the X-ray, and now comes the film which will deal with the lumber industry.

No expense has been spared by the company in giving the film end all cooperation and free

This entire building is devoted to the photographic departments of the General Electric Company at Schenectady

New **UNIVERSAL** *New*

MOTION PICTURE CAMERAS

(FAMOUS LIBERTY WAR MODEL)

CAN BE PURCHASED NOW
AT PRICES FAR BELOW REGULAR PRICES

SPECIAL PRICE $465.00
DELIVERED

One Universal 400-Foot Model Motion Picture Camera
INCLUDING
1 Carrying Case
6 Magazines
1 50 Mm. Lens, B. & L.—1 C. Tessar F:3.5
1 Trunk for complete outfit
1 Repair Kit—1 Finder—2 Sunshades

ALSO HAVE A FEW DE BRIE, AKELEY AND PROVEX OUTFITS AT LESS THAN HALF LIST PRICE

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EASTMAN FILM

is exposed and developed each month at the Research Laboratories, so that through continuous practical tests we may be sure that the quality squares with the Eastman standard.

Eastman Film never has an opportunity to be anything but right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Motion Picture Cameras

Bass Standard Cinema Cameras. New and used, are the Acme of value! Bass Service is of the type that makes *Permanent Customers.* Satisfaction guaranteed. Note these wonderful values. Complete list free.

200 ft Capacity U. S. Compact slightly used, the 10½ lb. camera that delivers the goods. Tessar F:3.5 lens.....$95.00

400 ft. De Franne Professional Studio and Field Model. Best value in America. Bass recommended. Tessar F:3.5 lens.....$200.00

400 ft. Universal M. P. Camera fitted with 2", 3" and 6" Tessar Lenses. A $779.00 outfit brand new. Only a few at this price..$520.00

Spectro, Panchroma Twin Arc or Northern Lights with stands. Lowest prices in the U. S. A. special Quantity discounts.

Minor Ultrastigmat F:1.9 lens.....$75.00
Mounts from $15.00 to $32.00.
Stinemmo Portable Developing Outfits, 50 ft. $30.00.

100 ft Cap. $50.00, 200 ft. Cap. $86.00.
Expert advice gratis.

LIST FREE
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Bass Camera Company

CHAS. BASS, President 109 NORTH DEARBORN, CHICAGO

rein. Directly off the studio, a room has been fitted up where the negative is developed, the printing being in a room adjoining, a Bell and Howell printer being used. The equipment is of the very latest and when it comes to electrical devices, the company is right at home in this field of its own, with the result that there are many clever little innovations that would interest the motion picture world.

The laboratory is in charge of William Smith, while Charles Kreitzer is in charge of the printing, the diagrammatic work being under the direction of Fred Jetter, J. A. Westlin, assistant to Mr. Bateholts being in charge of the department, while the latter has been on the Pacific Coast.

The company has its own film distributing department as well as a projection room, the screen being so placed that the projection is from the rear, the room in front of the screen being used for lecture purposes.

The reels are constantly in circulation, being used at gatherings of electrical engineers or persons associated with the industry, by medical societies or by organizations which are interested in the subject which has been handled by the company's motion picture department and in which electricity is of course the predominating feature.

There is absolutely no attempt whatever toward exploiting the company's product. The whole idea is to furnish a type of film in which the pictures tell a story of interest to an audience whose business or professional ends are allied with the subject treated, and yet so treated that it serves to hold the attention of the average person.

The pictures are entirely distinct from those which are being turned out by the Ford company and in which advertising is one of the predominating features, the General Electric films having for their specific purpose the acquainting of the people as to the part which electricity in a general sense is playing in the world's development.

News cameramen don't always travel in airplanes and fast cars. Here is H. D. Blauvelt of the Pathe staff touring Ecuador by slow freight

A Cameraman in the Wilds of Africa

AFTER having spent almost a year with the Prizma natural color photographic expedition to the interior bad lands of South Africa, W. T. Crespinel comes back to the United States with a store of stories that give an excellent idea of what a cameraman who seeks subjects in that part of the world must go through. To give the story its fine color it must be told in the words of the man who lived through it.

"Our party arrived in Africa in July, 1919, completely equipped for making photographic records of life in general in South Africa by the new Prizma Natural Color Process. In departing, it was not just a matter of packing one's outfit and catching the boat; we had first of all to treat the negative film in such a way as to almost guarantee its protection against the various climatic conditions which we had to encounter enroute. Previous experience had showed us the necessity for this precaution. The camera, too, had to be reinforced to withstand the heat of a tropical sun. Extra photographic filters had to be packed in air tight containers. I might say though that all of these details proved their worth as may be substantiated by the results brought home.

Upon our arrival at Cape Town, we were able to travel to Johannesburg by train. Crossing the Great Karroo the background of Kipling's "Boots" and said to cover a distance of over 100,000 square miles, was the most trying part of the journey. Confined to the limits of a train travelling under a scorching sun is far from pleasant.

Three days later we reached our destination having to travel via Bloomfontien instead of by way of Kimberly, owing to a washaway of the rails caused by a severe storm. From Johannesburg we again made the second part of our journey by train, to Ermelo, a small but progressive Dutch Dorp. At this place we secured an ox wagon outfit having a span of fourteen oxen, and with our supplies and equipment carefully packed, started on our journey for the interior of Swaziland.

Travelling by this method is extremely slow, our outfit making only four to five miles per hour. Five days later we reached Oshock the border of Transvale and Swaziland.

We had pitched tents and finished our supper when we for the first time saw an African Moon. It rose in the east over the Linbombo Range, with a brilliancy one cannot describe. We watched it in amazement for fully fifteen minutes as it gradually illuminated the surrounding country.

At the border we were forced to leave our oxen and substitute donkeys, because of the fact that there was an animal disease prevalent in Swaziland and cattle entering cannot leave. So the following morning at four-thirty we were once again "on Trek" with a team of eighteen donkeys. We had always to make an early start "outspanning" during the heat of the day and treking again well into the night. In this way we finally reached the outskirts of the Royal Kraals of Limbombo and Zombodi after a twelve day trek.

Game was scarce, although until quite recently the country was overrun with wild animals. Nevertheless we encountered wildebeast, springbok, monkeys in great numbers, secretary bird, heron, snakes, etc.

It was evening when we reached the river dividing the Royal Ground from the Common Ground. Here we camped for the night awaiting the morning when Prince Lomwazi, the Prime Minister, would come out to greet us But the morning brought us another visitor. A certain chief arrived with two servants. He carried a handful of half eaten Mealie Corn stalks, which he explained to our interpreter were the results of a visit to his corn field by

W. T. Crespinel in civilized clothes and also in the garb of a native Swazi

(Continued from page 3802)

our mules. He told us that he expected that we would pay him very liberally for the damage done to his Mealies so that he could report our kindness to the Paramount Chief. We finally gave him some tobacco and $1.50. We afterwards found that it was a regular trick of his which he always worked on strangers arriving at the Kraal. Lomwazi eventually arrived with his Impi (Regiment) and assured us of a friendly reception.

The following day we paid our respects to the Queen of Swaziland. This venerable old lady is past seventy and almost blind. She lies on her stomach the day long with her retainers seated all around her. After leaving her we met Crown Prince Sobuzla and his mother. He speaks perfect English and with the Queen Mother did much to make our sojourn there comfortable. It was interesting to hear him ask of the doings in this country, mentioning intimately incidents and personages of America.

We pitched tents some 300 feet from the Main Kraal, under two lucky bean trees. The only shelter we could find with the exception of the Royal burial grounds. Weather conditions were very trying.

Then with full moon came a change. Fourteen days continuous rains. Cold, bleak weather, miles away from civilization with no form of recreation whatsoever. Nothing to do but eat and sleep. The temperature was, during this spell about 45 degrees. I might mention that the rains are a good sign for the Queen who is supposed to have control of the elements, and as they were suffering from drought they came very timely. When our stay finally came to an end we had made many friends who were no more sad at parting than we ourselves were.

An idea of the assistance given theatre builders and managers by the Equipment Service Department is indicated by two requests just received:

From New Jersey: "Will you give me the names of firms selling stage scenery and settings?"

From Colorado: "I would like suggestions as to a good practical heating device for a theatre 30x120 with balconies along sides."

If you are a manufacturer of equipment used in the building or equipping of motion picture theatres you should be represented in the Theatre Construction Section of the News—the only one of its kind amongst the trade papers.

Trade Notes

President McAuley of the McAuley Manufacturing Company, Chicago, makers of the Peerless Arc Control, states that a contract to place fifty-two Peerless Arc Controls in Ascher theatres has just been made by the Exhibitors Supply Company, distributors of the controls. Ascher Brothers has given the controls a thorough try-out in a number of their theatres, where they have been installed for two years or more, and were so well pleased with the results that they decided to equip their entire circuit with the Peerless.

Burr A. Benson, general manager of the Amusement Supply Company, the oldest supply house in the moving picture business, has just signed a contract to install twenty complete De Luxe Motiograph Projectors on the circuit of Fitzpatrick & McElroy. The contract is one of the largest, so far as the number of projectors sold *to one exhibitor* is concerned, ever made in the retail trade in Chicago.

Fitzpatrick & McElroy, the purchasers of the twenty De Luxe machines, are well and favorably known to the trade in general, as they are the exclusive distributors for the entire United tSates of the Ford Weekly, which is handled for them through the Goldwyn exchanges.

In discussing his latest triumph, Mr. Benson says, "While this is a nice piece of business for my firm, it is only a forerunner of many such installations which will be made in the near future by other enterprising and far-seeing exhibitors.

"The Motiograph De Luxe has been making great headway right along, and our sales have been rapidly increasing. Business is good, and I am making plans for expansion in the future."

In order to handle an increasing volume of business the G. A. Metcalf theatre equipment and supply store, 117-118 Golden Gate Avenue, aSn Francisco, will be continued as a branch office, and new and very much larger quarters will be opened at 307-309-311 Turk Street, corner of Leavenworth, one block from the Film Exchange Center, as the main store and offices. One of the features made possible by this expansion will be a Daylight Repair Shop, equipped on the most up-to-date plan, and in charge of experts.

THE MOTION PICTURE APPARATUS CO., Inc.

AT PRESENT AT 110 W. 32nd ST.

WILL OCCUPY NEW AND MUCH LARGER QUARTERS ON OR BEFORE NOVEMBER 1st

AT

118 WEST 44th STREET NEW YORK

A GOOD PLAN

Entrust the developing and printing of the films to Evans and avoid disappointment as to quality.

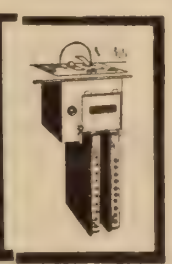
Our service has reached the highest stage of perfection in every detail. *(Ask those we serve.)*

EVANS FILM MFG. CO., 416-24 West 216th St., New York City Telephone: Wadsworth 3443-44

STOP LEAKS AND LOSSES

THE AUTOMATICKET SYSTEM STOPS BOX OFFICE LEAKS & LOSSES ASK US ABOUT IT

AUTOMATIC TICKET SELLING & CASH REGISTER CO. 1782 BROADWAY NEW YORK



DEAD MEN TELL NO TALES

Musical Movements at Work

(*Continued from page 3718*)

visiting star singer to make one appearance at the motion picture house. Of course the very biggest stars wouldn't do that right away, but the lesser lights would surely be induced to see the wisdom and the price. Even though it were not possible for the motion picture manager to announce the appearance of the artist in this manner, because it would seem to hurt the regular business of his concert—the prestige of having him in the house, announced as news afterwards, would be big! And let a manager do this three, five, ten times during a year—and the whole music world (locally) will be watching his every move.

I think of the modern motion picture manager with his hands out to grasp every musical idea—seeking to reflect every musical thought in his house, his programs, his own entertainment, his publicity. I see him directing his advertising, his new stories in such a way as to bring about the effects suggested, making deals with the musical folks locally and distant to aid him, to build—

To build what?

This idea: The Motion Picture Theatre is the house to hear the best music, the music of the moment and the artistic world. It is the finest art theatre in the community.

To aid the reader of these pages to a spurt of his imagination in the direction suggested above, I have given a rapid survey of the country's musical activities, and taking certain cities and towns at random I am hoping that you will see what's happening in your home if I haven't mentioned it.

"WOULD HAVE NO OTHER!!!"
"SIMPLEX Machines in good condition. Would have no other."
DIXIE THEATRE, WINONA, MISS.

ROCHESTER, N. Y.

George Eastman builds school for music and pictures; Three great concert courses with Braslau, Garrison, Lazzari, Fride Hempel, Amato, LaForge, and others of high rank visiting. There is a symphony Orchestra, festival chorus, special recitals of quartettes and trios for chamber music. There are several high school orchestras and interest is alive in a memorial to David Hochstein.

PITTSBURG, PA.

Pittsburg Orchestra. Special series of concerts run by May Beegle, Ellis, James A. Bortz, Heyn. The Apollo Club is busy, so are the Pittsburg Male Chorus and Cecilia Club, Tuesday Musical Club, Berthaler Trio, Sandek Ensemble, Dallmeyer Russel Piano Recitals; Gabrilowitsch, Creatore Opera Company, the La Scalo Orchestra is coming; Zimbalist, Kubelik, Casals, Bauer, Arthur Hackett, Mischa Levitzki, etc.

SAN FRANCISCO, CALIFORNIA

Chicago Opera Company season, San Francisco Symphony Orchestra. Oppenheimer's concerts, concerts by London Quartette, Leopold Godowsky, Josef Hofmann, and about seventy other concerts. Many Music Clubs, University of California special music work; concerts by Jessica Colbert, Edwin Lemare city organist, etc.

NEW HAVEN, CONN.

Thirty organists, Sprague Memorial Series, Yale Glee Club and Musical Club, Six Bands, One Symphony Orchestra, Choral Art Society, Women's Music Clubs, 275 Teachers of Music, Yale School of Music Concerts, High School Orchestra, High School Chorus and Glee Club, Eight Choral Societies, Two Concert Managers, Several Opera Clubs.

FORT WORTH, TEXAS

Harmony Club Chorus, Music Study Club, Enterpean Club, Apollo Chorus, Music Memory Contest, Public School Music Credits, Six Church Orchestras, Y. M. C. A. Band, Municipal Band, "Pop" Concerts, American Legion Artists' series, Harmony Club Artists' series.

WORCESTER, MASS.

Worcester Music Festival, Steinert Concerts, Ellis Concerts, Worcester Oratorio Society, Philharmonic Choral Society, Worcester Music Club, Church Choral Societies, American Legion Glee Club, Theatre Orchestras, Sweedish Societies, Worcester Polytechnic Institute, Clark College and Holy Cross College, Musical Clubs, High School Orchestras, Organ Recitals, Studio Musicales, etc.

LOUISVILLE, KENTUCKY

Civic Music Series, Wednesday Morning Club Series, Louisville Male Chorus, Crescent Hill Choral Club, Jubilate Chorus, Conservatory of Music, Mothers' Music Club, Music Study Club, Public School Music Courses.

PORTLAND, OREGON

Western Musical Bureau, Steers-Coman Musical Bureau, Elwyn Musical Bureau, Symphony Orchestra, Oratorio Society, Apollo Club, Orpheus Club, Columbia Singing Society, MacDowell Club, Monday Musical Club, Multnomah Male Chorus, Multnomah Glee Club, Portland Grand Opera Association, and numerous smaller musical clubs.

The New Music Forum

Queries and Opinions

Tell us of your musical
references,
difficulties,
discoveries, etc.
Here is where the motion picture fraternity meets for music discussions.

Music Editor:

As you know I have just returned home and I really have not had the opportunity to read your article appearing in the edition of Motion Picture News under date of Sept. 18th. Personally I am opposed to music tax, not so much as to the cost it involves, but rather the principle. Why hasn't some prominent shoe manufacturer organized and told the merchants who buy their product that they must pay a specific tax. We buy this music outright from the publisher paying his stipulated price and in presenting this music in our theatres we are certainly helping the publisher directly and the author indirectly in popularizing same. Please do not get the impression that we are disposed to be arbitrary about the question. The above is merely an expression of our views on the subject. You can appreciate the fact that it is well nigh impossible for us to maintain a complete library necessary for the proper synchronizing of a picture, without having to use some of this copyrighted music. For that reason we have already paid the tax.—A. B. Cook, Majestic Theatre Co., Jackson, Miss.

Music Editor:

With great interest I have been watching your pages in Motion Picture News, the past two weeks, regarding conference to be held in New York City in the near future. I have been working along these lines, or, I might say, planning along these lines, the past six or eight months, and I congratulate you upon bringing the matter to the focus. Handling a great many musical artists, both instrumental and voice, I have been eagerly looking for this outlet and, rest assured I shall be with you at the conference, whatever date is set. I hope to meet not only the producers, but other musical managers as well.—James Saville, Masonic Temple, Chicago, Ill.

Music Editor:

I have long had it on my mind to write you and congratulate you upon your becoming associated with the Motion Picture News or rather congratulate the Moption Picture News upon acquiring your services as music editor. I have just received your letter of October 7th enclosing proof sheets of the articles to appear in the October 8th issue and this provides the final push to make me sit down and write.

I have always been tremendously interested

The New Era Organ
This organ has in truth made possible a new era of music for the medium and smaller sized theatre of quality. Every owner is a satisfied owner.
(*Write for Literature*)
THE MARR & COLTON COMPANY, Inc. - - WARSAW, N. Y.
Also Builders of Famous Marr & Colton Concert Organ

in music as a feature and vital factor in the presentation of moving pictures. It was I, when connected with G. Schirmer, Inc., New York, who negotiated with the Paramount Company to furnish them with two complete scores a week for their five-reel features which we did for a period of nearly two years at a very considerable loss but a loss which is not to be regretted as it no doubt helped to further the cause which now seems to have come to a point where serious musicians and pregressive producers alike are interested and concerned.

As a means of cultivating the masses by bringing to them the best music and making them familiar with the things that are beautiful in life, motion pictures stand alone and that really good music is appreciated and enjoyed by the crowd when presented in the proper way, has been conclusively demonstrated at all the large picture theatres in New York, particularly the Rialto, under the fine management of Dr. Riesenfeld. Unfortunately, in our country the man in the street is still apt to think of the Fine Arts and particularly music, as something effeminate, something that interests only the so-called "intellectual high-brow" and the idea of attending a Symphony concert in a concert hall is one he cannot get familiar with, but when this same music is brought to him through the vehicle of the motion pictures and he can go to a *show*, it is different and he hugely enjoys the performance of the music. Many times was I surprised and delighted to witness this.

The feature of symphonic music with the picture program and the appearance of artists is one thing and the adequate and artistic interpretation of the pictures is another and the latter, in my opinion, is in a measure just as important as the former. The musical accompaniment, some producers say is 50% of the performance, I say it is 60% because atmosphere, to which music is the greatest contributor, is the only thing which distinguishes the showing of a picture in a house like the Rialto and Nicolodeom in a small hamlet. The number of feet are the same, the negatives identical, the methods of throwing them on the screen do not differ and it is only in the presentation, the creating of an atmosphere; luxurious surroundings, harmonious light effects, comfortable seats and above all things artistic music that the manager attracts an audience, which would not care to view the film in a cheap house.

Practical experience is developing a large number of able moving picture players among whom I include conductors but altogether too little attention has been devoted by the managers to that feature of the game. Interpreting moving pictures is an art in itself not beneath the attention of serious musicians; whereas several years ago the mere mention of moving picture playing to so-called "high-brows" invariably caused the raising of "eyebrows." I am glad to say that artists and players of no mean quality are taking the idea seriously with the resulting pecuniary gain to themselves and the unquestioned increased enjoyment to the audience.

The development of the art of accompanying of moving pictures is a subject which, in my opinion, might well be taken up at the conference that is proposed to be held. This development in my opinion, should start with the instruction which the pupil receives from his teacher when he is learning the instrument; I am referring of course particularly to the organ and piano. To become a virtuoso is the goal of many but is reached by only few. However, to earn a substantial livelihood as a professional musician is something which is within the reach of all serious students of music and it is in this direction that the new art of accompanying of moving pictures has opened up a wide field.

Why shouldn't an organist or a piano teacher give his pupils practical instruction in picture playing? A competent instructor would be a valuable asset for every music school and conservatory. This is a subject which is not among those mentioned in the articles to be taken up at the conference and which might well be added.

I won't enlarge any further on the subject, perhaps an opportunity will present itself when I can give you many ideas in person. I do not want to tire you with a long letter but I do not wish to come to a close without commending you and the MOTION PICTURE NEWS most heartily upon putting this musical conference under way. It is a long and firm step in the right direction as the future will undoubtedly show.—E. R. Voigt, General Manager, Boston Music Co., Boston, Mass.

Music Editor:

We have read quite a bit about your music department, and think that it is a very good thing for every one in the least way concerned in the motion picture theatre enterprise, and we wish you every success with your new department and want to assure you that any assistance we can give you, we shall be only too pleased to do so, and we are always at your service.—Rudolph Wurlitzer Co., Cincinnati, Ohio.—By E. Peterny.

Music Editor:

It was with unusual interest we read Mr. Johnson's editorial in the October 9th issue of the MOTION PICTURE NEWS and the same interest has followed us through your articles regarding the first annual conference on music and motion pictures.

This movement strikes a keynote in the development of really high class motion picture entertainment. There is absolutely no question but that music plays a very big part in the proper presentation of motion pictures, and considering the enormous amount of money being spent on individual productions these days it is not only a need but an absolute necessity that good music help bring such production property to the public.

As a firm believer of this, our organization has in the past, and will continue in the future, to put on individual showings, of its big product, under auspices, which permit the proper presentation to the exhibitor, and in such presentation the music takes a large part.

If all the success which your movement deserves attends you there will be no limit to it.—Robertson-Cole Co.

Music Editor:

Can you place me in immediate touch with a first class organist for motion picture work? Am willing to pay at least $75.00 per week to the right kind of player. He must know how to cue pictures and must be versatile. Our organ is a style 135 Hope Jones Unit Wurlitzer. The organist must be a union man.

Trusting that you can put me in touch with a good man, and thanking you for the service.—Mgr. Rialto Theatre, Akron, Ohio.

Leading Southern Critic Writes:

After reading the articles you recently sent me I feel inclined to heartily support any movement which would better the quality of music in picture houses, and which would open the way for legitimate concert singers in such theatres.

Any assistance that I may be able to give will be cheerfully given.—Maurice J. Matteson, Columbia, S. C.

From Dallas Music Dealers:

I wish to compliment you on the work that the MOTION PICTURE NEWS is doing for the betterment of music in picture theatres. This is a movement which musical people are very much interested in.

We are glad to see a journal, like the MOTION PICTURE NEWS, taking a forward step along this line.—Robert N. Watkin, Dallas Music Industries, Dallas, Texas.

Music Editor:

I am to make a business trip to the East, owing to pressure of business, has been delayed. If possible I want to arrange this trip so as to be in New York City for musical conference, as I do not know if I can make two trips; therefore if you can give me anywhere near an estimate of the date of the conference I will do my best to arrange accordingly. I would like very much to attend the conference, for I believe it is going to be a great stimulus in the musical end of the profession.—Dan Barton, Bartola Musical Instrument Co., Chicago, Ill.

Music Editor:

If I am in the neighborhood, I should be pleased to attend as I think it is a good thing.

Wish you could see one of our shows here. We tried to develop our talent as in that way it becomes educational.—W. G. Stewart, California Theatre, Los Angeles, Calif.

Music Editor:

There is surely a great need for more and better music in every public entertainment.

When you are ready for your meeting in January concerning the fostering of better music with motion pictures, I shall be glad to do anything in my power to help the cause.—W. S. Stoner, The Forecast Magazine, 6 East 39th Street, N. Y. C.

Editor, NEWS:

I have to thank you for your very kind interest in the matter I have written to you about music. I am receiving from various firms communications and music. If you will be good enough to keep me posted with anything appertaining to "our" department, I will be extremely obliged.

Thanking you once more for your great kindness and assistance.—Victor Sheridan, Associated Cinematograph Theatres, London, Eng.

Editor, NEWS:

I certainly appreciate your interest in matters musical, and realize that you need not have replied to my query, but since you did, I thank you warmly. On the day preceding the one on which I wrote you, a letter came to hand from a friend residing in San Francisco to the effect that "there is a scarcity of really high class singers," and suggesting that if I would consider the work, there would be no very great difficulty in securing me engagements at the high grade moving picture houses.

There is so much chaos and unrest in the world at the present time that it is refreshing

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WANTED TO BUY—Motion Picture Theatre; prefer one with stage equipped for vaudeville in live town of not less than five thousand population in Texas, Louisiana, Mississippi, Alabama and Florida. State best cash price and list of equipment and full particulars in first letter. Wm. H. Moyle, 241 So. Holyoke Ave., Wichita, Kansas.

FOR SALE—Universal motion picture camera, latest type, perfect condition. Wilbur School, 384-A Boylston Street, Boston, Mass.

WANTED to lease theatre in Ohio, Indiana or Illinois. Address John Siefert, Rialto Theatre Bldg., Dayton, Ohio.

WANTED TO LEASE OR RENT Moving Picture Theatre or Combination House by Theatre Owner of several years' experience, who desires change of location. Have two expert theatre musicians in immediate family, who are also familiar with the business. Will consider theatre in any location seating not less than 500 in town of 5,000 to 25,000 population. THEATRE OWNERS: IF YOU ARE HAVING TROUBLE KEEPING A COMPETENT LESSEE IN YOUR THEATRE, WRITE US, WE'LL PUT YOUR HOUSE ON THE MAP. Address, American Theatre, Rowlesburg, W. Va.

and encouraging to learn of any movement looking to the bringing together of those who can be of mutual benefit.

The Brotherhood of Man will never be a positive realization until individuals—as such—learn that "Service" and "Helpfulness" are the forerunners of confidence and love. And when we get these two latter there will be no need for "Leagues" of any kind, for we shall stand revealed as brothers and sisters of one Father who is a most bountiful giver.

There! I didn't expect to sermonize, neither do you, with your ideas, need it, so I'll conclude with my thanks once more.—A. Musgrave Robarts, Atlanta, Ga.

Inter-Ocean Announces Big Lamp Order

Following close upon the heels of the announcement of the acquisition by Inter-Ocean of the rights to the sale of Westinghouse lamps in foreign countries comes another one reporting the company's first sale of Westinghouse incandescent lamps under the new arrangement. This contract calls for the delivery of 30,000 lamps for shipment into Chile and Peru. Inter-Ocean officials are very enthusiastic about this sale, and express the conviction that it is the forerunner to a large volume of business.

A comprehensive sales campaign, designed to increase the consumption of Westinghouse incandescent lamps in foreign countries, is at present in preparation by Inter-Ocean's Accessory Department. The sales campaign will be supplemented by a far-reaching publicity.

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"Life"

(Seven-Reel Crook Melodrama—Presented by William A. Brady)

WILLIAM A. BRADY celebrates his return to the picture producing field after considerable absence with a hectic melodrama under the title of "Life" announced as an adaptation of a play by himself and Thompson Buchanan. It would seem that a lot of liberties have been taken with the basic plot of the stage production for the picture resembles nothing so much as the sort of original story the old time trained staff men turned out. It is formula stuff from beginning to end with every sequence carefully carried out in all the details, including the dancing party, hero falsely accused, bad bad villain, weak son of a wealthy father, etc., except for one or two twists used in unraveling the skein of circumstantial evidence on which a motion picture jury have convicted an innocent man of murder. The production is orthodox and old fashioned in direction and has been over acted by many of a somewhat nondescript cast, only Arlene Pretty, Rod La Roque, and J. H. Gilbert of the company of players being known to picture fans. It is, however, not without certain audience appeal, or perhaps appeal to certain audiences. If they like action of the 10-20-30 type this should knock 'em off the seats. But the picture is not up to the standards required to please first-class audiences today. Placed in certain houses and distributed by the proper company it will attain considerable success. In the wrong house and sold by the wrong people it will fail to please. The distributing company has not as yet been announced.—*J. S. DICKERSON.*

"Seeds of Vengeance"

(Inter-Ocean—C. R. Macauley)

IT'S a favorite formula that is presented in "Seeds of Vengeance," an adaptation of Margaret Prescott Montague's story, "The Sowing of Alderson Cree," the formula being none other than the Cumberland feud stuff. While there are no clannish families, "furriners," and revenuers, incorporated, still the vital characteristics are retained—such as hate and vindictiveness. The plot is extremely simple—almost single-trick in its conception and revolves around the vengeful desire of a young mountaineer to exact punishment upon the murderer of his father. The action never leaves its groove. For two reels, the villain skulks around until he is advised by the community to leave for his own welfare.

A few years pass and the youth has reached maturity, still abiding his time to have his vengeance. For he had promised his father not to rest until his assassin had paid the penalty. There are no surprises. Every incident is measured in advance. Yet the picture carries a goodly amount of thrills and is staged in some exceptional settings. The woodlands, the mountains, the rugged character of the soil—these are absolutely correct and are necessary to make such a story vital and vivid. Another good incident is furnished in the terrific rainstorm. The natives are attending the meetin' house, arriving in mid-afternon. The next sequence shows night-time and the storm. The parsons must be "windy" down in "them thar hills."

This storm incidentally is the means of the women giving up some of their vindictiveness when they realize how small and insignificant they are amongst nature's elements. So the youth is told that his father repented making his son a prospective murderer. The girl also lends her influence. But it happens that the hulking brute is killed after a terrific scuffle on a mountain road. The earth gives away after the storm and he plunges to his death. The picture doesn't offer any dramatic conflict, and there isn't a note of variety in any of the scenes. Every incident is cut and dried. One just waits for the big punch—the act of vengeance. A very capable cast enacts the parts of the mountaineers, with Jack Curtis as forceful as ever as the villain. He can be relied upon to submerge his identity. He is always in character. Gloria Hope and Pauline Stark are effective in valueless roles, and George Hernandez provides some comedy in a small part. Length 5 Reels.—*LAURENCE REID.*

"Kentucky Thoroughbreds"

(Kineto Review)

"KENTUCKY THOROUGHBREDS" is an interesting cinema account of the high-spots in the career of a racing horse, born and bred in the blue-grass region. Against a background of broad luxuriant pastures, the development of a Kentucky racer is traced with many intimate touches from the earliest days of colthood down to the fitting climax of a thoroughbred's span of life—the winning of the great Louisville derby. There is a closer approach to dramatic continuity in this subject than is usually found in the educational reel, and action scenes are interspersed throughout the footage, culminating in excellent shots of a whirlwind "home-stretch" finish at the Louisville race-track and the floral coronation of the victor.

Some of Kentucky's most famous racers pose before the camera, and the photographer also gives attractive close-ups of their heads and distinctive markings. Dobbin's introduction to his first saddle and mount and his unwelcome reception of these impediments give the cameraman an opportunity to record snatches of some real rough-riding, in which the rider fares badly. The various stages in the training of a prospective derby winner are also pictured—his daily constitutional around the track, rub-down, leg-bandaging and instruction in the intricacies of the slow-trot, canter and gallop. With the country still agog over the recent victory of "Man O' War," the subject of "Kentucky Thoroughbreds" as presented in this reel should prove very timely and interesting.—*E. F. SUPPLE.*

"Fabiola"

(Raphael Baretta—H. B. Marinelli, Ltd.)

DURING a press showing of this picture the announcer made an apologetic plea to take into consideration the fact that the sub-titles were inadequate translations from the original Italian and that much of the logic of the story might be lost through them. It strikes us that this print should never have been shown until it had passed through the hands of experts and thoroughly re-edited. There is much extraneous matter which is totally irrelevant and such an imposing array of characters that the action becomes entirely confusing. In fact the picture presents a line of broken continuity with scarcely any logic to any of the sequences.

The offering purports to tell the martyrdom of the early Christians which might better be left in history books. The reason is because of the director's uncanny realism. If there is a story here it is so disconnected that one wonders what it is all about. And if it hadn't been for the announcement the spectator would have had no inkling what it offered. A scene is flashed, then a sub-title, then another scene which has no bearing on what has gone before. One can guess even though unfamiliar with text-books that the martyrdom of the early Christians might better be left to the imagination. The sory of "Fabiola" is lost entirely.

There is a good effort at mob scenes and some of the sequences offer effective lighting and photography. But close-ups of a body floating down-stream with the feet coming into view first, to be followed by the harrowing shot of the entire corpse, is pretty unhealthy. And a lion licking up the blood of one of the martyrs and another being tortured to death with arrows and close-ups of more blood flowing from the wounds, tends to make one shudder. However, the picture has possibilities and re-edited might prove to be entertaining. The catacombs, with a burial taking place, is realistic. In fact it is the one bright spot in a picture which carries the most horrible details ever flashed on the screen.—*LAURENCE REID.*

Read Jessen's "Live Wire News" from the Coast. It should interest you.

Feature Subjects of Short Length

Pipe the Penguin
(Educational)

A CHESTER Outing Scenic, which carries the spectator to South America and introduces the peculiar feathered creature, the penguin. They come by the gross and when there is a family scrap it is worse than a world war, for they seem to multiply upon the field of battle rather than decrease. The subject of the one reel is a cross between a bird and a sea lion. They have feathers like a bird and look like a sea lion, especially when wet. The young are buried in holes in the earth, evidently excavated by the sharp beaks of the adult penguin. They are especially at home in water and the wings, which look like huge fins, are used to swim with, rather than with which to fly. But they answer both purposes, for it seems the penguin can paddle as well as he can fly and fly as well as he can paddle. There has been some expert camera work exercised to obtain the shots of these queer creatures, and after having witnessed the reel, one feels thoroughly informed regarding the life and habits of the penguin.—*LILLIAN GALE.*

Tropical Nights
(Educational)

A ROBERT C. BRUCE West Indian Scenic, one with a decided appeal to the sentimental, for it describes, as no words can, the beauties of the night in the tropics. Beginning with the rustle of the trade wind, the feathery foliage moves in the sway, and as the wind grows stronger, predicting a storm, the beautiful bough bends to the ground, as if bowing mutely to the storm which is destined to rage through the glen. One of the most beautiful natural effects is the disappearance of the evening sun, which suddenly drops into oblivion, announcing that evening is present. Then the moon, slowly rising over the water, spreads a radiant, though soft gleam of light, while the camera registers the gentle motion of the waves. Presumably toward midnight, and when all is still, one can almost hear the insect chorus described in the sub-title. The beauty of a night in the tropics is accurately described in this one reel scenic, from the approach of night until the sun, rising all too soon, brings the picture to a close.—*LILLIAN R. GALE.*

"A Trip to the West Indies"
(Kineto Review)

THIS is a film record of scenic "shots" taken by the Barbados-Antigua Expedition under the auspices of the University of Iowa. A brief scene at the opening pictures a vessel bound for the West Indies rolling in the trough of the heavy-seas; then follows a long-shot of the port of St. Croix as the vessel approaches the harbor. From here on the camera relates in a leisurely, attractive fashion the progress of the party through the ever-changing scenes of the Barbados.

Native dwellings, locations of historic interest, imposing government buildings, street scenes with the natives bustling about or gossiping on the corners, secure from all worries of the high-cost of leather in the freedom of their bare feet and oblivious of the heat in their loose-fitting garments; a railway train with its toy-like locomotive and lightly-built, open carriages, steaming along, well within speed-limitations—are pleasantly contrasted with long-shots of harbors and stretches of open country.

Intimate views of the manufacturing of sugar-cane products—the crude and the modern methods shown in striking comparison—also lend a touch of interest from the industrial viewpoint. We liked, too, the way the title-writer made the best of his opportunities. One scene shows a location in the Barbados at which George Washington and his brother spent a vacation. And adds the sub-title, Washington later wrote that here he had a pleasant time—and also the smallpox. We are of the opinion that "A Trip to the West Indies" will prove interesting as an educational contribution to the screen.—*E. F. SUPPLE.*

Urban's Movie Chats, No. 34
(Kineto Co. of America)

MOVIE CHATS NO. 34 opens with some scenes centering around a typical New England pump. Man and beast are served here; and, here, too, the automobilist pauses to replenish his radiator or test for punctures in his inner-tube. Mischief also finds an outlet for its exuberance at the old town-pump, and the juvenile population of the town take the opportunity to splash one another and play pranks on the unwary with the same ardor that they might employ in the rollers at the beach.

Next we view the marsh-lands of Wales with the shell-hunters busy at their tasks. It is the novelty and not the beauty of this scene that holds the attention. Then the setting changes to the English "broadlands," where we are given various angles on the sport of duck-hunting. The huntsman is shown in action with his shot-gun, ably assisted by the traditional faithful hunting-dog, who swims to the quarry, after it has been brought down, and fetches it to shore.

The reel closes with a series of views showing movements of various kinds of flowers as caught by the stop-camera. The tortuous movements of stems and unfolding buds are attractively presented with a view to answering the question raised at the beginning of the series as to whether flowers do really writhe and squirm, like species of the animal creation, under the influence of pain. Some of the effects secured in this series are rather striking for their beauty and novelty.—*E. F. SUPPLE.*

"The Quaint Isle of Marken"
(Educational)

THE title tells what this subject reveals and "quaint" is the correct word. The little isle of Marken, is as quaint as it is Dutch. The illustrating of its quaintness starts with showing the large fishing craft used by the wage earners, for securing their wares from the deep waters surrounding the isle, while upon the small body of land, itself, canals are plentiful and hauling as well as other transportation is done by the large row boats hauled, many times, by the women. This is a particularly good subject for the juvenile, the interesting views of the children, a delight to the child of a country where wooden shoes would appear a burden to carry around. It is no wonder the quaintness remains, since the style of architecture, for instance, has not been changed for more than a hundred years. The men are sturdy, healthful looking specimens, the women retiring and the children shy. Obviously, they hardly knew what to make of the motion picture camera, and their natural expressions, recorded, proved of considerable interest. This subject would plant, nicely, atmosphere for a feature wherein the characters hail from Dutch families.—*LILLIAN R. GALE.*

"SIMPLEX BEST OF ALL MADE!!!"
"For 5 years I have had SIMPLEX. They are the best of all made."
LYRIC THEATRE, LEBANON, TENN.

"Falling Waters"
(Educational)

IN this we are reminded of a rhyme often quoted by school teachers: "Little drops of water, little grains of sand make the mighty ocean and the pleasant land." And then, from the time a drop of water from within the rain cloud, we follow it upon its merry little way, sometimes a tiny part of a sluggish stream, again the same small part of an on-rushing brook, helping to make beauteous famous water falls, and finally at the end of the scenic, we are reminded that these little drops go to make up the mighty ocean. There is plenty of opportunity for scenic value and expert photography, both of which are taken advantage of. There is a sort of intense interest held by following the little drop from the clouds to the seven seas and suddenly recalling that we had never thought of how important a drop of water really is. This is a Robert C. Bruce American Scenic of unusual merit.—*LILLIAN R. GALE.*

Mules and Gobtalk
(Educational)

A CHESTER screenic which states it is co-operatively connected with "Field and Stream," which has the valuable asset of Katherine Hilliker sub-titles, in addition to some beautiful photography. It is mostly concerning the animals which inhabit Yellowstone Park, and which, in the words of the title, are thankful when the fall sets in and they are left to quiet and reminiscence of a summer seemingly made up of sight-seers. There is a tribe of antelope to be seen, both in the long shot and close up. It was easier to secure the close up of the antelope than of the mountain sheep, which are also shown, but on account of their fear of human invasion are not so easily caught before the camera. The herd of elk is the largest, in numbers, in the park, including a family of about 2,000, and when they are tired of their own company, they invite the Dobbins to dinner. Following shots show the marmot about to emerge from a warm resting place under ground, and a herd of buffalo intervenes. The buffalo do not manifest any particular welcome for the picture takers, but the mule-deer are better mannered and seem to beckon the camera man to "come right in." A very educating and entertaining one-reel subject.—*LILLIAN GALE.*

"TWIN BEDS"
(DeHaven—First National)

Famous Stage Success Scores a Hit on the Screen

MR. AND MRS. CARTER DEHAVEN make their debut as feature producers in "Twin Beds," an adaptation of the successful farce of the same name by Margaret Mayo and Salisbury Field. In choosing this highly laughable hit, the co-stars have shown a good sense of showmanship since it not only gives them an excellent start in the feature field, but will enable them to enlarge their following. In the first place this piece has been well publicized so that screengoers will flock to see it. Those who had the good fortune to witness it in the orginal will be delighted over the fact that none of its charm, humor, pep and spontaneity have been lost in the film translation.

"Twin Beds" was the first of the bedroom farces and it was so good that it has been used as a model ever since. There is a real ideal here which doesn't expend itself every time exits and entrances are used. And being well fortified with rapid-fire action and breezy incident, it makes excellent screen material. With the first few minutes over and the characters fully planted, the picture builds easily and surely without a waste of footage or any recourse to so-called "business" or padding. The bedroom farce has become a tiresome piece of entertainment because playwrights or scenario writers have flooded stage and screen with uninspired ideas on the subject—ideas which have been rank imitations of "Twin Beds." Now that the original is here the spectator will appreciate what composes an entertaining farce.

The offering carries so much incident that the snappy dialogue is not missed and the director has emphasized its highlights by developing it in the correct tempo. Every scene is well timed with no stressing of detail to make it a five-reeler. It may be that certain exhibitors might take exception to the picture through the idea that it carries a risque note. But this note is only established in the title. Briefly, the plot concerns two married couples with a near triangle suggested when a husband comes home one night and gets into the wrong apartment and twin bed. This precipitates amusing climaxes because the respective spouses of the involved couple must be spared the truth at all costs. These same respective spouses had urged their better halves to move out of the neighborhood only to find that they are all under the same roof—in an apartment. It is a laughable bit, the elevator incident when DeHaven doesn't know what to make of the automatic arrangement. This bit is only one of many which are presented in rapid-fire fashion. The DeHavens have had enough comedy experience to appear perfectly at home. And it must be said of them that they haven't missed a single opportunity to make this picture a sure laugh-getter all the way. The supporting cast includes the dependable William Desmond, who again displays a keen sense of characterization. The piece is excellently staged and should be thoroughly enjoyed by any audience. Certainly the Strand, New York, liked it.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Signor Monti	Carter DeHaven
Blanche Hawkins	Mrs. Carter DeHaven
Signora Monti	Helen Raymond
Harry Hawkins	William Desmond
Amanda Tare	Katherine Lewis
Andrew Larkin	William J. Irving
Nora	Lottie Williams

By Margaret Mayo and Salisbury Field.
Scenario by Rex Taylor and Bob MacGowan.

PRESS NOTICE—STORY

That highly successful farce, "Twin Beds," which, when it appeared upon the stage, delighted millions of theatregoers, has been adapted to the screen for the purposes of presenting Mr. and Mrs. Carter De Haven as stars in feature length pictures. It comes to the silver sheet with all its delightful humor, zippy action and spontaneity, and will be the main attraction at the ———— theatre the week of ———— the ————. The plot concerns the misadventures of two married couples who are extremely friendly. The husband of one and the wife of the other are too friendly for their respective better halves, with the result that suspicions are aroused.

The less flirtatious pairs urge their spouses to move out of the neighborhood, but it happens that they all find habitation under the same roof. The flirtatious husband comes home one night intoxicated and thinks he has entered his own apartment, but in reality has jumped into the apartment of his equally flirtatious friend. When he awakes in the morning, the trouble begins—trouble which takes a deal of explaining to bring order out of chaos. The picture sends out incident after incident that is as amusing as it is novel. And the DeHavens and their excellent supporting company take advantage of its bright and breezy highlights. The offering is splendidly staged and makes as good a photoplay as it did a play.

PROGRAM READER

Suppose you discovered your wife responding to your neighbor's advances. Wouldn't you move out of the immediate vicinity? Surely you would. But how would you conduct yourself if you found upon moving into an apartment that your neighbor had taken the floor below? Supposing you were a henpecked husband, wouldn't you take solace in the apartment of another woman—even though you were innocent of any evil impulses. And then suppose upon awaking in the morning to discover that the woman in the opposite twin bed is not your wife, what would you do? That is the situation in which Carter DeHaven finds himself. Think of the woman! Think of her husband! Think of the jealous wife upstairs! This explains after a fashion the story of "Twin Beds," the farce-comedy which comes to the ———— next ————. A sure laugh provoker.

"DEAD MEN TELL NO TALES"
(Vitagraph)

Vivid, "Punchy" Story; Production Excellent

TOM TERRIS has succeeded royally in transferring the excitement and suspense, the real drama of E. W. Hornung's famous novel, "Deal Men Tell No Tales," to the screen—which is, after all, the ideal medium of expression for stories of this ilk. The picture gets away to a rousing start and there isn't a slow or draggy minute in the whole thing. The continuity is excellent, the suspense splendidly (and legitimately) sustained, and the work of the long and capable cast deserves special commendation.

The story has been closely adhered to, in the main, and the few changes necessary have been wrought so cleverly that there is no jar or appreciable difference to the interested spectator.

The picture opens with the arrival, at dead of night, of a distinctly unique crew at fine old Kirby Hall, on the British coast. The Squire, John Rattray, is delighted to greet his guests, who arrive by way of a secret entrance. Senor Santos, his villainous servant, Jose, and his equally villainous Captain Harris are followed by a girl whose beauty is in startling contrast to her evil-looking companions. And we learn that she is, by some strange freak of fate, Santos' step-daughter.

The outline of Santos' plan, with reference to the shipment of gold, from Australia, and the subsequent plan of destroying the ship and all passengers, is cleverly and, what's more, clearly explained. And from then on the interest reaches a high pitch from which it does not drop until the finish of the picture.

Santos' plan is carried out with fiendish cleverness. The life-boats are "fixed" by having holes bored through them, and the ropes holding them sliced half way through. When the fire on board starts and the frenzied passengers, men, women and children, fight for a place in the doomed boats, there begins a thrill that lasts all the way through the reel and those to follow.

The burning of the Jermyn is handled in masterly fashion and is most effective.

Catherine Calvert has never looked more beautiful than in the role of Eva, in the semi-Spanish costumes affected by that lady; Gustav von Seyffertitz, always a capable player, acquits himself with honors in the role of Santos; Percy Marmont is a likable hero, and Holmes E. Herbert contributes a well-thought-out characterization. As a matter of fact every member of the cast deserves comment.

Tom Terris has handled the picture in masterly fashion and is to be congratulated on a picture which goes a long way towards reaching the goal of perfect pictures.—Length, 7 reels.—*Reviewed by Pearl Gaddis, Atlanta, Ga.*

THE CAST

Eva Denison	Catherine Calvert
Senor Joaquin Santos, her step-father	Gustav von Seyffertitz
Squire John Rattray, of Kirby Hall	Holmes E. Herbert
George Stevenson Cole, barrister	Percy Marmont
Mrs. Braithwaite	India Wakara
Jose, Santos' servant	Walter James
Captain Harris	Roy Applegate
Braithwaite	Bernard Seigel

From the novel of the same by R. W. Hornung.
Adapted by Mr. and Mrs. George Randolph Chester.
Directed by Tom Terriss.

PRESS NOTICE—STORY

The man who wrote "Raffles" has contributed to the screen a story so closely knit, so filled with action and suspenseful thrills, that everybody who enjoys an unusual picture, is going to be delighted when "Dead Men Tell No Tales," a seven-reel Vitagraph special, reaches the ———— theatre for a ———— run.

The story deals with Senor Joaquin Santos, whose sinister creed is "dead men tell no tales." Santos is utterly unscrupulous, and plans the murder of a shipload of men, women and children as calmly as if they were so many rats. He is abetted in this trick by Squire John Rattray, and a group of piratical cut-throats. Into this evil web is drawn beautiful Eva Denison, George Cole, a young barrister, and any number of other more or less interesting people, so that a surprising, exciting—but satisfactory—climax is assured. A picture all will enjoy. Here ————.

PROGRAM READER

She was a lovely woman, in whose veins ran the blood of youth and the world-old cry for love. When she met Squire John Rattray she believed him all that was good and noble—and she promised to marry him. But when she met young George Cole she wasn't so sure—and then she discovered that Rattray was mixed up in an incredibly evil plan with her own villainous stepfather—a plan which had as its object nothing less than the sinking of the Lady Jermyn, with her cargo of women and children. Held a prisoner by her father's cutthroats, with George Cole thinking her dead, what did she do? See "Dead Men Tell No Tales."

CATCH LINES

He baited his evil schemes with a beautiful and innocent young woman. What did he hope to catch? Can a man plot and execute a fiendish crime so cleverly that he will not be discovered? When she found herself engaged to a man whose hands were red with human blood, on whose soul was the dark blot of murder—what happened? See "Dead Men Tell No Tales."

Advance Information on All Film Releases

(Continued from page 3782)

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS
Man and Woman (Special Cast) Sherman Prods. Corp.
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex).....
The Crimson Cross (Special Cast) Favark Corp.....
The Fighting Kentuckians (Special Cast) Sterling Features
Out of the Dust (Apex Film Co.).....
The Crimson Cross (Special Cast) The Franck Corp.
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co.
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.

COMEDIES
After Bed Time (Frazee Film Prods.).....2
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis').....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton).....7
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7

THE PHANTOM FOE
(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)
Nov. 21—The Crystal Bail.....2
Nov. 14—Fifth, The Tower Room.....2
Nov. 7—Fourth, The Open Window.....2
Oct. 31—Third, The Trail of the Wolf.....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Nov. 21—Thirteenth, The Surprise Attack.....2
Nov. 14—Twelfth, The Secret Order.....2
Nov. 7—Eleventh, The Fatal Diamond.....2
Oct. 31—Tenth, The Secret of the Trunk.....2
Oct. 9—Ninth, The Perilous Path.....2
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 17—Tenth, Defeat—And Victory.....2
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pixen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2
June 6—Tenth, The Slave Market.....2
May 30—Ninth, The Pasha's Revenge.....2

VANITY FAIR MAIDS COMEDIES
Nov. 14—The Sandman.....1
Oct. 31—Mamma's Boy 1
Oct. 3—June Madness 1

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES
Oct. 24—When the Wind Blows (Snub Pollard)....
Oct. 10—Fellow Citizens (Snub Pollard).....1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1
Aug. 22—A London Bobby (Snub Pollard).....1

ROLIN TWO REELERS
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS
Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY
The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES
Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)
INDIAN DRAMAS
Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.
A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.
SPECIAL FEATURES
The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS
Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

REELCRAFT PICTURES CORP.
ROYAL COMEDIES
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES
Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES
Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.
SUPERIOR PICTURES
July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SPECIALS
Oct. 3—The Stealers (Special Cast).....6
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES
June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1

Release Information Continued on Page 3812

"THE LITTLE GREY MOUSE"
(Fox)

New Star's First Picture Mildly Interesting

FOX has given Louise Lovely, his new star, an elaborately produced, but only mildly gripping drama in "The Little Grey Mouse." Miss Lovely herself has been given a role that leaves her small chance of impressing herself upon the fans in her first picture. She plays a meek, colorless, muchly-greatly abused young wife. There is nothing zestful and distinct about the part. And it is one that will arise the ire of an audience, because the girl is so long suffering and meek.

The story concerns Beverly Arnold, a private secretary who marries her employer, an unsuccessful lawyer, who has found success as an author. It is really the wife, however, who develops and types the manuscripts, who deserves the credit for his success. His head turned by fame, the writer willingly accepts the number of satellites who flock about him, and eventually falls in love with an artist-vampire—a part played by Rosemary Theby.

Beverly learns of her husband's infidelity and in her meek little way goes to the vampire's apartment to beg him to return. It is a strong but harrowing sight, to see the husband discard his wife. He takes the vampire in his arms and kisses her before the eyes of the now heart-broken "little grey mouse." Thereafter Beverly attains fame herself as a writer, and eventually marries the staid and steady lawyer, played by Sam De Grasse. The husband comes to no dire end, his only punishment for his conduct being a wounded pride when Beverly refuses to take him back. Thus the story lacks a punch at the end.

There has been a great effort put in the production of the picture and as a result there are some distinctive office, cabaret and studio sets. Philo McCullough as the writer seems to overdo his snobbish and conceited part. The star makes the role as appealing as possible, but "little grey mice" are no more popular figuratively than they are literally and we think an audience would prefer a movie heroine with a backbone. The suggestion of the husband's infidelity is not very delicately done.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Beverley Arnold	Louise Lovely
John Cumberland	Sam DeGrasse
Hedda Kossiter	Rosemary Theby
Stephen Gray	Philo McCullough
Henry Lealon	Wilson Hummel
Mrs. Lealon	(Miss) Gerald Alexander
Old John	Willys Marks

Story by Barbara Le Marr Deely.
Scenario and direction by Charles P. Hogan.
Photography by William O'Connell.

PRESS NOTICE—STORY

It is a new picture with a new star that is to be the attraction at the ———— theatre on ————. "The Little Grey Mouse" is the story and Louise Lovely the new star. The public demands new faces occasionally. They like a change in their entertainers and they will welcome Miss Lovely with open arms.

Although she is an experienced screen actress, she has never before played the starring role in a picture. She has been leading woman for William Farnum in more than six of his productions. She is an Australian by birth and completed her education in Switzerland. Previous to her motion picture debut she was well known on the vaudeville and musical comedy stage.

The picture that marks her elevation to stardom is "The Little Grey Mouse," an original story by Barbara Le Marr Deely, who has already written many Fox successes. Beverley Arnold, played by Miss Lovely, is just an old-fashioned girl, whom the worldly-wise call "a little grey mouse, so unsophisticated, so—so—quaint!" She does not drink, nor even smoke! She cannot prattle of art and new thought! And even the man who once loved her, having drank deep of worldly success, comes to believe that she is a bit too old-fashioned to be the wife of a popular young author.

But there are men—of sturdy manhood and clear vision, who can appreciate even a "little grey mouse." Beverley finds one, and in him her true happiness. The story is a delightful romantic drama, and entertaining throughout.

The sooner you become acquainted with this new star, the more pleased you will be. And you could not meet her in a better picture than "The Little Grey Mouse."

PROGRAM READER

A new star will be introduced to the patrons of the ———— theatre on ————, when Louise Lovely will appear in her initial starring vehicle for Fox, "The Little Grey Mouse." Miss Lovely has been the leading lady for William Farnum, the popular Fox actor, in a number of pictures, and it was because of her good work in these productions that she was elevated to stardom. "The Little Grey Mouse" is a story of an old-fashioned girl, whose husband rose to dizzy heights of popularity as an author. Like so many others, fame and wealth went to his head and changed his entire nature, and he was no longer satisfied with the "little grey mouse" of a wife, who was so "unworldly, so unsophisticated, and so quaint!" But there was one who appreciated her, with all her old-fashioned domesticity.

"The Little Grey Mouse" will be shown for ———— days, beginning ————. It is a fitting offering to introduce this beautiful star to the motion picture public.

SUGGESTIONS

You will want to give this picture a good send-off, especially if you contemplate showing further Louise Lovely pictures. Use lobby photographs of her and get as many press stories as possible in the dailies concerning her. You have Rosemary Theby in the cast, and if you have shown "Whispering Devils" it would be well to use her name in your ad. copy.

CATCH LINES

Don't be afraid of the "little grey mouse"—she was only a demure, old-fashioned girl, who loved her home more than her "art."

This is Louise Lovely's first starring picture. A story of a world-wise, catty adventuress, and a demure, mouse-like little wife.

"OFFICER 666"
(Goldwyn)

Fair Entertainment, But Titles Earn Most of the Laughs

IN "Officer 666" another opportunity of comparing the productions of the past with those of today is presented. The famous Cohan and Harris melodramatic farce comedy, with Howard Estabrook and others of the original cast in their respective roles, was released on the George Kleine program some five years ago, and if memory serves us reasonably well, the Goldwyn production scores as entertainment in about the same degree, fairly amusing, and in about the same way, by sticking closely to the original and using the speaking lines as titles, as did the initial picture.

Director Beaumont in directing Tom Moore's "666" has picked some very good types in support of his star and then virtually transferred the stage play to the screen. The result is a picture that interests only so far as reading the script would interest and has a handicap of much running in and out by the various characters and the squad of police, that will be confusing to those who do not read titles quickly or are not familiar with the stage version. However, Mr. Beaumont's failure to provide a variety of scenes or to make additions to the incident can hardly be called a shortcoming, since the story provided no opportunity for such interpolations, being a series of incidents that happened in and about one house during the afternoon and evening of one day. The picture interests as a production and no single player succeeds in lifting his role above the others unless it be Raymond Hatton in the fat part of "Whitney Barnes." As a starring vehicle for Moore it is not so much, since it provides little opportunity for acting and gives better chances to other members of the cast. However, with intelligent audiences it will be found an amusing evening's entertainment, and the titles earn quite a number of laughs. Viewed from production angles it is up to standard except that perhaps too many long shots were used. The stage settings are good and the attention to detail commendable.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Travers Gladwyn	TOM MOORE
Helen	Jean Calhoun
Alf Wilson	Jerome Patrick
Officer 666	Harry Dunkinwon
Whitney Barnes	Raymond Hatton
Sadie	Priscilla Bonner
Mrs. Burton	Kate Lester
Police Captain	Hardee Kirkland
Kearney	M. B. Flynn
Bareato	George Kuwa
Watkins	Al Edmundson

Directed by Harry Beaumont.

PRESS NOTICE—STORY

Popular Tom Moore will be seen at the ———— theatre for a ——— days' run, beginning ————, in his latest comedy success, "Officer 666," a story of a young man who came home from a trip abroad in time to get mixed up with a gentleman crook who was robbing his house of valuable paintings.

The picture is an adaptation of the famous Cohan & Harris stage play that has lived these many years in the memory of those who saw it as one of the best funmakers ever written. In adapting it to the screen all the situations and clever business of the original has been retained. Tom Moore in the leading role is admirably cast and a strong supporting cast has been secured for him. "Officer 666" is a melodramatic farce, full of original incident and with especially clever titles, many of which are from the original play. For entertainment the offering will not be excelled this season.

PROGRAM READER

Perhaps no play of recent years has been more successful than the famous Cohan & Harris melodramatic farce comedy. "Officer 666," which has now been adapted to the screen with popular Tom Moore in the leading role and will be the attraction at the ———— for a ——— days' engagement beginning ————.

"Officer 666" is a chronicle of a remarkable series of events which happened in a single night when a gentleman crook undertook to rob a young millionnaire of his collection of rare paintings. Tom Moore is the rich young man who is being robbed and who has returned from a trip abroad incognito. The picture is purely entertainment, but as such it is a remarkable success, since to the many amusing situations which the stage version furnished a lot of original incident has been added that will register with any and all audiences. The star is offered one of his best roles and takes full advantage of the opportunities presented. A strong supporting cast has been secured for the lesser roles of the production. Throughout the picture a pleasing romance is woven, although the action and incident of the plot have to do with the robbery and the capture of the burglar.

SUGGESTIONS

Make much of the fame of the stage success promising good entertainment in the picture. Bill Tom Moore as having an ideal role and one which gives him plenty of opportunity. A lobby display of paintings would be in keeping with the picture. Since this is a picture where the police figure prominently special showings for the members of the local force could be arranged with prominent officers testimonials secured for publication purposes.

As a ballyhoo have a young man in a policeman's uniform with the number on his badge 666 patrolling a beat in front of the theatre. Dress your ushers in police uniforms. As a prologue use the opening scene of the stage play, in which a room with the walls covered with painting and the furniture with white coverings is entered by a Jap who lights it up by opening the draperies over the windows and gets things in shape for his master's homecoming. For a prologue in which music is used attention is called to a description of one staged by S. L. Rothafel for the run of "Officer 666" at the Capitol theatre to be found within the pages of this issue.

CATCH LINES

Tom Moore in the role of the "man who went out to arrest himself." A story of an eventful evening that won Travers Gladwyn a wife and saved his valuable paintings from being stolen.

Advance Information on All Film Releases

(Continued from page 3810)

Lonely South Pacific Missions....1
Domesticating Wild Men....1
Cruising in the Solomons....1
Saving Savages in the South Seas....1

ADVENTURE SCENICS

May 16—The Lone Trapper....1
May 2—Outlaw of the Wilderness....1
The Tempest....1
Waters of Destiny....1
Tree Magic....1
Ghosts of Romance....1
Sons of Salooskin....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble....5
Fickle Women....5

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas).... 5,000
Panthea (Norma Talmadge).... 5,000
The Desperate Hero (Owen Moore).... 5,000
The Figurehead (Eugene O'Brien).... 5,000
The Flapper (Olive Thomas).... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein).... 5,000
The Poor Simp (Owen Moore).... 5,000
The Wonderful Chance (Eugene O'Brien).... 5,000
Whispers (Elaine Hammerstein).... 5,000
Dangerous Paradise (Special)....
Red Foam (Ralph Ince Special)....
The Daughter Pays (Elaine Hammerstein)....

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge).... 5,000
Children Not Wanted (Edith Day).... 6,000
Man's Plaything (Grace Davison).... 5,000
Mountain Madness.... 6,000
Mothers of Men (Claire Whitney).... 5,000
The Great Shadow.... 6,000
The One-Way Trail (Edythe Sterling).... 5,000
Faith of the Strong (Mitchell Lewis).... 5,000
Just Outside the Door (Edith Hallor).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000
Taking the Count (William Collier).... 5,000
The Servant Question (William Collier).... 5,000
The Valley of Doubt (Special Cast).... 5,000
Seeds of Vengeance (Bernard Dunning).... 5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle).... 5,000
Out of the Snows (Ralph Ince).... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast).... 5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars....1
Hay Fever....1
Sweet Dynamite....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
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SUNSET BURRUD SCENICS

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CLAYPLAY COMEDIES

Oct. 10—Bubbles....1
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TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska)....5
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Man and Woman (Betty Mason)....5
The Red Viper (Gareth Hughes)....6
Your Wife and Mine (Eve Dorington)....5
And the Children Pay (Gareth Hughes)....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month)....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley)....5
Through Eyes of Men (Frank Mayo)....5
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June 13—The Mollycoddle (Douglas Fairbanks)....6
May 30—Romance (Doris Keane)....8
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Jan. 18—Pollyanna (Mary Pickford)....6
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Sundown Slim (Harry Carey)....5
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JEWEL PRODUCTIONS, INC.

Once to Every Woman (Dorothy Phillips)....6
The Devil's Pass Key (Special Cast)....7
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The Breath of the Gods (Aoki-Carew)....6
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(Eighteen Two-Reel Episodes Featuring Eddie Polo)

First, Blood Money....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf....2
Fifth, The Forest Runners....2
Fourth, When the Devil Laughed....2
Third, Big Stakes....2
Second, The Girl and the Law....2
First, A Son of the North....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Eighth, Through Walls of Steel....2
Seventh, The Circle of Fire....2
Sixth, The Pool of Mystery....2
Fifth, On the Great Wall of China....2
Fourth, The Flaming Disk....2
Third, The Perilous Leap....2
Second, The Span of Life....2
First, The Rails of Dearth....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked....2
Eleventh, The Shanghai Peril....2
Ninth, The Train of Death....2
Eighth, Trailed to Peking....2
Seventh, The Unseen Foe....2
Sixth, Captured in China....2
Fifth, A Jump for Life....2
Fourth, Into the Chasm....2
Third, A Watery Grave....2

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A Fishy Story (Monty-Jackson)....2
Twin Crooks (Byron-Dorety)....2
A Lyin' Tamer (Bowes-Lamont)....2
A Blue Ribbon Mutt (Byron-Dorety)....2
Uncle Tom's Caboose (Dorety-Prevost)....2
Should Tailors Trifle....2
Loose Lions (Anderson-Lamont)....2
A Shot-Gun Wedding (Sweet-Sterling)....2
His Master's Breath (Century Dog)....2
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Romeo and Juliet (Dorothy Wolbert)....1
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My Lady's Ankle....1
A Scream in Society....1
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Where Is My Dog (Harry Mann)....1
Bill's Wife (Wilson-Gerber)....1
The Belle and the Bill (Bartine Burkette)....1
Rings and Things (Hill-Burns)....1
Fix It For Me (Bartine Burkette)....1
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Double Danger (Hoot Gibson)....2
Cenders (Hoot Gibson)....2
In Wrong Wright (Hoot Gibson)....2
Some Shooter (Hoot Gibson)....2
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The Prey....6
Dollars and the Woman....6
The Sporting Duchess....7

EARLE WILLIAMS PRODUCTIONS

The Romance Promoters....5
The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

The Broadway Bubble....5
The Whisper Market....5
Bab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

JIMMY AUBREY COMEDIES

The Back Yard....2

HARRY T. MOREY PICTURES

The Gauntlet....5
The Sea Rider....5
The Flaming Clue....5
The Birth of a Soul....5

VITAGRAPH SPECIALS

Dead Men Tell No Tales (Tom Terress') Special Cast....7
Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

LARRY SEMON COMEDIES

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School Days....2
The Fly Cop....2
The Grocery Clerk....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)....2
An Afternoon Miracle (Special Cast)....2
Trimble, Trimble (Special Cast)....2
The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Shipman)....2

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Morino.)

Fifteenth, The Accounting....2
Fourteenth, The Veil's Secret....2
Thirteenth, The Sinister Stroke....2
Twelfth, A Climax of Hate....2
Eleventh, The Smoke of Doom....2
Tenth, A Demon's Device....2
Ninth, The Slide for Life....2
Eighth, The Span of Death....2
Seventh, Human Targets....2
Sixth, The Fiery Furnace....2
Fifth, The Well of Despair....2
Fourth, Trapped in Mid-Air....2
Third, The Sea Demon....2
Second, The Quicksand....2
First, The Menace....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog....2
Fourteenth, The Fatal Escape....2
Thirteenth, A Woman's Grit....2
Twelfth, Human Bait....2
Eleventh, The Tank's Secret....2
Tenth, A Fanatic's Revenge....2
Ninth, An Inch from Doom....2
Eighth, Hemmed In....2
Seventh, Hindoo Hate....2
Sixth, Springing the Trap....2
Fifth, Hands of Horror....2
Fourth, The Fatal Choice....2
Third, Plucked from Peril....2
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First, The Evil Spell....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa)....6

ALICE BRADY FEATURES

Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5

"FOOD FOR SCANDAL"
(Realart)

Very Obvious, But Fairly Interesting

WANDA HAWLEY'S newest Realart picture, "Food for Scandal," does not measure up to her initial vehicle, "Miss Hobbs," in point of story interest and characterization, nor does it carry as good incident and action. In fact it is quite a conventional offering which pleases after a fashion because of its first rate interpretation. The "scandal" hinted at in the title is really much ado about nothing and presents a heroine who consents to act as an innocent co-respondent in an impending divorce action so that she may bring the quarrelsome couple together again.

The opening flash shows her the heiress of a depleted fortune with nothing tangible in the way of assets except a broken down ranch. She is engaged to an equally impoverished young lawyer. So each goes to 'Frisco to gain a livelihood. Hero has failed to write because of his misfortune and heroine, piqued at his conduct, has joined the chorus under an assumed name, rather than ask any assistance from him. The director has provided a faulty touch in the setting for the lawyer's office—an office which is as luxuriously furnished as a bank president's. Certainly he gives the lie to the fact that he is poverty stricken. As for the girl the appearance of the ranch might lead one to think that she could easily have it mortgaged or raise produce in California's sunny clime. Again she dresses a la Fifth Avenue and mainatins an apartment in a hoetl—which is certainly beyond her income.

It is an obvious tale and the title gives it away when the heroine flirts with scandal. The quarrelsome couple are friends of her fiance and it develops that she retires from the stage to enter the husband's employ as the co-respondent. And having her wits about her she brings them together and makes the husband promise to become the lawyer's client. This little twist does much to lift the story out of its single-track channel and the development of it carries no small amount of humor. But the poor protagonists are not presented in a consistent manner. The background of their lives would lead one to believe that they reveled in riches. The romance is well treated, with emphasis placed upon the conflict. And Miss Hawley and Harrison Ford are perfectly at home in their respective parts. The analytical spectator may wonder how people of such high estate ever sunk so low in worldly goods and are able to appear prosperous and well-fed at the same time. The picture should offer a fairly interesting hour.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Sylvia Figeuroa	Wanda Hawley
Watt Dinwiddie	Harrison Ford
Aunt Maria	Margaret McWade
Indian Servant	Minnie Provost
Padre	Sydney Bracey
Jack Horner	Lester Cuneo
Nancy Horner	Ethel Grey Terry
Count O. Tizapitti	Juan de la Cruz

By Paul Kester.
Scenario by Edith Kennedy.
Directed by James Cruze.
Photographed by H. Kenley Martin.

PRESS NOTICE—STORY

Wanda Hawley, the charming actress, who made her debut as a star in "Miss Hobbs" will return to the ———— theatre next ———— in her latest photoplay entitled, "Food for Scandal." This is an adaptation by Edith Kennedy of Paul Kester's play, "Beverley's Balance," and is considered ideal for the expression of Miss Hawley's personality and talent. The star assumes the role of Sylvia Figeuroa, a girl who has inherited her father's decrepit ranch. Unable to make both ends meet she goes to San Francisco in search of a position and finds it as a member of the chorus in a musical comedy. Also in the Californian city is Watt Dinwiddie, her lover, who is having an equally difficult time in making a living at the practise of law.

Good fortune smiles upon the girl when she elects to become an innocent co-respondent and thus permit a wealthy man to gain a divorce. But she enters into the agreement under the stipulation that Watt will become her benefactor's attorney. In the end she is instrumental in bringing the quarrelsome couple together and finds happiness with the young lawyer. There is a charming element of romance introduced and the picture is well punctuated with humorous incident. Miss Hawley receives excellent support in which Harrison Ford and Lester Cuneo are prominent. James Cruze directed.

PROGRAM READER

Wanda Hawley, last seen here in "Miss Hobbs," the picture which established her as a star after serving the screen as a leading woman for several seasons, returns again on ———— in her latest feature production entitled "Food for Scandal." The star plays the part of a girl who has come to the end of her resources and it behooves her to flirt with scandal—of course in an innocent way—in order to keep the wolf from the door. How her decision precipitates an unique situation—how she emerges with flying colors is told in a picture which psarkles with comedy and sentiment throughout its bright and breezy action. Miss Hawley is supported by the dependable Harrison Ford.

SUGGESTIONS

If you showed Wanda Hawley's previous picture, "Miss Hobbs," there is no question that you have some arguments to work upon here. The above mentioned feature established her as a star Tell that "Food for Scandal" is a fitting companion picture to "Miss Hobbs." Bring out that it offers a colorful character sketch of a girl at the end of her resources and who nearly stoops to folly to keep the wolf from the door. Bring out that it is a most enjoyable comedy-drama—one which is ideal for her personality and talent. Play up the leading man. He is well known to your patrons. Mention that the picture is an adaptation of the play, "Beverley's Balance." Since Miss Hawley is one of the beauties of the screen, by all means don't neglect to distribute stills of her for lobby display.

"AN OLD FASHIONED BOY"
(Ince-Paramount-Artcraft)

Not Much to the Story, But Ray Puts It Over

AGNES CHRISTINE JOHNSTON, who has furnished Charles Ray with more than one fine idea for screen expression, has not been found wanting in inspiration with "An Old Fashioned Boy." The pyschology of feminine nature is caught admirably—which establishes the fact that contrariness of the sex must be expected in matters of love and marriage. She brings out the conflict between a young man, too sure of his girl, and the latter, who, because she is caught in the matrimonial net, is equally determined to prove her independence. Hence when the old fashioned boy brings her out to his fully equipped bungalow and argues in favor of babies and suburban life, the ultra-modern girl rebels.

But the idea soon spends itself. The note of conflict is relegated to the background and what is developed is nothing but a pleasing farce-comedy which relies upon sure-fire hokum for effect. There is a good twist and it shows the hero employing strategy to re-capture the girl. A counter-plot, showing a quarrel between friends of the couple develops in the wife leaving her children with the old-fashioned youth. So he goes to the trouble of having himself and the youngsters quarantined for black measles and then inviting the contrary sweetheart over so that she may be forced to stay. Most of the action details, incidents resulting from the quarantine notice. For instance, the old fashioned boy makes taffy for the children and this bit becomes extremely "slapsticky."

It is a regular Mack Sennett touch which scores because it is really genuine and funny. But the would-be benedict changes his clothes after the episode which shows that he must have stocked the bungalow with a wardrobe as well as household effects. Putting the quarantine sign on the house precipitates a rather novel situation and in the end the ultra-modern girl is taught her p's and q's. The picture is quite a departure for Ray. He is not the country yokel, but a city chap blessed with homespun ideas. And he makes the most of the disappointment, born of being too sure of the girl. His individual touches are as pronounced as ever. Realizing that the idea isn't heavy enough to be treated seriously, Director Storm has emphasized the farcical note. And trust him to provide some bottled A No. 1 brand of hokum! The Rivoli audience was delighted with the picture. Which is proof that the Johnston, Storm and Ray combination is a mighty effective one. The feature is technically first rate.—Length, 5 reels.—*Laurence Reid.*

THE CAST

David Warrington	Charles Ray
Betty Graves	Ethel Shannon
Doctor Graves	Alfred Allen
Herbert	Wade Boteler
Sybil	Grace Morse
Violet	Gloria Joy
Herbie	Frankie Lee
Ferdie	Hal Cooley
The Baby	Virginia Brown

By Agnes Christine Johnston.
Directed by Jerome Storm.
Photographed by Chester Lyons.

PRESS NOTICE—STORY

Charles Ray, the star without an equal in the delineation of country boy character, will be the star at the ———— theatre next ———— in "An Old Fashioned Boy." This story by Agnes Christine Johnston, an author who has been responsible for many Ray successes, takes the star away from his country boy role and places him in a modern characterization. As David Warrington he is old fashioned in regard to romance and marriage. In other words, David is all for the home—the suburban home where children may have free development away from city life and cramped apartments.

Charles Ray gives color and individuality to the part in his customary manner and manages to extract a vast amount of humor and sentiment from the story. His fiancee, Betty, is strictly modern and her ultra-fashionable ideas take exception to country homes and their upkeep. But David works a bit of strategy. He has himself quarantined with several children so that when Betty comes visiting she is forced to remain in the bungalow. This sequence precipitates a novel situation which carries the utmost in appeal. The picture has a strong heart interest and is well directed by Jerome Storm and capably played by an exceptional cast.

PROGRAM READER

He was an old fashioned boy—particularly old fashioned on ideas of romance and marriage. He was old fashioned enough to believe himself sure of his girl—that she would agree with his ideas on suburban bungalows and whether children would be happier in the country than in the city. But the girl rebelled. How the old fashioned boy conceived a plan to win the girl over to his ideas—how he changed her from an ultra-fashionable coquette into a girl after his own heart is told in a story which flashes with humor and sentiment. The star, Charles Ray, gives another of his cameo performances and is supported by players who are excellent in their several roles. Agnes Christine Johnston wrote "An Old Fashioned Boy," while Jerome Storm directed. The picture will be shown at the ———— next ————.

SUGGESTIONS

Here is Ray again in a part which takes him away from his country yokel type. Make it plain that he is superb in the delineation of the homespun boy. The type here is a familiar one and Ray makes it natural as ever. Make plain, too, that the author, Agnes Christine Johnston, has written another fine story for the star. Dwell upon the direction. Bring out that Jerome Storm has put Ray through his paces again, which is sufficient guarantee of its excellence. Make use of the title in your publicity campaign. You might give a hint of the plot, dwelling upon the conflict engendered between an ultra-modern girl and an old-fashioned boy. Make mention that it points out the difference between city and country life. Bill it as a joyful comedy-drama of youth, love and suburban life.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete listof all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to July 3, 1920.

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.
Exhibitor Comment—"Several parts of this picture are unusual but the public does not seem to get enthusiastic about the local color and scenery of this feature. Fair receipts."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON.....NOV. 6
"Rather inconsequental for feature length."—M. P. News.

AWAY GOES PRUDENCE (PARAMOUNT-ARTCRAFT) BILLIE BURKE.....JULY 17
"Good idea isn't made the most of here."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to big and average business." "A pleasing picture to fair business for one week." "A rather poor picture which did not appear to have much to it. The interest and entertaining qualities appear to be lacking." "Played it one week to average and big business." "Only moderately entertaining. Billie Burke, who starred in it, was good. Returns fair."
Consensus—"Average picture, average puller."

BAB'S CANDIDATE (VITAGRAPH) CORINNE GRIFFITH.....JULY 17
"Fairly interesting story which drags considerably at times."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST..OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Very entertaining picture. Crowded my house every showing. Box-office results very good."

BEST OF LUCK, THE (METRO-SCREEN CLASSICS) SPECIAL CAST.....JULY 17
"Impressive production, but wild melodrama in plot."—M. P. News.
Exhibitor Comment—"Strongly melodramatic, well produced and it pleased. Two days to average business."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY.....OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—'Only average picture but drew fairly well."

BLACKMAIL (METRO) VIOLA DANA.....OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BODY AND SOUL (METRO) ALICE LAKE.....OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge." "Very big business, but picture criticised for slow action."
Consensus—"Average picture, average puller."

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST.....OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BROADWAY COWBOY, A (HAMPTON-PATHE) WILLIAM DESMOND.....JULY 17
"William Desmond has an entertainment comedy here."—M. P. News.
Exhibitor Comment—"Fine picture, playing to big audiences." "They didn't quite 'get' this one. My audience like Westerns, but they were not quite sure that they were not being 'kidded' in this. The comedy went over, however, and was well received. Think Desmond very interesting and promising star if he sticks with one company long enough to become well known."
Consensus—"Good picture, good puller."

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH....NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL....OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.
Exhibitor Comment—"Fine picture. Name of stage production drew well. Business good."

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week." "Big box-office attraction, a good title, pleasing picture and a well liked star who does a good 'shimmy'." "Two days to big and average business." "Everyone voted this the best Dana picture they had ever seen."
Consensus—"Average picture, average puller."

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL.....OCT. 2
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....OCT. 2
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day." "Rather good melodrama; pretty good business." "A great picture. Exciting from start to finish. Had the house spellbound on opening night and did tremendous business all the following performances. Seldom is a picture so universally liked." "Packed 'em on this. Ethel Clayton most popular woman star on Paramount program in this territory. The picture was great, and they liked it from the very start. Fine business throughout."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business." "Went over big. Liked better than any previous Minter picture."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine MacDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment."
Consensus—"Good picture, good puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....JULY 24
"Novel crook story suffers from development."—M. P. News.

Box Office Reports continued on page 3816

"THE FACE AT YOUR WINDOW"
(William Fox)

Propaganda Picture Developed Along Orthodox Lines

THE names of Max Marcin, Richard Stanton and William Fox, combined with a theme based on Americanism, held forth much promise for a worth while picture—a promise that, viewed from the accepted standards of present day production, is not realized. Frankly, "The Face at Your Window" is just the usual overdrawn, over acted, orthodox propaganda melodrama, that resorts to long titles to tell its story and preach Americanism; that grasps every opportunity to appeal to patriotism even with such ancient methods as D. W.'s Klu Kux Clan roles covering the uniforms of the American Legion boys as they ride forth to put down the revolutionists, the G. A. R. veteran getting out his tattered uniform of blue, and flag waving titles. Mr. Marcin's story is commonplace and his titles, which make up fully half the picture, are not inspired. Mr. Stanton's direction is stereotyped and his incident ordinary. It is a picture to take seriously for only one reason—that reason being that the industrial unrest in this country and the Bolshevist regime in other countries certainly is to be taken seriously, and that since the production is unadulterated propaganda, it has been developed along lines that perhaps will appeal to those at which its message is aimed—the rank and file of those who are socialistically inclined and those of our loyal, but uneducated people, who like their melodrama of the 10-20-30 variety.

We saw this production in a theatre where a picture of Lenine and titles giving extracts from his published doctrines received greater appreciation than did a picture of Roosevelt. Hisses drowned this demonstration and some of the titles we have criticized were given hearty applause. Also a considerable portion of an election day crowd seemed to enjoy the offering, all of which indicates that there is an audience for this sort of a production and that the theatre which has such an audience will be passing a good bet in not playing it.—Length, 7 reels.—*J. S. Dickerson.*

Directed by Richard Stanton.
Story by Max Marcin.

PRESS NOTICE—STORY

A motion picture with a greater theme than something which merely entertains has been booked for the ———— theatre for a ———— days' engagement beginning ———— in "The Face at Your Window," a super-special production from the William Fox studios that preaches the sermon of Americanism and relates a story of what happens when the Bolshevist and the "Red" are allowed to continue working toward their goal of revolution with its reign of murder, arson and rioting.

"The Face at Your Window" is a picture that every true American should see for it has a tremendous message, besides being absorbing photoplay entertainment containing many thrilling scenes and a realistic well told story of what would happen if a "Red" revolution would begin in this country. The production was as timely as was the famed "Battle Cry of Peace" of some years ago that did more to awaken the American people to the menace of Germanyism than all the sermons, or editorials that were written. The story of "The Face at Your Window" was written by Max Marcin, the famous playwright and the picture was directed by Richard Stanton, acknowledged to be one of the best producers of melodrama in the country. The production has many big scenes that will compare with the never to be forgotten sequences of "The Birth of a Nation." The cast which enacts the various roles of the picture is all-star with several players of international reputation on the stage and screen.

PROGRAM READER

For people who think, who want something more than entertainment, who would be educated and thrilled, the feature picture booked for this theatre for a ———— days' engagement beginning ————, "The Face at Your Window" is to be recommended. Based on a theme of Americanism, a preachment if you will for the simon pure brand of patriotism that has no patience with Bolshevism, the rule of the Soviet or any of the other disciples of revolution, riot and arson that are at the bottom of the industrial unrest now apparent in the United States, this picture is as timely and as potent a warning as was the famed "Battle Cry of Peace" of before the war and at the same time a tremendously interesting melodrama that has many a thrill and some scenes that will be found as gripping as any ever conceived for the motion picture. "The Face at Your Window" is the story of what would happen if the "Reds" ever accomplished their vowed intention of starting a revolution and like the "Battle Cry of Peace" which showed what might be expected of German invasion, it drives home a tremendous lesson. It wakes people of a realization of a danger that really does exist and suggests the only remedy to prevent such a terrible event. It is a big picture founded on a big theme. The production is sponsored by William Fox and is directed by Richard Stanton from a story by Max Marcin, the famous playwright.

SUGGESTIONS

Play up the theme and refer to it as a second "Battle Cry of Peace." Do not bother with members of the cast but bill it as a production. Use scene stills that will give some idea of the sort of production it is. Mention Marcin and Richard Stanton in your advertising. Get your prominent citizens, and labor organizations interested and pay special attention to the employers of labor. A picture to be treated seriously with no attempt at hokum exploitation.

CATCH LINES

"The Battle Cry of Peace" of 1920. A picture with a message that is of tremendous moment and a production of such scope as to be classed with "The Birth of a Nation."

"GOOD AS NEW AFTER 7 YEARS!!!"
"SIMPLEX good as new. Running 10 hours every day for 7 years."
MOVIES THEATRE, NEW YORK, N. Y.

"SOMEONE IN THE HOUSE"
(Metro)

Interesting Crook Story, Well Directed and Acted

IT isn't often that a crook story fails on the screen. Many directors think it is necessary to go into every detail and point out the why and wherefore of every scene to drive their points home. And many crook stories slip up through employing a deal of wild incident and improbable hokum. "Someone in the House" is a credit to John Ince's capable direction. He might easily have made it just an ordinary affair by presenting a scene and then showing just how it was made. In other words he has eliminated the obvious. There is no planting of the idea or the characters. Incidents flow from some real tangible sequence.

"Someone in the House" is quite novel and it packs a sure-fire brand of action, most of which is rapidly executed with full emphasis placed upon the suspensive value. The most case-hardened critic will find that he cannot guess the conclusion. Is the crook-in-chief a detective? You suspect it but you aren't sure. Anyway, a picture is flashed which builds with ever-increasing interest. It marks quite a departure in crook stories. Of course one is acquainted with the pawn-broker "fence" who takes the stolen jewels from the gentleman Raffles' hands. But one finds a new angle in the idea which shows the crook staging a "fake" rescue so that his victim might introduce him to his society set.

An amateur play is in rehearsal and the crook has information that the leading woman will wear her famous jewels. He ingratiates his personality so well that he is offered the part of leading man. It is no trouble to duplicate the necklace and the imitation is substituted at the proper time. The police are drawn into the net, but a surprise comes when the leading woman declares that the robbery is written in the lines of the play. Eventually she discovers the true character of the thief, but his better side has been touched by the influence of love. So the conclusoin brings the inevitable reformation. The finish is rather abrupt and might better have represented a scene than a subtitle. And closeups of the substitution might have been shown. But these are minor flaws in a story which travels on high and carries several clever surprises and unique twists. There are no lapses of action. The tempo is well caught to correspond with the hectic life of a crook. Edmund Lowe is easy and natural in the Raffles role. And the others are entirely capable. A clever title, adorning an equally clever picture, should make it well liked.—Length, 5400 feet.—*Laurence Reid.*

THE CAST

Jim Burke, known as "The Dancer"....Edmund Lowe
Molly Brent....Vola Vale
"English"....Howard Crampton
Percy Glendenning....William J. Irving
Helen Glendenning....Clara Lee
Walter Hargrave....Lawrence Grant
"Deacon"....Edward Connelly
"Snowie"....Henry Miller, Jr.
Malone....Edward Jobson
Halloran....Thomas McGuire
McVeigh....Jack Levering

By Larry Evans and George S. Kaufman.
Scenario by Lois Zellner and Marc Robbins.
Directed by John E. Ince.
Photographed by George K. Hollister.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Someone In The House," a Metro picture adapted from the stage play by Larry Evans and George S. Kaufman. It offers a most interesting crook story, the plot and characterization being rich in action and color. A cast that includes several well known players, among them being Edmund Lowe, Vola Vale and Lawrence Grant, interprets the picture in a spirited fashion. The plot concerns a gentleman crook who is as polished as he is resourceful. By staging a "fake" rescue, his newfound friend invites him to the house in which an amateur play is in rehearsal.

Molly Brent, a wealthy society girl, is the owner of a valuable necklace. And it is this prize jewel which Burke is desirous of stealing. He has a duplicate made and the stage is all set for the robbery. Even the police are hoodwinked to be present. But when they have the thief in their clutches, Molly comes to the rescue by stating that the robbery is only a rehearsal. She eventually discovers that her necklace is stolen, but forgives Burke when he declares his love and his determination to go straight. John Ince directed.

PROGRAM READER

A fascinating story of a gentleman crook who outwits the police and ingratiates his personality with friends and enemies alike is offered in "Someone in the House," the Metro picture which comes to the ———— next ———— with a cast including Edmund Lowe, Vola Vale, Edward Jobson and Lawrence Grant. The hero in question is known as "The Dancer" and his object is to steal immensely valuable jewels. Good fortune brings him into contact with society people. To tell you any more would be giving the story away. But suffice that it entertains every minute and builds interestingly and with good suspense. It is one of the best crook stories ever told on the screen. Don't miss it.

SUGGESTIONS

A crook play is always certain of getting over through the ever-increasing interest and suspense which usually accompany it. Bring out that "Someone in the House" is a worthy subject of its kind—that it offers a very likable hero who smiles pleasantly in the face of danger and who outwits his associates and the police at every turn. Tell that it is an adaptation of the stage play by Larry Evans, the well known fiction writer and George S. Kaufman, dramatic critic of a New York daily. Mention the leading players. Use some of the novel situations for program readers and throwaways. Bill it as a fascinating crook photoplay which is bright, breezy, and filled with sure-fire action. Make use of the title in a campaign.

CATCH LINES

There was someone in the house. No one knew his identity, but they were all certain he was after the famous necklace. See the fascinating crook picture, "Someone in the House."

Exhibitors' Own Box Office Reports

(*Continued from page 3814*)

PICTURE BRAND STAR RELEASED PLAN BOOK

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business." "Fair picture. The star is the drawing card." "Very poor picture, box-office receipts are terrible." "Alice Brady's performance semed rather disappointing. Picture ordinary. Poor business one day."
Consensus—"Good picture, good puller."

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....NOV. 6
"Rather gruesome story, well produced and acted." M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST.....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand." "Very good film. The public agrees, for business has been very good." "This picture was very well liked and had a successful run."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY.....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Charles Ray well liked by our audiences and feature played to better than average business." "Very fine picture. Played to capacity for four days and was close to breaking house records." "The entertaining qualities of this picture make it well worth seeing and my house was well filled at each performance. Fact that it played on the stage drew many people."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON.....OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH.....OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Suit" is the only Washburn that we have been able to do big business with." "Played it two days to average business. A good picture."
Consensus—"Good picture, good puller."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business."

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST..JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Splendid, snappy picture and a first-class box office attraction. Packed house and lobby every night it was shown." "Strong melodrama. Its sensationalism draws big crowds." "A real thriller which was boosted by all the critics and which drew the crowds." "Splendid picture full of action Played to big audiences." "A picture with life and interest. It is a true representation of real life and takes well with the audiences. A feature that will be an asset to any theatre."
Consensus—"Good picture, good puller."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST.....JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business." "Picture fairly good; business so-so." "Good action in this picture made it draw well and we had more than usual business."
Consensus—"Average picture, average puller."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production on good (sic) old-fashioned story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE.....OCT. 16
"Stars popularity may get it by."—M. P. News.

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run." "The picture was well received for the entire week. The patrons say there is "just enough" religion in the picture." "Religious picture. Fair business."
Consensus—"Average picture, average puller."

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....JULY 24
"Kerrigan has interesting detective story here."—M. P. News.
Exhibitor Comment—"J. Warren Kerrigan well liked here, and the picture played to good business."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON.....OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences."
Consensus—"Average picture, average puller."

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART.....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH.....OCT. 2
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEART OF A FOOL, THE (DWAN-FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"Very good entertainment in this complicated story."—M. P. News.

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 9
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business."

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in. is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes." "Picture has plenty of action and a very remarkable dog in it. Business average." "We found this to be a good picture as regards box office receipts and an entertaining production."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET.....OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON...JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.
Exhibitor Comment—"A picture that would appeal to any audience. The people in this city like the Mayo productions."

HOMER COMES HOME (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....JULY 10
"Charles Ray scores again in another home-spun story."—M. P. News.
Exhibitor Comment—"A splendid picture to three days of big business." "A good picture although plot is not very strong." "They liked this one and it went over big." "Good—real fun from start to finish." "Business fairly good for one week." "This picture did not go very well in my house. Just an average production." "Fine—two days to average business."
Consensus—"Good picture, good puller."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST.....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week." "An average picture in all ways. Pleased, but had no box-office draft."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 3818

"THE FATAL HOUR"
(Metro)

Crude Melodrama Makes Mediocre Picture

A TYPE of picture which might have been popular a few years ago before the screen public was educated up to the high standard of the present day is revealed in "The Fatal Hour," an adaptation of the Drury Lane melodrama of the same name. All the old stock tricks found in the cheap, trashy, paper-covered novel are incorporated here, with full emphasis placed upon their separate and collective values, with the result that reality takes the count and hectic and overdrawn buncombe is the result. Why, the very title is reminiscent of the ten. twent' and thirt' days: English aristocracy runs afoul of villainy, the central idea being based upon the determination of an heir to the nobility to establish his inheritance and good name.

The sequences which develop the climaxes are terribly far fetched. Because the hero has humiliated a "bounder" in public, the latter maps out a diabolical plan of revenge, which takes shape when the first mentioned is given a house warming. His servants are grouped about on the spacious lawn, welcoming their new master, who has incidentally introduced his intended bride. Then like a bombshell the villain comes forward and announces the fact that the lord and master is a bally, blooming imposter—a man without a name. He has the real evidence in his pocket, having gone to a monastery in Switzerland to snatch the death certificate from the records—the certificate of the demise of the young man's father. It is all very "in-tri-kut" and the director strives to make it resemble an old-time thriller with but little success. A faint note of suspense is measured out when a co-worker in crime endeavors to steal the crown jewels of England from the tower of London bridge.

Then the disciples of right and wrong all bob up together in Switzerland, the arch-plotter to spend his ill-gotten gains, the hero to establish his claims and scatter the hokum in his life. He finds the record missing, but locates the villain on a nearby road. And a good fight is put over before virtue finds its reward. Coincidence is a healthy factor in the picture and the various sequences are so far fetched and crude that the picture fails to develop a single note of appealing quality. The story is hopelessly of the past and will only interest those people who revel in hectic conflict as furnished by Drury Lane. But there isn't a horse race or a huge fire to give it a saving grace. Another thing the people who interpret the feature are, for the most part, miscast. There is nothing of English deportment or characerization present, although Thomas W. Ross as the "bounder" comes the closest. His is the only consistent work in the offering. "The Fatal Hour" carries some good backgrounds, but a picture has to have something besides atmosphere to get over these days. It is melodramatic clap-trap and nothing else.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Jim Callender	Thomas W. Ross
Nigel Villiers	Wilfred Lytell
Lord Adolphus Villiers	Francis X. Conlan
The Duke of Exmoor	Lionel Pape
Dudley	Jack Crosby
Anthony	Henry Hallam
Felix	Louis Sealey
The Abbot	Frank Currier
Dorothy Gore	Gladys Coburn
Bessie Bissett	Thea Talbot
Lady Margaret Villiers	Marie Shafer
Lily de Mario	Florence Court
Mrs. Bissett	Jennie Dickerson
Sally	Effie Conley

By Cecil Raleigh.
Scenarioized by Julia Burnham.
Directed by George W. Terwilliger.
Photographed by Louis J. Dummvre.

PRESS NOTICE—STORY

"The Fatal Hour," an adaptation of the Drury Lane melodrama of the same name by Cecil Raleigh, will be the feature attraction at the ———— theatre next ———— and ————. This is a story of English society, of social climbers, of a "bounder" who, being ostracized by those with whom he would associate, is determined to exact revenge. And this revenge shapes itself into discrediting the name of an heir to the nobility.

Callender, the "bounder" in question, has succeeded in stealing the record of the death of Nigel Villier's father, thus establishing that the young man doesn't have any claim to a title or to the estate. The action resolves itself into the determination of Nigel Villiers to prove his inheritance, which he does after a series of highly dramatic scenes. Callender reaps a rich harvest of successful plotting but the climax shows right triumphing over wrong. The story is crowded with surprises which are brought forward in scenes which are rich in atmosphere. Metro has provided a good cast which includes Wilfred Lytell and Thomas W. Ross.

PROGRAM READER

He was a young English aristocrat who had inherited a title. And the moment he brought his fiancee to the manor and introduced her to the various retainers, his humiliation was complete. Why? Well an enemy had schemed to discredit him and call him an impostor and a man without a name. So the aristocrat was forced to erase the stigma against him. This is the brief outline of "The Fatal Hour," the Metro picture which comes to the ———— theatre next ———— and ———— with a cast that includes Wilfred Lytell and Thomas W. Ross. The feature is an adaptation of the Drury Lane melodrama of the same name of Cecil Raleigh. It offers an interesting hour. Don't miss it.

CATCH LINES

See "The Fatal Hour," a picture version of the famous Drury Lane melodrama. Sixty minutes of excitement and adventure.

"EYES OF THE HEART"
(Realart)

Mary Miles Minter Scores in Story of Pathos and Sentiment

WHILE there is not much reality about "Eyes of the Heart," an adaptation of Dana Burnet's story, "Blindness," and it develops in quie a "picturey" fashion, still there is enough sound ingredients to make it acceptable anywhere as worth while screen fare. Particularly strong is it in such elements as pathos and heart appeal—elements by the way which are not sugar-coated to excess. Stories of blind heroes have been fairly successful because of the sympathetic appeal. Now one is presented that offers a blind heroine—which of course makes it doubly effective in creating sympathy. But the story is quite unsatisfactory because the sequences are glossed over and conclusions are jumped at too quickly.

The girl recovers her sight as it is always done in fiction and the development of the character is not always logical. The author or director, or both, have failed to take into consideration the fact that blind people become unduly sensitive—that their ears and fingers would take impressions and keep them—that they are in fact blessed with "second sight" as compensation for their blindness. Yet a party of crooks are able to color her world and make her believe that she is living in a sort of dream land. A noisy, sordid alley is pictured to her as the loveliest street in the world. Not being deaf she would surely gather the correct impression. When her sight is restored the shock of seeing things misrepresented causes a shock which affects her mind. But a title is offered which states that good rest and care will bring about a restoration.

Her gifted fingers are used by an unscrupulous crook to open a safe under the idea that it will give her lover his freedom. When the story is finished an anti-climax is introduced which shows the entire party finding health and regeneration in the country. Miss Minter gives a wonderfully effective portrayal of the blind girl, though her moments when she loses her mind lack keen understanding. Her ability to appear blind by staring into space is gripping in its poignant appeal. There is an abundant note of humor provided by Burton Law as a Jewish figure. It is one of the finest comedy character sketches ever flashed on the screen. The other players are acceptable. The technical side of the picture is well taken care of in matter of lighting and backgrounds. The story would appear more genuine if not so much was taken for granted.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Laura	Mary Miles Minter
Mike	Edward Burns
"Whitey"	Lucien Littlefield
Sal	Florence Midgely
Simon	Burton Law
John Dunn, the landlord	John Cook
Dr. Dewey	Fred Turner
Dennis Sullivan	William E. Parsons
Mrs. Sullivan, his mother	Loyala O'Connor

By Dana Burnet.
Scenario by Clara Kennedy.
Directed by Paul Powell.

PRESS NOTICE—STORY

Mary Miles Minter is the star of "Eyes of the Heart," the Realart picture which comes to the ———— next ————. This is an adaptation of the story, "Blindness," by Dana Burnet, and it affords Miss Minter ample opportunity to display her appealing charm and talent. The story is particularly strong in the elements of pathos and heart interest since its characterization is based upon unselfish devotion. Laura, the part interpreted by the star, is a blind girl who lives with a company of crooks in a sordid environment. Her friends paint the atmosphere in glowing colors and she becomes disillusioned when an operation restores her sight—disillusioned over the white lies which have been told her and the fact that her friends have misrepresented themselves.

Her lover has been arrested and she entertains the nefarious scheme of a crook to open a safe through her gifted fingers, not knowing that she has been engaged in an unworthy enterprise. In the end virtue finds its reward and the crooks are on the road to reformation. The picture carries a strong human note and reveals flashes of rare humor—flashes which are brought forward through Burton Law's keen sense of characterization. The others in the cast also render capable performances.

PROGRAM READER

She had been blind since infancy and she lived in a sordid neighborhood with a party of crooks. They had misrepresented things to her and painted themselves and the drab atmosphere in glowing colors. Then one day her sight was restored and the shock of the realities affected her mind. But she learned to appreciate her friends who had acted for the best. This is the outline of "Eyes of the Heart," the Mary Miles Minter picture which comes to the ———— next ————. It is an adaptation of the story, "Blindness," by Dana Burnet, and is rich in heart interest, pathos, humor, and sentiment. Miss Minter gives a touching performance and her support is entirely praiseworthy.

SUGGESTIONS

You can emphasize the theme and characterization for this picture. Bring out that it is poignant with pathos and heart interest. Stress the fact that Miss Minter gives one of the most touching portrayals of her career. Play up the title. Bring out that it details the adventures of a blind girl who is an associate of a party of crooks. Play up the other members of the cast. Make use of the title in a teaser campaign. The Minter pictures are certainly getting over, so you haven't got to go to any labor in dwelling upon their worth. Simply bring out that Mary Miles Minter comes to the ———— in a picture of youth and sentiment. But by all means stress its appealing pathos.

The Index to The Complete Plan Book

(Continued from page 3816)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual."

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST .....OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—The plot of the picture is good. Good receipts."

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST .....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.
Exhibitor Comment—"Corking ghost story that pleased them all. Played to excellent business throughout week to universally satisfied audiences."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN .....OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY.....SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IF I WERE KING (FOX) WILLIAM FARNUM.....JULY 10
"Costume play with Farnum as a romantic actor."—M. P. News.
Exhibitor Comment—"Big attraction for us—20,500 admissions in first three days." "Six days at a downtown house for its second run in the city. Fair business. Picture, itself, pleases but costume plays are not popular." "Elaborate costume production, butstory drags. Action so slow one loses interest. William Farnum's acting good. Fair box office feature."

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST .....OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST .....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business." "Clever picture which appealed strongly to our patrons. Turned thousand people away Sunday night and did big business for the entire week."
Consensus—"Good picture, good puller."

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST .....AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN.....OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"Played last week and drew about average crowds. Consensus of opinion was that picture was fair." "Not so good as the McLean-May predecessors. Falls down on story, but acting of this popular pair keeps the interest going until the finish. Did fair business."

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST .....SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER.....NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.

LADDER OF LIES, THE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....JULY 17
"Story of woman's self-sacrifice is interestingly told."—M. P. News.
Exhibitor Comment—"A very good picture. Played it two days to average and poor business." "Did very fair business for one week considering the very hot weather." "Fair—nothing to create a sensation." "A competent star with a small cast in a well handled and interesting story. Pleasing to women. Average business one day." "Although this feature seemed to be average in production it played three days to big business."
Consensus—"Average picture, average puller."

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON .....SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over." "Star attracted many, as she has not been out for some time. Picture not one of her best. Fair amount of business." "A good picture to extra big and big business for two days." "A very entertaining picture and brought big crowds to my house."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST.....SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN.....JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.
Exhibitor Comment—"One of the best comedies we have ever had."
Exhibitor Comment—"This is excellent in spots—but there were only a few spots. Played it on the same program with the Pathe release 'Sherry' to big business for two days."

LAW OF THE YUKON, THE (REALART) SPECIAL CAST.....OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS).....OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE.....JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY .....OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA .....JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.
Exhibitor Comment—"A fair picture to extra big business for one day."

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH .....OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON.....AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST .....SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week." "Usual Griffith type. Business picked up every day." "A pleasing picture which brought more than normal business." "Eight-day engagement. Very good business. Griffith name still very valuable."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST.....SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM .....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons." "A pretty good picture but a poor box-office attraction." 'Name of photoplay drew rather large audiences. Star at her best in her emotional role. Business not bad." "The essence of mellow melodrama. No good as an attraction for those who look for plausibility in a photoplay. Glaum displays her usual intenseness. Not a great picture, but one that will make money wherever patrons like thrills. Played to fair business."
Consensus—"Average picture, average puller."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE .....OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI .....NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA.....OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova pictures has affected the box office."
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK..... .....OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"This is a fair picture, its only value being the fact that it was made before." "Medium business." "Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwin. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run." "Wonderful production. Pauline Frederick is at her best. This picture went over extra big, making the biggest week in months." "Great picture. Audiences seemed to like this one very much. Big business during run." "The best work Pauline Frederick has ever done. Picture built for acting more than action."
Consensus—"Good picture, good puller."

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON .....JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.
Exhibitor Comment—"While this seems to be a big picture, its drawing power was very poor."

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL.....AUG. 14
"Probably Russell's best work to date."—M. P. News.
Exhibitor Comment—"The picture is fair and brought the usual audiences."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO.....OCT. 16
"Interesting story of big business and feminine pride."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE .....OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business."
Consensus—"Good picture, good puller."

MASTER STROKE, A (VITAGRAPH) EARLE WILLIAMS.....JULY 17
"Average program offering with bad plot angle."—M. P. News.
Exhibitor Comment—"They didn't seem to like this one. Ran it three days to average business one day and poor two."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simil-

Box Office Reports continued on page 3820

"A BEGGAR IN PURPLE"
(Edgar Lewis—Pathe)

Good Production Given Average Story

IN "A Beggar in Purple" Edgar Lewis has the second story from the pen of Andrew Soutar, his previous contribution being "Other Men's Shoes."

Mr. Lewis has given the feature a splendid production, but his story material is not new and there has been little ingenuity in developing incident that would compensate for lack of originality in the plot. The continuity is also considerably at fault. In sequences the picture has a very considerable appeal. Other scenes, however, are valueless as entertainment and serve no purpose except to provide footage.

The story, however, has heart interest and dramatic moments and a pleasing romance.

It is a touching moment, indeed, as the feature opens to witness the scenes in which a little boy in deep despair goes to a wealthy broker to beg for work in order that he might obtain the money necessary to save his dying mother.

He is cast out by the broker, is stoned by his young son and in his deep dejection goes home to see his mother die and to vow vengeance over her grave—a strong introduction.

Eighteen years afterwards the hero is shown as a leader in the business world fighting his way through every obstacle until his ambition is fulfilled—the breaking of his enemy in the stock market.

The latter scenes are very dramatic and carry a big punch, but the story drags and loses interest from then until the finish, the hero becoming blind.

Edgar Lewis has selected a splendid cast for the principal roles, that of Leonard C. Shunway standing out as a very clever portrayal of a rather difficult part.

But we must not forget to mention that the touches Mr. Lewis has given to the picture, bringing out the value of many scenes whether pathetic or dramatic, are well worth witnessing.—Length, 6 reels.—*Frank Leonard.*

THE CAST

John Hargrave ..... Leonard C. Shumway
Winton, Sr. ..... Charles Arling
Roger Winton, Jr. ..... Stanhope Wheatcroft
Irene Foster ..... Betty Brice
Margaret Carlisle ..... Ruth King
Grogan ..... Stanton Heck
Mrs. Grogan ..... Dorothea Wolbert
Danny Grogan ..... Ernest Butterworth
Calvin Reed ..... Louis Fitzroy
Secretary ..... William F. Moran
Paul Lambert ..... Fred C. Jones
Dr. Sinclair ..... A. B. Millett

Story by Andrew Soutar.
Directed by Edgar Lewis.

PRESS NOTICE—STORY

"A Beggar in Purple," the Edgar Lewis-Pathe photoplay announced as the feature attraction at the ———— theatre for ————, is an adaptation of the famous novel of the same name by Andrew Soutar, who also wrote "Other Men's Shoes," a previous Edgar Lewis success.

It is a story of business men, methods and morals and depicts the sorrow and happiness in the life of a man who was mad for money and revenge. This man had dedicated his life to making another man pay who had done him a wrong. In his desire to obtain his revenge he had fought his way through every obstacle and had won.

But with the fulfillment of his ambition came the revelation that the girl he loved was marrying him for his money and had given her heart to another— to his enemy.

Success, wealth and power were his, but without love he was only a beggar in purple.

Then misfortune came to him and he found a true love that worked a miracle and brought the first real happiness and content he had ever known.

The picture is well produced, is grippping and virile in theme and has been given the splendid support of Leonard C. Shumway, Ruth King, Betty Brice, Charles Arling, Stanhope Wheatcroft and others.

PROGRAM READER

"I swore then that some day, somewhere, somehow, I'd make you pay, and I've done it in the only way it would touch your rotten soul. I've made you a beggar." Thus spoke John Hargrave who had worked and slaved for eighteen years and now had broken his enemy.

Hargrave is the hero in "A Beggar in Purple," the Edgar Lewis-Pathe photoplay which will be shown at this theatre on ———— of next ————.

It has a gripping and virile theme and is an adaptation of the novel by Andrew Soutar, author of the previous Edgar Lewis success, "Other Men's Shoes."

The story deals with men, money and morals and proves that honest, homely virtue is after all the secret of real success and happiness.

The hero in his determination to have his revenge on the men who had been responsible for his mother's death because they had refused him the little help he wanted to work for to save his mother's life had overcome all obstacles, and tasted the bitter joys of vengeance.

But then he found that he had lost love, and, without love, even a king is only a beggar in purple.

The picture is well produced and has a splendid cast.

SUGGESTIONS

This picture might be termed a good average production. Although its story is rather trite it has appealing value and should interest.

Play up the name of Edgar Lewis and mention the fact that he is one of our prominent producers and that he has given this picture a splendid production.

The locale is laid in the small town and the big city and brings in the labor situation again with its threatened strikes and unsettled conditions.

There are also some very strong scenes in and about a broker's office which could be played up to good advantage.

"HONOR BOUND"
(Universal)

Frank Mayo Has Good Material in This One

"HONOR BOUND" is one of the best productions Frank Mayo has ever produced for Universal.

The story which was written by Jacques Jaccard, who also acted as director, has romance, heart interest and dramatic moments and these ingredients are proportioned in such a way that interest is aroused from start to finish.

Attention to detail, both in the arrangement of sets and the selection of exteriors, is another important factor in the production of this feature for which Jaccard should be given credit.

This is especially true when the scenes shift to the tropical regions where naturalness abounds.

In the latter scenes Frank Mayo does some of the best acting of his career, injecting plenty of action into a duel with swords which he has with a native.

The duel is well worth witnessing and shows that the participants know how to handle these weapons and build up the action to a strong dramatic climax.

The star is supported by a strong cast, Edward Coxen giving a splendid portrayal of the "heavy," and Dagmar Godowsky as a wild native girl.

The story pictures the primitive passions as they flourish in the tropics and points out the fact that the white man who goes there with a weak will is bound to succumb to its temptations.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Billy Thorpe ..... Frank Mayo
James Ellison ..... Edward Coxen
Koree ..... Dagmar Godowsky
Santos Cordero ..... Nick De Ruiz
Mary Ellison ..... Irene Blackwell
Claire Vincent ..... Helen Lynch
Geo. K. Vincent ..... Gordon Sackville
Lord Stanlaw Maitland ..... Max Willink
Captain Barnett ..... C. W. Herzinger

By Jacques Jaccard.
Directed by Jacques Jaccard.

PRESS NOTICE—STORY

A colorful story of society and life in the tropics with a fine flavor of romance is offered in "Honor Bound," the Universal feature which comes to the ———— theatre next ———— starring Frank Mayo. Prominent in his support are such favorite players as Edward Coxen and Dagmar Godowsky. The action pilots the characters through series of startling adventures which are presented with full emphasis placed upon their suspensive values. It is a picture of primitive passion as flourishes in the tropics. Unrequited love and pride are the dominant factors which guide the temperaments of the characters.

The tropical sun and climate is too much for one who has not the strength to overcome his temptations. He says to his rescuers that "it isn't the work that makes living so hard here, it's the lack of pretty women—" Then Crash! Through the hatch of the yacht drops a startled beauty like a naked forest nymph. It is this primitive native who supplies the romantic conflict. "Honor Bound" is a picture which moves with plenty of vigor and vitality and color and is rich in attractive backgrounds and atmosphere. The acting is quite on a par with the settings. Jacques Jaccard wrote and directed the feature.

PROGRAM READER

How would you like to be cruising through the tropics and discover a native girl dropping through the hatchway of your yacht, just after you had heard your friend declare that what he missed were pretty women. You would naturally wonder how she came aboard—who she was, and whether you might fall in love with her. This scene is one of the many which will startle the spectator because of the abundant thrills and the picturesque action. The feature is "Honor Bound" and it comes to the ———— theatre next ———— with Frank Mayo and a cast that includes Edward Coxen and Dagmar Godowsky. The picture might be called a colorful romantic drama of life and adventure in the tropics. It offers a very interesting hour.

SUGGESTIONS

If you have been playing the Frank Mayo pictures for Universal and found them well liked by your audiences, then go after his latest, "Honor Bound," and present it at your theatre. He has gained quite a following and the spectator has come to expect a full evening's entertainment whenever he makes his appearance. Bring out that "Honor Bound" is a worthy successor to its forerunners. Tell that it offers a bizarre tale of love, romance and passion in the tropics. Emphasize the picturesque scenery. Distribute stills so that your crowd will be attracted to it. Make use of the title. And catch lines should be exploited around the title. Play up Edward Coxen and Dagmar Godowsky. Your steady patrons will remember the name of the former who is one of the pioneer stars of the screen.

CATCH LINES

"It isn't the hard work that makes living so hard here, it's the lack of pretty women." This was the expression of the young ne'er-do-well who had left civilization behind. What happened? See "Honor Bound."

See Frank Mayo in "Honor Bound," a colorful and dramatic picture of life in the tropics.

Dead Men Tell No Tales

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(Continued from page 3818)

PICTURE BRAND STAR RELEASED PLAN BOOK

taneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business."
Consensus—"Good picture, good puller."

MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.
Exhibitor Comment—"Good picture but brought about the average business."

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JULY 31
"Commonplace story has artistic settings."—M. P. News.
Exhibitor Comment—"They liked this one and it played to big business for one day."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.
Exhibitor Comment—"Opened big and gave entire satisfaction. An agreeable change for our patrons." "Very good action-drama. This pleased those of the audience who liked plenty of rough-and-tumble stuff. Good box-office attraction."
Consensus—"Good picture, good puller."

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST.....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST.....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business." "Only fair picture, but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences." "An average picture, which brought usual business."
Consensus—"Average picture, average puller."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY.....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS.....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box office returns."

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns." "Good picture with fair patronage." "Fine mystery story. Well acted. Business good." "Excellent mystery story. Drew good houses. H. B. Warner puts picture over and is given admirable support by Anne Q. Nilsson." "They liked this one. One day to big business."
Consensus—"Good picture, good puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST.....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PARLOR, BEDROOM AND BATH (SCREEN CLASSICS-METRO) SPECIAL CAST.....JULY 17
"Stage success is rather weak in its screen version."—M. P. News.

PASSERS-BY (BLACKTON-PATHE) HERBERT RAWLINSON.....JULY 3
"Exceptional characterizations lift ordinary story."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds." "This is a good picture and well liked. Drew more than average crowds." "Good business. Usual Talmadge type. Rather clever." "Picture went very big. Drew well every day and was well done in the opinion of many patrons of the theatre." "Held up good for week run. Audiences liked it. Constance always a surefire attraction at this house." "Consider this the star's best. She is popular here and I played to capacity throughout week. A decided improvement on her late pictures." "It is hard to understand the story and the cold beauty of the star does not help it much. Fair business." "Great picture. Star well liked. Played two days to big business."
Consensus—"Good picture, good puller."

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box office."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.
Exhibit Comment—"Great picture. Turned them away at night."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." (East.)

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
"Played it two days to big and average business." "Very fine picture. Did big business. Playing second week." "Did not do as well in its first week as 'On With the Dance.' Will probably only run two weeks." "Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. N. News.
Exhibitor Comment—"Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box-office receipts good, because they wanted to see Fatty in a five-reeler." Fairly good picture, but business not exceptionally good, due largely to the fact that the star has yet to make his reputation as the principal in a feature picture, His fame rests only upon his work in comedy." "This is an average picture but seemed to please the audience."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHIPWRECKED AMONG CANNIBALS (UNIVERSAL) SOUTH SEA ISLANDERS.....JULY 10
"A good production which should interest."—M. P. News.
Exhibitor Comment—"This picture was a riot and a fine box-office attraction." "Only average business. Cannibals do not appeal to women." "Monotonous stuff. Plainly evident most of it staged. Ran week to fair business." "The best box office attraction yet, but it seemed to be a rather poor audience picture." "This is very entertaining and seemed to draw well."
Consensus—"Good picture, good puller."

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SICK ABED (PARAMOUNT-ARTCRAFT) WALLACE REID.....JULY 3
"This lively comedy is a sure laugh-provoker."—M. P. News.
Exhibitor Comment—"An excellent picture which pleased my patrons and gave splendid satisfaction. Played it one week to extra big business every day." "Feature offers Reid one of his best roles this season, and he takes advantage of the many opportunities for funmaking. Bebe Daniels shows real star qualities in the principal supporting role. The picture is well staged and acted and the patrons liked it." "Good—crowded houses all opening day with hot weather." "A regular standard feature. Three days to good business." "This picture pleased in an average way. It did big business for three days, however."
Consensus—"Good picture, good puller."

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on State Fair is believed to have affected business."
Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK.....OCT. 30
"Big from a production and acting standpoint."—M. P. News.

SLIM PRINCESS, THE (GOLDWYN) MABEL NORMAND.....JULY 10
"Normand in kind of role which made her famous."—M. P. News.
Exhibitor Comment—"Just a fair picture to average business for three days." "A good picture to excellent business for one week." "This one was only a fair picture and a fair box-office attraction." "Great picture. Went big." "Good picture. The crowds apparently agree, for they certainly made the box office thermometer mount."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 3821

The Index to The Complete Plan Book

(Continued from page 3820)

PICTURE BRAND STAR RELEASED PLAN BOOK

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST.....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot but lacks action and incident."—M. P. News.

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT.....AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.
Exhibitor Comment—"A fine production. Business better than usual during run." "Plot of picture good. Good houses entire week." "Given a bit of exploitation, this will go over big. Gave special free showing for school childten and 'mopped up' on regular showing. Broke all house attendance records for Saturday show."
Consensus—"Good picture, good puller."

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL.....OCT. 2
"Good production and acting save this one."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES.....AUG 14
"A familiar story in average western."—M. P. News.
Exhibitor Comment—"A fair Western picture; not much shoot-em-'up-up stuff. Average business one day."

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE.....AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.
Exhibitor Comment—"Nothing extra either in business or quality of picture." "This is an entertaining feature and seemed to please the audiences. Business was good during run." "Pleased the majority of my patrons. Average business four days; big business three." "Moore was good in this picture. Business about as usual."
Consensus—"Average picture, average puller."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.

SUDS (UNITED ARTISTS) MARY PICKFORD.....JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played to average ences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture which did fair business."
Consensus—"Good picture, good puller."

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.

THREE GOLD COINS (FOX) TOM MIX.....JULY 17
"Tom Mix scores again in another characteristic role."—M. P. News.
Exhibitor Comment—"Not so much action. Comedy put this one over. Average business for three days."

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST.....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business."

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWINS OF SUFFERING CREEK (FOX) WILLIAM RUSSELL....JULY 3
"Russell in Western will entertain but not thrill."—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" "Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." "The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." "This is a good feature and we had fine business while it was showing."
Consensus—"Good picture, good puller."

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day but average the rest of the week. Ray always in pleasing pictures."
Consensus—"Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST....OCT. 16
"Crude production of familiar story."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences." "My patrons enjoyed this picture. Played it one week to average business."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN.....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well." "A very entertaining and interesting picture which brought more than usual business." "Interesting picture which brought good business." "From a box-office angle this is a very poor picture. Did not draw at all. Just barely enough to keep on through the week."
Consensus—"Good picture, good puller."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"A very good production to extra big and big business for two days." "The best picture Reid has turned out this year. Just packed them in. Looks like some fine advertising was slipped over in this one for a certain brand of truck. Local dealers capitalized on it by putting one of the trucks on the street with mammoth signs on it informing the public that we would show them what the brutes could do." "Up to the usual Wallace Reid standard and drew big crowds."
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business." "Broke house records in ten days' run. Great entertainment."
Consensus—"Good picture, good puller."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns." "An entertaining picture which was only average for the first few days but brought big business the last two days." "Story weak, but well told. Nothing to pull with except producers' name. Business just missed being poor."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—"Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE LIES (FOX) GLADYS BROCKWELL.....JUNE 19
"Story of France in wartimes is strong in plot."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.
Exhibitor Comment—"Pearl White makes hit on her entry into feature field and picture did excellent business." "Not as good business as usual. Many people appeared to think it a serial."
Consensus—"Good picture, good puller."

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.
Exhibitor Comment—"Fine picture, well acted, which did big business partly aided by the presence of Mildred Harris Chaplin."

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature." "One of the most beautiful productions I have played in a long time. Did fair business and all seemed delighted with the picture."
Consensus—"Good picture, good puller."

YES OR NO (FIRST NATIONAL) NORMA TALMADGE.....JULY 17
"Two ordinary stories in one with star playing dual role."—M. P. News.
Exhibitor Comment—"Drew fair patronage. On the whole, was not given favorable press criticism." "Good business; star the drawing card. A fairly good picture." "Stood them up for greater part of seven days run. Norma Talmadge real box office magnet for this house. Audience enjoyed picture." "Very good; two days to big and average business."
Consensus—"Good picture, good puller."

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 16
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average."

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Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

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WILLIAM DEMILLE'S
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"Conrad in Quest of His Youth"
From the novel by Leonard Merrick. Scenario by Olga Printzlau

New Art Film Company presents
DOROTHY GISH
in
"Flying Pat"
By Virginia Philley Withey. Scenario by Harry Carr and F. Richard Jones. Directed by F. Richard Jones.

Jesse L. Lasky presents
ROSCOE "FATTY" ARBUCKLE
(By arrangement with Joseph F. Schenck)
in
"The Life of the Party"
By Irvin S. Cobb
Directed by Joseph Henabery. Scenario by Walter Woods

Famous Players-Lasky Corporation presents
"HELIOTROPE"
By Richard Washburn Child
Directed by George D. Baker
Cosmopolitan Production

A LOIS WEBER
production
"To Please One Woman"

Jesse L. Lasky presents
BRYANT WASHBURN
in
"An Amateur Devil"
By Jesse E. Henderson and Henry J. Burton
Scenario by Douglas Bronston
Directed by Maurice Campbell

WILLIAM S. HART
in
"The Testing Block"
By William S. Hart
Adapted and directed by Lambert Hillyer
Photographed by Joe August, A. S. C.
A William S. Hart production

Thomas H. Ince presents
ENID BENNETT
in
"Silk Hosiery"
By Frank M. Dazey
A Thomas H. Ince production

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Associate Producer
NEW YORK

Paramount Pictures

January

A MAURICE TOURNEUR
production
"THE BAIT"
with
HOPE HAMPTON
By Sidney Toler

Jesse L. Lasky presents
GEORGE MELFORD'S
production
"The Fighting Schoolmaster"
with
Monte Blue
From "The Jucklins" by Opie Reid.

Jesse L. Lasky presents
WALLACE REID
in
"The Charm School"
By Alice Duer Miller
Scenario by Tom Geraghty
Directed by James Cruze

Adolph Zukor presents
BILLIE BURKE
(By arrangement with F. Ziegfeld, Jr.)
in
"THE EDUCATION OF ELIZABETH"
By Roy Horniman. Scenario by Elmer Harris
Directed by Edward Dillon

Famous Players-Lasky Corporation presents
"THE INSIDE OF THE CUP"
From the novel by Winston Churchill
Directed by Albert Capellani
Cosmopolitan Production

Thomas H. Ince presents
DOUGLAS MACLEAN
in
"The Rookie's Return"
By Archer McMackin. Scenario by Agnes Christine Johnston
Directed by Jack Nelson. Photographed by Bert Cann.
A Thomas H. Ince Production

Jesse L. Lasky presents
WILLIAM DEMILLE'S
Production
"Midsummer Madness"
From the novel "His Friend and His Wife"
By Cosmo Hamilton
with
LOIS WILSON, LILA LEE, JACK HOLT
AND CONRAD NAGEL

Adolph Zukor presents
A GEORGE FITZMAURICE
Production
"Money Worship"
By Ouida Bergere
With Dorothy Dickson

Jesse L. Lasky presents
THOMAS MEIGHAN
in
"The Frontier of the Stars"
A Charles Maigne Production
By Albert Payson Terhune

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

February

Jesse L. Lasky presents
ROSCOE "FATTY" ARBUCKLE
(By arrangement with Joseph F. Schenck)
in
"Brewster's Millions"
From the novel by George Barr McCutcheon and the play by Winchell Smith
Directed by Joseph Henabery. Scenario by Walter Woods

New Art Film Company presents
DOROTHY GISH
in
"The Ghost in the Garrett"

Jesse L. Lasky presents
CECIL B. DEMILLE'S
production
"Forbidden Fruit"
By Jeanie Macpherson

Thomas H. Ince presents
DOUGLAS MACLEAN
in
"Chickens"
From the Saturday Evening Post story "Yancona Yillies" by Herschel Hall.
A Thomas H. Ince Production

Famous Players-Lasky Corporation presents
"THE PASSIONATE PILGRIM"
By Samuel Merwin
Cosmopolitan Production

Jesse L. Lasky presents
A CHARLES MAIGNE PRODUCTION
"THE KENTUCKIANS"
With Monte Blue
From the novel by John Fox, Jr.

Jesse L. Lasky presents
ETHEL CLAYTON
"The Price of Possession"
A HUGH FORD PRODUCTION

A LOIS WEBER
production
"What Do Men Want?"

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice-Pres. CECIL B. DE MILLE, Director General
NEW YORK

ARTCRAFT PICTURES

GEORGE H. DAVIS
PRESENTS

JAMES OLIVER CURWOOD'S

ISOBEL

OR "THE TRAIL'S END"

ADAPTED FROM HIS GREAT NOVEL

FEATURING

HOUSE PETERS

AND A NOTABLE CAST INCLUDING

JANE NOVAK

DIRECTED BY EDWIN CAREWE

THE GREATEST BOX OFFICE ATTRACTION EVER OFFERED THE STATE RIGHTS BUYER

TO-MORROW MAY BE TOO LATE

WIRE

RESERVATION FOR YOUR TERRITORY

TO-DAY

GEO. H. DAVIS OR JOE. BRANDT
ROOM 200
1600 B'WAY
N.Y.

JAMES OLIVER CURWOOD'S TRIUMPH
AN ALLURING LOVE STORY OF THE GREAT NORTHWEST

Maurice Tourneur

I have shipped to our branches today a picture that has the sweep of action of "The Birth of a Nation"; a picture such as I have longed for all summer and fall to bear the imprint of Associated Producers; a picture so fine, so big, so powerfully dramatic that it made a group of hardened picture people who watched it gasp for breath.

This picture is Maurice Tourneur's "The Last of the Mohicans," a mighty production. So sure am I of its power and appeal that I make the assertion that if any exhibitor holding a contract now for this production gave up his contract we could sell him over again for fifty percent higher rental than he is now paying for it.

F. B. WARREN
General Manager of Distribution

Los Angeles, November 6.

GEORGE LOANE TUCKER ~ MAURICE TOURNEUR ~ J. PARKER READ JR.
THOMAS H. INCE ~ MACK SENNETT ~ MARSHALL NEILAN ~ ALLAN DWAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ALLAN DWAN
presents

The FORBIDDEN THING

By Mary Mears

Personally directed by Mr. Dwan

Allan Dwan's first production for Associated Producers is an intriguing love story—the story of a girl whose faith in the man she loved was so strong that it survived his marriage to another woman and her union with another man.

In "The Forbidden Thing" Mr. Dwan clinches the hold upon exhibitor confidence that he gained in previous successes. It is the most remarkable accomplishment to date of a producer who is able to coin box office dollars by the depth of his human vision.

GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR.
THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN

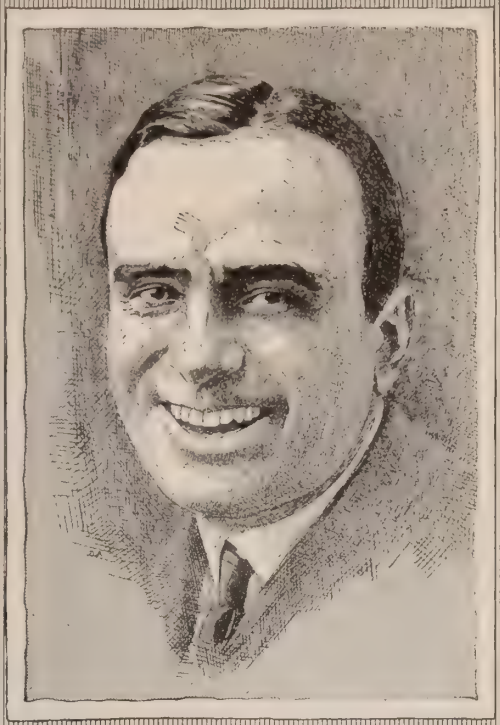
ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

DOUGLAS FAIRBANKS'

forthcoming release

"THE MARK OF ZORRO"



From the "All Story Weekly" Novel
"The Curse of Capistrano" by
Johnston Mc Culley

Directed by
Fred Niblo.

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D. W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

HERE IS THE
FAIRBANKS FILM
THAT WE BELIEVE WILL MAKE
NEW BOX OFFICE HISTORY

"The ceremony of marriage is only a moment of truce in the eternal battle of the sexes."

LOVE!

MARRIAGE!

SEX!

There you have the appeals to which every human being responds.

The picture that meets those appeals is the one that will stir and thrill the multitudes.

THE WILLIAM D. TAYLOR PRODUCTION

THE FURNACE

dramatically depicts a stirring sex-battle.

It would pack the Yale Bowl!

The story is based on the sensational novel by "Pan." The scenario is by Julia Crawford Ivers.

REALART

PICTURES CORPORATION

469 Fifth Avenue

New York City

Monte Carlo in California

Von Stroheim again!
2½ times as much—

HERE, in a small part of Universal City, California, you see a large part of Monte Carlo, Monaco, now being re-created by the magic of Von Stroheim. In the exact center of the picture stands the Café de Paris—opposite, the famous Casino with its towers—and, almost hidden by the latter, the equally well-known Hotel de Paris. In the lower left-hand corner you see, one after another, some of the minor sets, beginning with the Grand Staircase—and a score of buildings and shops made necessary by this huge production. Never has there been another photoplay with such amazing detail, nor has the difference between European and American morals been half so dramatically portrayed. Such a picture will cost you more than usual, but it will also net you more. And your theatre will be the better for it.

Carl Laemmle announces the forthcoming

UNIVERSAL-JEWEL Super Production

"FOOLISH WIVES"

Carl Laemmle
presents
"Outside the Law"
TOD BROWNING'S GREATEST
UNIVERSAL-JEWEL PRODUCTION
starring
Priscilla Dean
Supported by Wheeler Oakman and Lon Chaney

"Capacity houses every day and our fifth Day as big as our Opening"

From Butte, Montana—a long way from Paris—comes this testimonial as to the pulling power of "THE DEVIL'S PASSKEY." Paul de Mordaunt, Manager of the Ansonia, writes:

"I am taking this opportunity of advising you as to the successful run we enjoyed with your attraction, 'THE DEVIL'S PASSKEY.'

"We opened with this feature on Saturday, September 25th for a four-day engagement—and played to capacity houses every day against very strong competition.

"In fact, our fourth day's business was so great that we deemed it advisable to hold it for another day—and found that our fifth day's business was practically as big as our opening.

"It is only upon rare occasions that we think it necessary to write an exchange regarding a production, but we found that 'THE DEVIL'S PASSKEY' was such an extraordinary attraction both from a box-office standpoint and in pleasing qualities, that we feel it is no more than right that you should know about the record-smashing run it enjoyed in our theatre."

Ansonia
Amusement Co.
Butte, Montana

Universal Jewel

NOTE *This is one of the New Quarter-page Ads available for this remarkable production. Order Mat No. 5, price 40c., from your Universal Exchange —or Universal Supply Department, 1600 Broadway, New York City.* **NOTE**

The Biggest Heart Picture of the Generation

DOROTHY PHILLIPS

The Dazzling Star of "The Heart of Humanity" in the Universal Jewel Production de Luxe directed by Allen Holubar

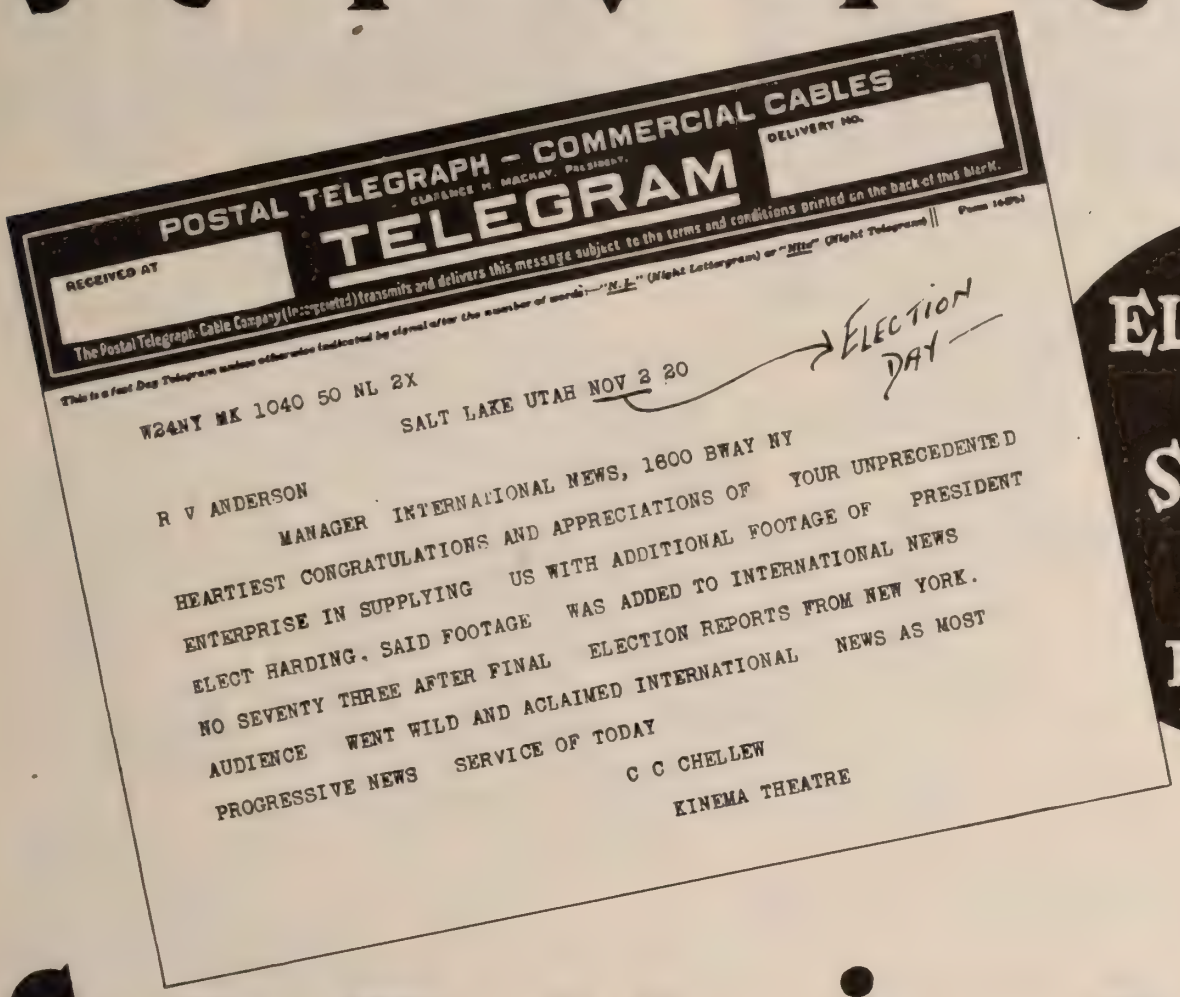
"ONCE TO EVERY WOMAN"

Supported by ••• Margaret Mann the Mother Mine of "The Heart of Humanity" •••••

YOU know that there is nothing so beautifully compelling in Nature as mother-love. Even the word "mother" gives you a thrill. Imagine, then, a picture that is almost sublime in its reverent, forceful and dramatically appealing presentation of the mother-love theme! Here, indeed, is such a picture. It reaches depths of pathos and heights of human feeling seldom found on the screen; it will make you cry, then dry the tear with a smile; it will thrill you with its drama and hold you tight with its suspense. It's worth seeing if ever a picture was—and besides being entertained you'll be happier for having seen it. *Come*—that's all!

NOW PLAYING

S-e-r-v-i-c-e!



POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

TELEGRAM

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→ ELECTION DAY

R V ANDERSON

MANAGER INTERNATIONAL NEWS, 1600 BWAY NY

HEARTIEST CONGRATULATIONS AND APPRECIATIONS OF YOUR UNPRECEDENTED ENTERPRISE IN SUPPLYING US WITH ADDITIONAL FOOTAGE OF PRESIDENT ELECT HARDING. SAID FOOTAGE WAS ADDED TO INTERNATIONAL NEWS NO SEVENTY THREE AFTER FINAL ELECTION REPORTS FROM NEW YORK. AUDIENCE WENT WILD AND ACLAIMED INTERNATIONAL NEWS AS MOST PROGRESSIVE NEWS SERVICE OF TODAY

C C CHELLEW

KINEMA THEATRE

ELECTION NIGHT SPECIAL makes a big hit

S-e-r-v-i-c-e!

INTER NATIONAL NEWS Released thru Universal

WHAT made the biggest hit in your house Election Night? International's *Special Harding and Coolidge Reel* won more applause than your feature—or your serial—or your comedy. *Why not?* You gave 'em what they wanted when they wanted it. That's *Enterprise*—that's *Service*—that's *You* and International—a news-entertainment team that can't be beaten in your town. And you did it all for not one penny's extra cost. That's *Economy!*

S-e-r-v-i-c-e!

J. SHENFIELD and BERT ENNIS present
the thrillodramatic comedy sensation

IT MIGHT HAPPEN

The most unusual screen comedy production ever made, in Five Parts

with

The following tremendous box office qualities:-

JIMMIE, the famous TARZAN LION, a bevy of beauteous BATHING GIRLS, a MONKEY ORCHESTRA that plays real JAZZ.
ETHELDA M. BLEIBTRY, Champion OLYMPIC SWIMMER
and
Smiling BILLY MASON
In a delightful mixup of laughs, suspense, thrills and hair raising action

STATE RIGHT BUYERS

This PRODUCTION because of it's novelty, it's wonderful ANIMAL COMEDIANS, it's LAUGHS and THRILLS, will rival the famous "MICKEY" in BOX OFFICE POPULARITY- "IT MIGHT HAPPEN TO YOU" will be as welcome to the EXHIBITOR and AUDIENCE as the FLOWERS in SPRING

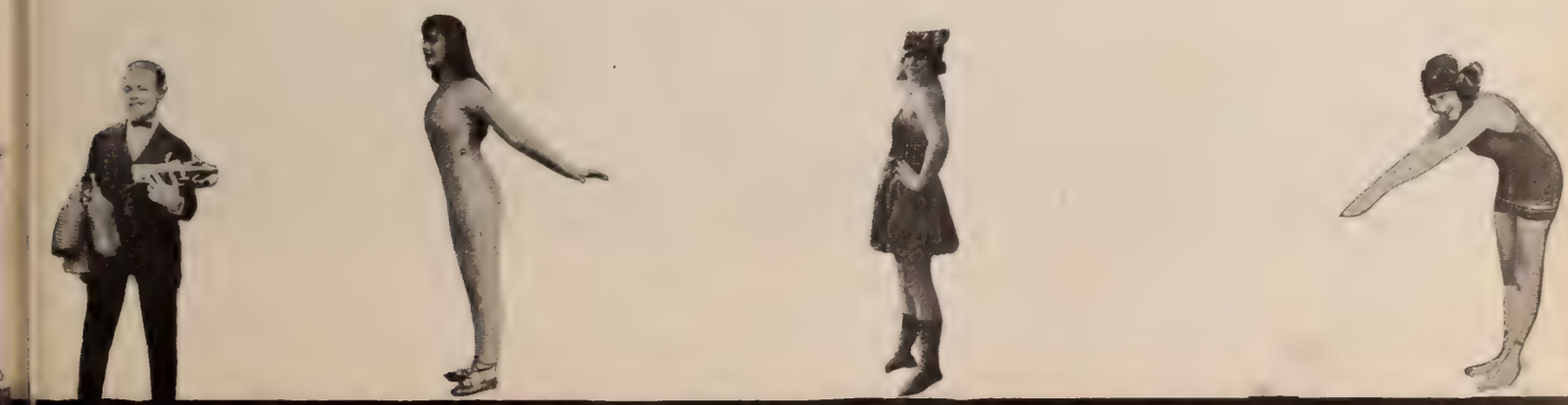
WRITE, WIRE, PHONE S-E ENTERPRISES

"IT MIGHT HAPPEN TO YOU"

S&E ENTERPRISES

"IT MIGHT HAPPEN TO YOU" will make audiences roar with laughter

Written and directed by
AL SANTELL
Animals trained by
WALTER BECKWITH
Produced by ARTCLASS PICTURES CORP.



SUITE 907, 1476 BROADWAY N.Y. CITY — PHONE BRYANT 5730

ASSOCIATED EXHIBITORS

presents

GERALDINE FARRAR

in

THE RIDDLE: WOMAN

Directed by EDWARD JOSE

ATTENTION, EXHIBITORS!

A production made *for* exhibitors *by* exhibitors with their own money has been booked by one of the largest exhibitors,—a man who *knows* pictures,

MR. MOE MARK.

"The Riddle: Woman," shown at New York's Strand Theatre the week of November 7th.

ASSOCIATED EXHIBITORS, Inc.
25 West 45th Street, New York

PATHE
Distributors

Coming

The TAME CAT

AN ARROW RELEASE

"The Trouble Hunter"

"His Jonah Day" "The Backyard"

JIMMY AUBREY COMEDIES

VITAGRAPH

ROBERTSON-COLE

presents

Pauline FREDERICK

in

A Slave of Vanity

from the play "IRIS" by SIR ARTHUR WING PINERO

R-C PICTURES

ROBERTSON-COLE
PRESENTS

PAULINE FREDERICK
in
A Slave of Vanity

From the play "IRIS" by
SIR ARTHUR WING PINERO

A beautiful woman, carried by her love of luxury to the brink of ruin, battles for simpler, happier days through scenes of tremendous force—scenes which give the screen a new Frederick rising gloriously above her achievements of the past. - - - - - -

R-C PICTURES

The Greatest Sea Picture Ever Filmed

"I Say There Is No God!
Here I Stand. Let Him Strike!"

Conqueror of the storm, tyrant of his ship, stronger than three men and harder than steel was Black Pawl—but there was a Force that broke him in the end.

In the arms of those who loved him through it all he died, humble at the last, with his face turned to the Light. A tremendous climax to a great picture.

REGINALD BARKER'S
PRODUCTION OF

GODLESS MEN

ADAPTED FROM THE WIDELY READ STORY
"BLACK PAWL" BY BEN AMES WILLIAMS
SUPERVISED AND DIRECTED BY

REGINALD BARKER

PRODUCED BY GOLDWYN PICTURES CORPORATION

A GOLDWYN PICTURE

A REVIEW LIKE THIS APPEARS BUT ONCE IN A MOTION PICTURE ERA

MOST conservative of New York newspapers, the Times, links this production with the first motion picture.

Twenty-four cameras were required by Muybridge to picture a running horse.

Fourteen cameras, including slow motion, were used to make this the greatest film record in history.

BUT THERE HAS NEVER BEEN A FILM ACCOMPLISHMENT TO EQUAL IT

E.W.Hammons Presents

"THE RACE OF THE AGE"

MAN O'WAR'S VICTORY

IT has broken records everywhere at its premier at the Strand in New York and Brooklyn, Grauman's in Los Angeles, Adams in Detroit, Walnut in Cincinnati, Strand in Dayton, America in Denver—the country over.

For it is the greatest motion picture ever made—far more than the record of the most notable horse race in history—a thrilling, pulsing, dramatic spectacle that will bring cheers from every man, woman and child.

Released by
EDUCATIONAL FILM EXCHANGES, INC.
729 Seventh Ave. New York

The New York Times.

THE SCREEN

When Edward Muybridge, more than forty years ago, arranged a battery of twenty-four cameras so that their plates would be exposed as a horse ran in front of them, and thereby obtained the first photographic record of the various positions of a running animal, he did not know that in this year 1920 the great Sir Barton and the greater Man o' War would race on the Windsor track in Canada and that fourteen motion picture cameras, developed largely as a result of his experiment, would record the exciting contest for spectators in the Strand Theatre on Broadway and in other theatres all over the world. It does not seem going too far to say that an epoch of motion picture history is marked by Muybridge's twenty-four plates and the 2,000 feet of film at the Strand this week.

But popular interest in "The Race of the Age," as the picture is called, will not be in its historical significance but in the picture itself, and in comparison with it most movie melodramas with their labored efforts to thrill will seem like so much blank and wasted film. Those who see "The Race of the Age" will have many of the sensations of those who went to the Windsor track, and they will see the race itself better than many who were there, for few, if any, seats offered the clear and continuous view of the horses that has been obtained by the cameras, whose separate reels have been assembled in one length of film.

The high, exciting moment of the picture comes when the two horses are shown making the complete circuit of the course. The cameras within the circle followed them around, so that one may see them as they pull apart and draw together in their dash for the finish line. And the pictures are so distinct that the movements of their legs, their rhythmically yet rapidly changing positions, and the figures of the jockeys on their backs are at all times clearly visible. It is this scene that makes "The Race of the Age" a masterpiece of motion picture work. It was this scene that filled the Strand with shouts yesterday afternoon and gave every one the impulse to leap to his feet.

The rest of the picture is not so exciting, though some of it has thrills, and most of it is interesting. Details of the preparation of the horses for the race are shown, there are good close-up views of the two thoroughbreds, and practically all of those associated with the race as owners, jockeys, trainers, judges and track workers are pictured. Some of the scenes are merely footage, used, no doubt, to pad the film so that it will be sufficiently long to be run as a "feature," but no one minds this much in a picture of such horses in such a race.

Additional interest is given to the film by pictures made with the slow-motion camera, which reduces speed to about one-eighth of normal, and so brings out the smoothness and grace of the racers and countless details of their movements missed by the unaided eye. The only regret is that there are not more of these slow-motion pictures in "The Race of the Age." There are only brief and inadequate bits of them, and they do not show the stride and steps of Man o' War as one would like to see them. Those who have used the slow-motion camera for this and other subjects do not seem to have realized its possibilities. They have not taken advantage of lighting and background to give their pictures the clearness and relief they should have, and they have photographed only a few of the almost limitless number of available subjects.

All this, however, is more or less beside the point now because the circumstances of the race between Sir Barton and Man o' War probably restricted the use of the slow-motion camera, and, though one may regret that the picture does not include more slow-motion pictures, even if they could not have been made under the most advantageous conditions, there yet remains the race itself—and this is enough for any one.

The pictures were made under the direction of Major J. W. O'Mohoney for the Educational Films Corporation.

PRODUCERS!!

Did you read the "Ad" of JACKSONVILLE'S offer to the MOTION PICTURE PRODUCERS on this same page of last week's issue of M. P. News

AND

Did you study the Map on the opposite page?

If you didn't

It will pay you to get last week's issue

—— o ——

Jacksonville business men are in earnest about making the city the third largest producing center in the U. S. A.

A Committee of five prominent citizens, consisting of the Mayor, a retired Newspaper Publisher, a President of a Utility Company, a President of a Department Store and a Prominent Architect supported by a committee of all Civic bodies have taken upon themselves the responsibility of working out this plan.

They have interested local financial men to go 50-50 with outside capital.

—— o ——

Now is the psychological time to Establish

THE THIRD PRODUCING CENTER WITHIN THIRTY HOURS OF YOUR EXECUTIVE OFFICES

But Jacksonville cannot do this without the cooperation of the producers

We want to hear from Producers who would take stock in such a plant

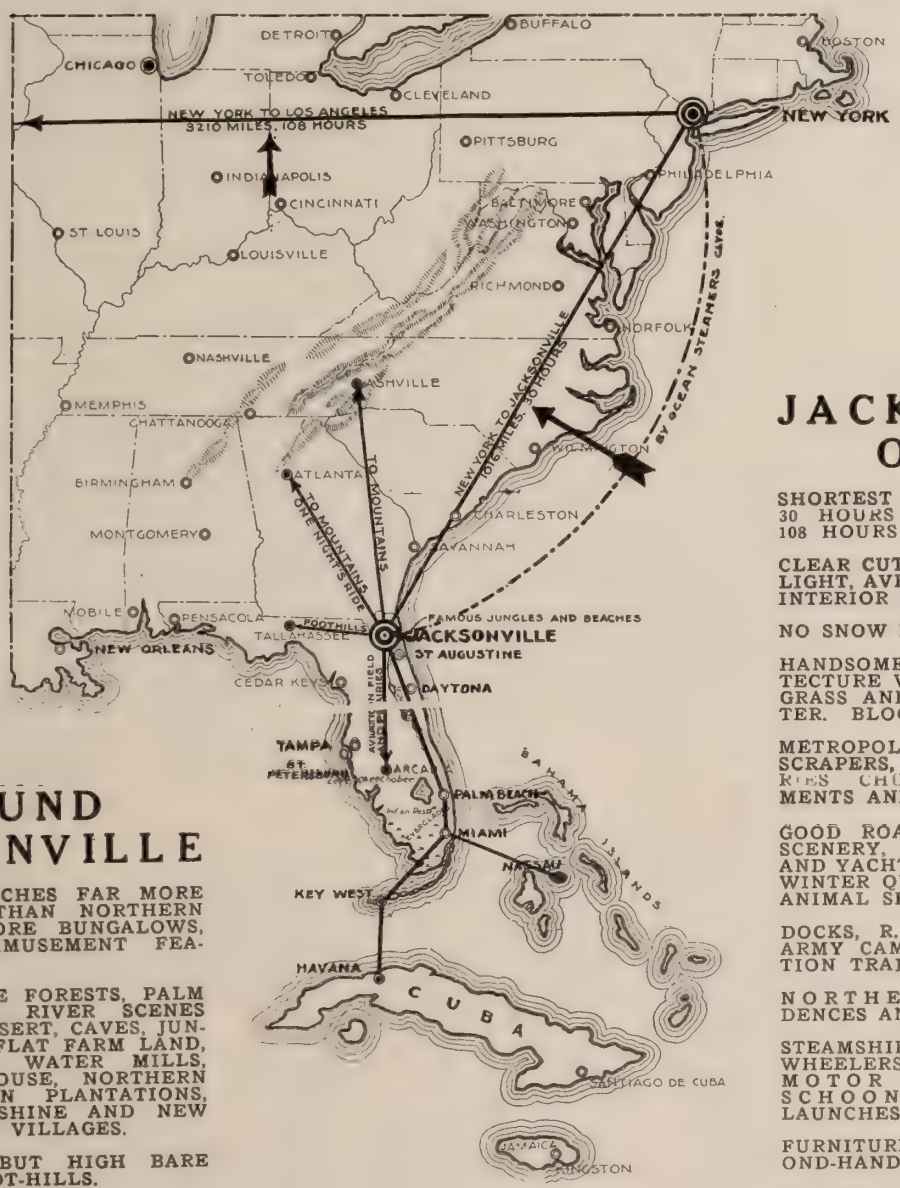
AND

We want to hear from a real big man who has the financial backing and confidence of such producers and others and can bring them all together for such an undertaking. With such a party we will co-operate.

By order of the
MOTION PICTURE COMMITTEE
of the Jacksonville Chamber of Commerce
W. R. CARTER, Chairman

WHY JACKSONVILLE, FLORIDA IS THE LOGICAL PLACE FOR SOUTHERN HEADQUARTERS FOR PRODUCERS OF MOTION PICTURES

"Jacksonville, the Third Motion Picture Producing Center"



AROUND JACKSONVILLE

WHITE SAND BEACHES FAR MORE ATTRACTIVE THAN NORTHERN BEACHES. SEASHORE BUNGALOWS, HOTELS WITH AMUSEMENT FEATURES.

LARGE OAKS, PINE FORESTS, PALM HAMMOCKS, NILE RIVER SCENES WITH AFRICAN DESERT, CAVES, JUNGLE, HILLY AND FLAT FARM LAND, ORANGE GROVES, WATER MILLS, FALLS, LIGHTHOUSE, NORTHERN FARMS, SOUTHERN PLANTATIONS, MOUNTAIN MOONSHINE AND NEW ENGLAND FISHING VILLAGES.

NO MOUNTAINS—BUT HIGH BARE AND WOODED FOOT-HILLS.

JAPANESE, CHINESE, ITALIANS, GREEKS, SPANIARDS, CUBANS, MOONSHINERS, LUMBER-JACKS, COWBOYS, FISHERMEN, SOLDIERS, BIG LEAGUE BASE-BALL TEAMS.

ONE NIGHT'S RIDE FROM JACKSONVILLE TO MIAMI, PALM-BEACH, OR KEY WEST, OR TO MOUNTAINS IN GEORGIA, OR MOUNTAINS NEAR ASHVILLE, N. C.

ONE NIGHT AND A DAY TO CUBA. TWO NIGHTS AND A DAY TO JAMAICA.

JACKSONVILLE OFFERS:

SHORTEST ROUTE FROM NEW YORK. 30 HOURS TO JACKSONVILLE; 108 HOURS TO LOS ANGELES.

CLEAR CUT LIGHT, 272 DAYS OF SUNLIGHT, AVERAGE DURING YEAR, TWO INTERIOR STUDIOS FOR DARK DAYS.

NO SNOW NOR ICE.

HANDSOME HOMES OF EVERY ARCHITECTURE WITH SPACIOUS GROUNDS, GRASS AND TREES, GREEN IN WINTER. BLOOMING FLOWERS.

METROPOLITAN BUILDINGS, SKY-SCRAPERS, MODERN DEPOT, FACTORIES CHURCHES. CLUBS, TENEMENTS AND ALLEYS.

GOOD ROADS BORDERED BY FINE SCENERY, GOLF LINKS, COUNTRY AND YACHT CLUBS, ZOO, CITY PARKS, WINTER QUARTERS FOR CARNIVALS, ANIMAL SHOWS, AND CIRCUSES.

DOCKS, R. R. SHOPS, SHIP YARDS, ARMY CAMP, PULLMAN & OBSERVATION TRAINS.

NORTHERN SMALL TOWN RESIDENCES AND ATMOSPHERE.

STEAMSHIPS, RIVER BOATS, SIDE-WHEELERS, MILLIONAIRE YACHTS, MOTOR BOATS, SAILING BOATS, SCHOONERS, HOUSE BOATS, LAUNCHES, DUGOUTS, CANOES.

FURNITURE "PROP" HOUSES, SECOND-HAND STORES.

SOCIETY RIDING SCHOOL, THOROUGH-BRED HORSES, AND FOX HUNTERS, OCEAN, LAKES, RIVERS, PONDS, CREEKS, SPRINGS.

FULL FORCE OF MINOR CHARACTERS, COMEDIANS, CAMERAMEN, ASSISTANT DIRECTORS, STAGE CARPENTERS, 2000 EXTRAS, HOTEL AND CABARET LIFE SECOND TO NONE.

CO-OPERATION BY PRESS AND CHAMBER OF COMMERCE.

UP-TO-DATE STORES.

William Fox Presents

THE FACE AT

Stupendous Dramatic

by MAX

Author of "Cheating Cheaters", "Eyes of Youth"

Scenario by Edward Sedgwick ~ Direction by Richard Stanton

Book this!
It's a cleanup!
No picture of the
decade has carried
such a punch!
Your box office
will record
it!

YOUR WINDOW

Production of Modern Life

MARCIN

'The House of Glass' and other notable stage successes

Fox Entertainments

SCENES OF STRIKING BEAUTY—
EFFECTS IN LIGHT AND SHADOW—
THE REALISM OF TRUE NATURE—

ALL ARE BECOMING CONSTANTLY LESS DIFFICULT THROUGH THE USE OF

SUN-LIGHT ARC

The directors who are testifying to this statement are those who are most enthusiastic over their profession.

Just as directing is more than casting, so the harnessing of such a tremendous force as light is greater by far than the grinding of film.

In those screen successes that are netting thousands upon thousands of dollars in profits, "seeing it in the mind's eye as it will look on the screen" has been the determining factor.

And the biggest element has been and always will be—CORRECT LIGHTING.

SUN-LIGHT ARC

offers you a certain, inexhaustible supply of steady, highly actinic rays, under complete and instant control.

If you need Sun-Light and must use artificial light, in the studio or outside, use the lamps which alone give 100,000 candle power of pure photographic light, at a price approximately eighty per cent below the cost of other sources of light necessary to obtain the same results.

The New SUN-LIGHT ARC MOTOR GENERATOR units provide sufficient current to operate three Sun-Light arc lamps for an indefinite period or five Sun-Light arc lamps for a limited time.

With an equipment of SUN-LIGHT ARC lamps and SUN-LIGHT ARC Motor Generating unit you can have SUN-LIGHT WHEREVER, WHENEVER YOU WANT IT.

Put your Lighting and Power supply problems up to us. We will gladly help you solve them.

SUN-LIGHT ARC CORPORATION

NEW YORK CITY
218 WEST 48th STREET
TEL. BRYANT 4468-69

C. G. NESBITT
EASTERN SALES MANAGER

LONDON, PARIS, MILAN,

J. JUSTICE HARMER
PRES—GENERAL MANAGER

PRESTON R. BASSETT
CHIEF ILLUMINATING ENGINEER

LOS ANGELES
1735 HIGHLAND AVENUE
TEL HOLLYWOOD 577676

FRANK ELLIOTT
WESTERN MANAGER

SYDNEY, RIO DE JANEIRO, BOMBAY

NOTICE:

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All infringements will be promptly and vigorously prosecuted.

SUN-LIGHT ARC CORPORATION,
(Signed) J. Justice Harmer,
President.

TOM TERRISS
676 RIVERSIDE DRIVE
NEW YORK

TELEPHONE AUDUBON 7296

October 30, 1920.

J. Justice Harmer, President,
Sun-Light Arc Corporation,
218 West 48th Street, New York, N. Y.

Dear Sir:-

With the forthcoming release of my latest production- "DEAD MEN TELL NO TALES" so near at hand, I feel I cannot let the opportunity pass without writing my appreciation of the invaluable assistance rendered me by your "SUN-LIGHT ARCS."

The Vitagraph Company consider this picture the greatest production they have owned since their entrance, many years ago, into the Motion Picture industry.

This is a very broad statement; made even more so by the fact that the greater part of the interior settings were photographed away from the studio. By this, I mean that we rented an ancient estate on Long Island with a large, empty house, furnishing the same throughout with appropriate antiques and furnishings, and photographing therein at least four-fifths of our interior scenes.

I may add this would not have been in any shape or manner possible without the valuable assistance of your SUN-LIGHT ARCS. I also wish to forcibly emphasize the fact that it was possible for me to obtain both inside and outside scenes, also daylight and nightlight effects, and with your concentrated mirror I procured many novel effects in shaded portions of the grounds outside.

I am willing to state with authority that with the aid of two of your SUN-LIGHT ARCS and other accessory lights, it is possible to take a picture without having recourse to any studio whatsoever.

The importance of this statement will be realized when one considers its relation toward keeping down one of the most serious items of overhead expense- that is, THE STUDIO-with its manifold expenses.

It seems to me that if other producers would take advantage of this fact, many pictures could be made at a great deal less cost, with a tremendous saving in both time and labor.

Again, I wish to thank you for your splendid co-operation which has helped make the wonderful success, "DEAD MEN TELL NO TALES," and, in conclusion, feel bound to remark that there are yet many additional lighting effects which can possibly be obtained through the medium of your remarkable lights.

With sincere appreciation, I beg to remain,

Very truly yours,

Tom Terriss

J. Parker Read Jr
Presents

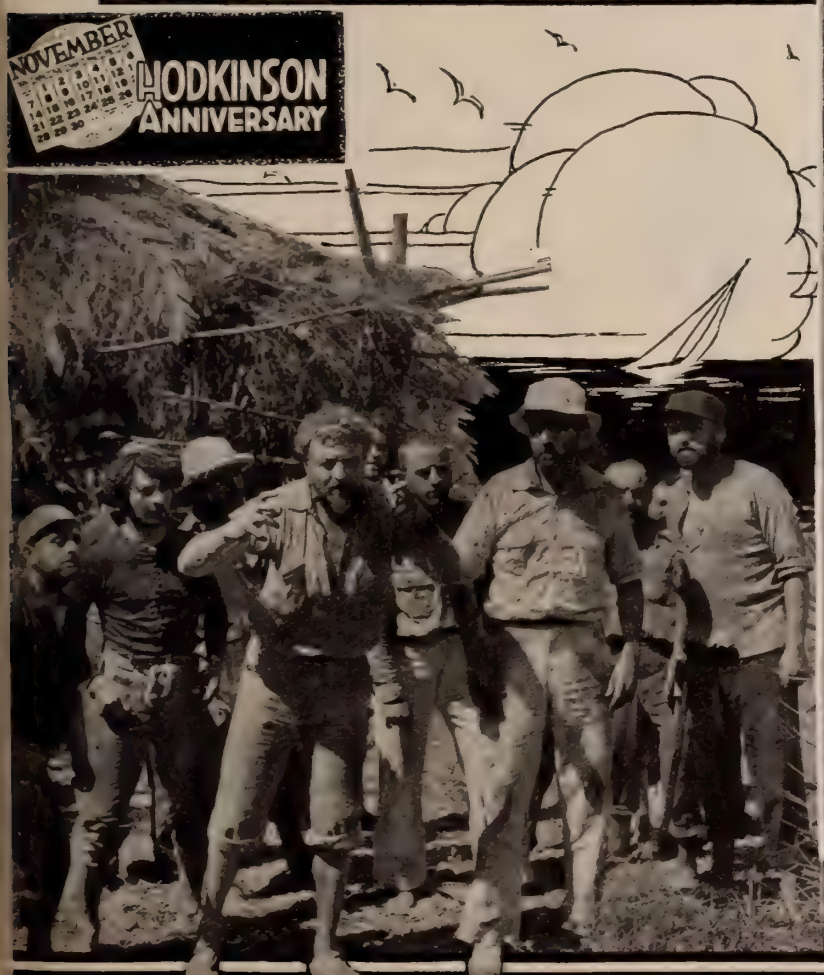
HOBART BOSWORTH

in

THE BRUTE MASTER

from the Story by Mrs. Jack London

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ *Exchange, Inc.*



Bosworth Again

—and better than before!

The forceful personality of Hobart Bosworth dominates throughout a powerful, colorful story.

The swing and surge of the surf is in it and the blazing, star-lit glory of tropic nights.

Strong men struggle for a woman's favors and a woman's love—and the best man wins.

He was splendid in "Behind the Door" and "Below the Surface,"—and he's better by far in this.

And Anna Q. Nilsson, starred and co-starred in a thousand past successes, was never more appealingly beautiful.

WEST COAST EDITION

INDEPENDENT FILMS ASSOCIATION NEWS

VOL. 2. NO. 1 LOS ANGELES, U. S. A.

A SCREEN MIRACLE

NEAL HART'S SECOND BIG PICTURE SKYFIRE

A story of the Far North, in the region of the Northern Light. Neal Hart, in this picture, is the only person to successfully reproduce this wonderful effect on the screen

LEO WHITE'S NEW COMEDIES SURE TO KNOCK 'EM CUCKOO

Leo White, Pinnacle Comedy star, unquestionably has dealt the American public a joy haymaker.

Working on his second distinctively different comedy, Calumet productions, starring Mr. White, announce openly and with unqualified decision that Pinnacle Comedies are slated to stir the whole world.

Leo White is a type of funster that the film fans have not as yet had the supreme pleasure of seeing. His comedies contain absolutely new, electrifying comedy, a happy blend of high-class semi-slapstick, or, as Mr. White himself expresses it: "Slapstick with a reason."

Leo Hard Worker

Mr. White is an indefatigable worker. He radiates new ideas and electric spark gags. His stuff should go over with a rumble that will be heard from Argentina to Nova Scotia.

For the third comedy, a revolutionistic idea has been agreed upon that is certain to smash all precedents in comedies. The plan of action for the third comedy is so rare and sure-fire that it has been decided not to make any mention of it until the proper time, but the exchange men and exhibitors may rest assured that every Leo White comedy released will be a new idea, with a new star bound to set the world talking, and keep it murmuring for a long, long time.

Many hilariously funny situations are obtained from the Damfool Twin scheme, the twin falling for Leo's spontaneous line of action and creating a continuity of laughter.

Leo White said:

"The first comedy I made exceeded my wildest expectations. I hoped and worked, and I was always sure that I would give the people a knockout, but now I cannot, without apparent superegotism, tell you how successful we have been in making the first comedy.

Second Comedy Bearcat

"And when I say that the second comedy will surpass, at least in action and funny situations, the first, you may think I am over enthusiastic. But I am not. We have comedies, psychologically funny comedies, that FIT, just where the American people want them to fit, and STICK."

Ollie Moore, general manager of Calumet Productions, making the Leo White comedies, said:

"I am agreeably surprised. I anticipated real stuff from Leo White, but we have whirlwind stuff. Every comedy we send East will be a greater smash, all the way across the boards. I am completely sold that we have THE comedies."

"The Jazz Cafe"

Mr. White was in the midst of making his second comedy when this was written. A working title, "Jazz Cafe," has been selected. After finishing the second comedy, which should be about the first of November, Mr. White will rest for several days, taking Mr. Eagon and Mr. Martin with him into the mountains to frame the third comedy.

A possibility that the fourth comedy will be a riotous burlesque on some widely known play or opera is under consideration.

[STUDIO SALVE]

C. M. Giffin, the fast trotting studio manager for Pinnacle, wins the silk-lined bath tub with this one: Giff was caught with his fliv without gas and only 20 pennies to his name, 20 miles from L. A. He braces a garage man, gets 10 gals. without exploiting a cent, and gets in o. k. Heading for this item should be: "Giff comes home on his own gas."

WHADDYEMEANGAS?

Casey, the high voltage technical boss, reports that three electricians and two property men slept all night last week on the great cabaret set used in the second Pinnacle Comedy. Casey says the men were victims of environment; that they couldn't get away from the action of prohib. days.

TWOUPANDTHREEDOWN

NEAL HART FACES DEATH TO OBTAIN THIRD BIG PICTURE

The heart of Death Valley—a land of eternal waste that no man ever crossed and lived—will be the center of action in the third super production released by Pinnacle Productions, Inc., through Independent Films Association, featuring Neal Hart, outdoor star extraordinary.

A stupendous story of the colossal desert—a story never before told on the screen—a story in which Neal Hart will lead a sterling cast into the barrenness, where they will take their chances with fate, to make the greatest desert picture ever conceived of.

Neal Braves Fate

Neal Hart returned October 25 from the heart of Death Valley, full of enthusiasm over his third production. He had penetrated the very bowels of No Man's Land against the strongest opposition by his management, who feared for his safe return. None could persuade Mr. Hart to pass up Death Valley, where he found his great reward in unprecedented picture possibilities. He took the great chance of invading a country no white man ever crossed. He had made arrangements with the oldest and most cunning and crafty Indian guide in the West, and this Indian piloted Mr. Hart in and out of the jaws of death.

"I never consider myself in any danger or inconvenience when it is necessary to get something new for the exchange men and exhibitors," Neal said upon his return.

Gets "Something New"

"I realize the possibilities for something new in going into this land of mystery and death," Neal continued, "and will head the first picture company that has ever filmed the mystic wonders in the heart of Death Valley."

Neal Hart added that he, personally, guaranteed wonderful photography and scenes and action never before exemplified by the motion picture camera in his third great picture. Milton Moore, who photographed the miracle of showing the Aurora Borealis (or Northern Lights) in Mr. Hart's second super production, "Skyfire," will go with the expeditionary film forces into Death Valley to do the camera work in Mr. Hart's next wonder picture.

The troupe of actors and actresses to be used in the third Hart picture have all been carefully selected by Mr. Hart himself. Neal said that he used the utmost care in choosing his cast, for the reason that they must all know the chances they are taking by penetrating Death Valley, and further that they must be physically able to stand up against Death Valley, which means living by a small water hole, in a camp that has no conveniences, and every chance that a false step will be the end.

Published in the interest of
INDEPENDENCE
By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg. Chicago
Kenneth L. Eagon, Editor
6040 Sunset Blvd.,
Hollywood, Cal.

OUR "CUPID" PICKETT SIGNS UP FOR LIFE

Ingram Bragg Pickett, better known to the film hounds of Hollywood as "Cupid," who has been playing some important character bits in Pinnacle Comedies as "the big bird," was married last week to "the girl of his dreams," Miss Ray Violette Gwin, Los Angeles society girl. "Cupid" will go right on making comedies for Pinnacle and says he expects to get more laughs than ever now.

The World will Gasp with joy at

BLANCHE WHITE

LEO WHITE

IN

PINNACLE COMEDIES

LEO WHITE

ACE IN THE HOLE

Jazz and Janes

12 RIB ROCKERS

Watch for No. 2

Fun and Frolic

One Every Two Weeks

Book Now!

VERSATILE DOUBLE

CUPID

Restless Rummies

DISTINCTLY DIFFERENT

COMEDY CLEANUP!

THE FIRST KNOCKOUT BY CALUMET PRODUCTIONS, Inc.

PINNACLE PIPPIN

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - Gen Mgr
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION

VOL. 2 No. 1. EXPLOITATION SECTION

A WORM--AND ITS UNBELIEVABLE TURNING

The Most Despised Factor in the Film Industry Has Become Its Very Salvation, Thanks to Exhibitor Support

IMPORTANT—The independent demand NOW is amazing. Think what it WILL be! The Association has studied, tabulated, analyzed—and is now a wide open door of invitation to all who can produce films! Write for facts and figures.

IF ANYONE had told you a few years ago that the reforms so badly needed in the film industry were destined to come about through the growth and development of the STATE RIGHT FIELD, you would have laughed with a loud and raucous snort.

State righters were then hanging on by their toe-nails, glad of the crumbs that fell to them in the way of occasional bookings.

The majority of them operated with desk room only, and many traveled about the country like peddlers, carrying film and paper along like packs on their backs.

The only reason theatre men patronized the independent dealer was to get a *lower rental price* than the program exchange would make.

Some of the independent dealers fell by the wayside, while others, adding to their stock of state right pictures, remained in business and opened offices. Outside of the usual supply of paper and accessories, no exploitation service was even thought of, much less practiced. They bought pictures just as *cheaply* as possible.

The whole result, as everybody knows, was to cheapen the independent market and *discourage production.* No producer was foolhardy enough to put good money into a picture or a series of pictures built especially for the state right field, because he well knew he would find it next to impossible to get out of that field a profit that would warrant him in making more pictures. *It was even doubtful if he would be able to get his money back.*

So the independent market languished.

No systematic exploitation—no releasing series on which to build cumulative advertising force—no regular source of production supply—only cheap, inferior pictures, most of which were the *rejected waste product* of the program people—meager bookings.

However, the exchange men continued their uphill fight. They stuck it out—or, at least, the best ones did.

Gradually they became established in their territories. And the exhibitors began to realize that there were a great many business advantages to be had in dealing with the state right exchange man who had become a fixture in his territory, knew conditions, was always able to estimate FAIR RENTAL PRICES for every locality, and was able to make very promptly all adjustments growing out of faulty service or errors of any sort, being the proprietor of his own business and lord high executioner of the check book.

Theatre men are today wide awake to these business advantages which the independent exchanges offer.

Their increasing demands for more and more attractions from the state right dealers have encouraged the latter to buy better and bigger productions.

Today the independent exchanges are paying *more than ever before* for pictures of merit and assured box office value.

Production for the independent market has naturally taken a most decided spurt. Money is pouring into the coffers of producers on the west coast, and is going into the manufacture of films that will enjoy prompt and profitable release throughout the United States and Canada and in the foreign field.

Thus has come about the BIG CHANGE that has brought to the exhibitors the most efficient and profitable film service they have ever been able to get, together with *freedom from the evils and abuses of the program companies.*

It has brought to the independent exchange man increasing financial reward for his efforts, as a result of which you will find in each territory a lineup of square-shooting, energetic, thoroughly responsible fellows, bosses of their own complete and well equipped exchanges, who possess a first-name acquaintance with their exhibitor friends, and enjoy the confidence and respect of the business world.

THESE INDEPENDENTS ARE DOING THE BIG FILM BUSINESS OF TODAY.

The independent market, with its quick cash turnover and efficient buying and selling methods, gives to the producer an immediate outlet and *a reward in keeping with quality.* To the exhibitor it gives a direct, effective service and film rentals that are shorn of any share of the *enormous distribution overhead* which the program exchanges have always had to collect from the theatres.

The exhibitor gets a better picture at a lower price.

The developments now in progress in the independent field are of vital interest because they point the way to the evolution and salvation of the film industry.

WHO'S WHO AMONG THE INDEPENDENTS

If you should be journeying through any part of Oklahoma, Arkansas or Texas and should happen to ask some theatre man to tell you about Lou Pellerin, he could do it in three words—"HE KEEPS FAITH."

L. T. PELLERIN

"Pell" didn't gain that highest of all ratings in a week, or a month, or a year. He got it by telling 'em, year after year, the plain, unvarnished truth about the pictures he sold 'em—when they were good and when they were rotten. He got it by getting the films to 'em on time and in good shape. He got it by quoting right prices. He got it by putting himself in the other fellow's shoes—and acting accordingly.

Exhibitors go out of their way to do business with L. T. Pellerin.

He is the head of the R. D. Lewis Film Co., with headquarters at Dallas, Texas, and branches at Oklahoma City, Okla., and Little Rock, Ark.

EXCHANGES IN TWO TERRITORIES SIGN PINNACLE COMEDIES

Franchises for distribution of Pinnacle Comedies, starring Leo White, have been closed this week with Reiben Film Corporation, of New York City, and Standard Film Corporation, of Kansas City, Mo.

These Comedies will be released, beginning December 1st and every two weeks thereafter. The first release will be "RAZZIN' THE JAZZ."

EDDY ECKELS

He planned and organized the Independent Films Association, which today has its distributing branches in every section of the country, and offers immediate release to the producer of high class films.

He has been a dynamic factor in the Big Change which has come about in the independent field.

He has inspired the production of bigger and better pictures for the state right exchanges by showing that such pictures could be handled with profit to all concerned .

He believes that through the independent movement, film production and distribution can be placed forever on the basis of sanity and sound business principle.

MEMBERS OF INDEPENDENT FILMS ASS'N

KEY CITY	EXCHANGE	ADDRESS	EXECUTIVE
† Albany	Gardiner Pictures Inc.	4 Clinton Ave.	C. A. Taylor
* Atlanta	Pearce Films	146 Marietta	Gene Pearce
† Birmingham	Queen Feature Service	Potter Bldg.	W. S. Bell
* Boston	Major Film Corp.	54 Broadway	E. J. Farrell
* Buffalo	Dooley Exchange	338 Pearl St.	Howard F. Brink
† Buffalo	Gardiner Pictures Inc.	257 Franklin St.	T. R. Gardiner
*† Chicago	Ill. & Ind. Film Ex.	63 E. Adams	A. Lowy
* Cincinnati	Fine Arts Film Ex.	310 Film Bldg.	L. W. Foster
*† Cleveland	Warner Attractions	Erie Annex	Dave Warner
*† Dallas	Lewis Film Co.	1913 Commerce	L. T. Pellerin
*† Davenport	Magnet Film Co.	418 Harrison	C. C. Bridwell
* Denver	Arrow Photoplays	1753 Welton	B. M. Shooker
*† Detroit	Ind. Master Films	105 John R.	W. B. Seifert
* Kansas City	Federated Film Ex.	Film Bldg.	Al. Kahn
†Kansas City	Standard Film Co.	12 E. 17th St.	F. J. Warren
† Little Rock	Lewis Film Co.	1114 Markham	E. R. Slocum
* Los Angeles	Co-Operative Film Ex.	730 S. Olive St.	Floyd St. John
* Louisville	First Nat'l. Ex. Ct.	Nat. Theatre Bdg.	Fred Levy
* Milwaukee	First Nat'l Ex. Ct.	Toy Bldg.	H. J. Fitzgerald
* Minneapolis	First Nat'l Ex. Ct.	Loeb Arcade	J. F. Cubberly
* New Orleans	Pearce Films	608 Canal	Gene Pearce
* New York	Commonwealth Film Co.	1600 Broadway	Sam Zierler
† New York	Reiben Film Corp.	729 7th Ave.	S. P. Reiben
† Oklahoma City	Lewis Film Co.	114 Hudson	C. A. Gibbs
*† Omaha	Magnet Film Co.	1312 Farnum	C. C. Bridwell
*† Philadelphia	20th Century Film Co.	256 No. 13th	Gene Marcus
*† Pittsburg	S. & S. Film Co.	414 Penn Ave.	Abe Steinberg
* San Francisco	Co-Operative Film Ex.	107 Gold. Gt. Ave.	Floyd St. John
*† Seattle	Greater Features Inc.	2020 3rd Ave.	J. T. Sheffield
* St. Louis	St. Louis Film Ex.	3628 Olive St.	Roy Dickson
* Syracuse	Dooley Exchange	445 S. Warren	Thos. Dooley
*† Washington	Exhibitors' Film Ex.	Mathers Bldg.	Abe Dresner

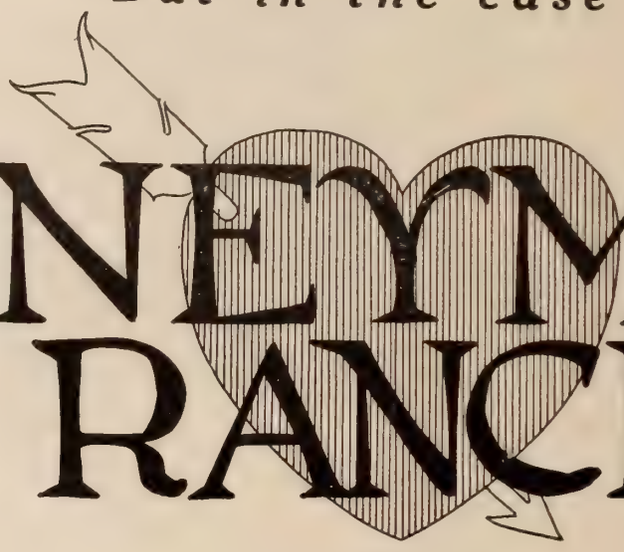
*NEAL HART SERIES †PINNACLE COMEDIES *†HARTS & COMEDIES

S. R. O.

stands for

State Rights Only!

But in the case of



it means

Standing Room Only

wherever the picture plays!

WRITE OR WIRE

BERT LUBIN
1476 Broadway
NEW YORK
Telephone Bryant 3271

Exhibitors may book from the following exchanges:

Georgia, Florida, Alabama, Tennessee, South Carolina: Southern States Film Co., Atlanta, Memphis and Jacksonville.

Iowa, Nebraska: Peacock Productions, Omaha, Neb.

Colorado, Utah, Wyoming, South Idaho: C. C. McDermond Theatre Amusements Co., Salt Lake City, Utah.

Texas, Oklahoma, Arkansas: Peacock Productions, Dallas, Texas; Tulsa and Oklahoma City, Okla.

Mississippi, Louisiana: Southern States Film Co., New Orleans.

Missouri, Kansas: Peacock Productions, St. Louis and Kansas City.

Eastern Pennsylvania and S. New Jersey: De Luxe Film Co., Philadelphia.

Delaware, Maryland, Virginia, D. C., North Carolina: Reliance Film Exchange, Washington, D. C.

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CHARLES URBAN'S MOVIE CHATS

The finest in quality — also the finest in entertainment.

True, only one reel, but a feature, nevertheless.

A treat, a prize, a delight for all theatres.

Playing simultaneously in the Rivoli and Rialto — Broadway's fine houses.

They tone up every program; they will make a program in themselves.

Exhibitors who are building *now* for the *future* are booking

Charles Urban's Movie Chats

Released through States Rights Exchanges
Some Territory Still Available

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URBAN
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CLASSICS

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AMERICA
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We are not selling our two-reel

"TOP NOTCH" COMEDIES

TO EXCHANGES AND EXHIBITORS—

But, we are selling our product direct to the Public, because if the Public Demand calls for

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You will be glad to give it to them.

That is why we are now advertising in hundreds of Sunday papers and dozens of magazines that **$7,800.00** is given away in cash prizes by us on the great **Top Notch Title Contest,** because we know that we have **Top Notch Comedies** and we want the public also to know this.

Did you get your **Top Notch** Franchise? If not, get in touch with us without delay.

Plymouth Producing and Distributing Syndicate

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and SENSE

GUARANTEED ATTRACTIONS delivered to the Distributor AT COST, NO ADVANCES, constitutes the *Sherman Policy*

SHERMAN PRODUCTIONS
CORPORATION

during the Season 1920-1921 will produce and distribute through its Allied Exchanges a minimum of 12 High Class Motion Pictures

Now ready:

"MAN & WOMAN"
"Miss 139"

For early release:

"WHAT WILL PEOPLE SAY?"

Franchises are still available to Independent Exchanges in NINE territories – *Yours may be one of these*

Wire today

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LONGACRE BUILDING - 1476 BROADWAY
NEW YORK

Every day more people say

"Sherman is right"

W. M. Sauvage,
W. M. Sauvage Amusement Enterprises, Alton, Ill.
"We have played all First National pictures since the original organization. That's why we have a franchise."
AND THAT'S THE REASON WHY

There'll be a Franchise everywhere

"A Gripping Offering

Speaking of
Whitman Bennett's presentation of

LIONEL
BARRYMORE

What the Newspapers Say:

SHOWS GREAT GENIUS

Lionel Barrymore scored another triumph at the New York Strand in 'The Devil's Garden.' It is a powerful adaptation of W. B. Maxwell's novel. Mr. Barrymore's genius in actually 'living' the part he plays on the screen is more evident than ever in this picture. His remarkable eyes play a big part in insuring the hold he has on his audience. The supporting cast is excellent."—*New York Telegram.*

CREATES NEW CHARACTER

"A new character—as great as any of his stage roles—is created by Lionel Barrymore in 'The Devil's Garden.' In his emphasis of the personality lies the strength of the picture. There is also the melodrama—a torrent of violence. The character is like no other that he has ever done. The story itself is dramatic—a sort of 'La Tosca' theme in an 'Esther Waters' setting. But its real reason for being filmed is Lionel Barrymore."—*New York Globe.*

PICTURE WELL DONE

"'The Devil's Garden' is well done. The natural settings are artistic and vivid. Barrymore has grown great in just such parts and his character in this piece is beyond cavil."—*New York Mail.*

TENSE DRAMATIC ACTION

"A forceful piece of work with tense dramatic action. Mr. Barrymore sustains the characterization vigorously."—*New York Post.*

STRONG AND STRIKING

"It is strong meat from the striking novel by W. B. Maxwell, just the kind to enable Barrymore to show his unusual powers in making it suitable for public digestion."—*New York Sun.*

SPLENDIDLY HANDLED

"The screen version is better than the novel and better than the stage play, because of the splendid way in which it has been handled. Great credit belongs to the scenario writer, the director and actors for leaving the characters as they were—of the earth earthy, with nothing suggestive of a celluloid finish. Lionel Barrymore's portrayal of the chief character is superb. The supporting cast is excellent. It is a splendid picture."—*New York Tribune.*

STRONG CHARACTER ACTING

"Lionel Barrymore is seen in a role that opens the way to his usual strong character acting."—*New York World.*

REMARKABLE—POWERFUL

"The play moves powerfully to a logical end, aided by Barrymore's remarkable acting."—*New York Herald.*

CONVINCING AND TERRIFYING

"Lionel Barrymore makes his characterization convincing and terrifying. The supporting cast is good."—*New York Telegraph.*

ROLE OF SUPERMAN

"Mr. Barrymore is, as usual, a faithful portrayer of the role of superman. Doris Rankin does some fine acting and Mae McAvoy does her bit well."—*New York News.*

S. G. Warwick, Beaux Arts, Palm Beach, Fla.

"I believe the First National Franchise is the best thing that has come to me since I entered the field of pictures."
THAT'S THE REASON WHY

There'll be a Franchise everywhere

Graphic and Vivid"

Motion Picture News

in an adaptation of
W. B. Maxwell's novel

"The Devil's Garden"

What the Trade Experts Say:

A GRIPPING OFFERING

"Maxwell's story is an exceedingly vivid document. The author has something to say. What is said in the book is well emphasized in the picture. And the result is a gripping offering.

"The action is told in terms of graphic scenes and builds a deal of cumulative suspense because of its correct tempo and the ability of the players to play in character. Mr. Barrymore makes the role of Dale a vivid study. Bennett has substituted startling action for words."—*Motion Picture News.*

DOES SPLENDID WORK

"Lionel Barrymore does splendid work. The story has been given a careful and more than deservingly good production. You can promise your patrons an unusual bit of acting and an unusually artistic production."—*Wids.*

A MIRROR OF LIFE

"A frank and vivid presentation of a daring bit of realistic screen literature, of a high order of merit. A variant from the conventional. It mirrors life—told boldly and realistically, with clearly drawn human characters. The story has been most skillfully developed, creating considerable suspense. Lionel Barrymore makes William Dale a striking character."—*Exhibitors Herald.*

A VIVID PICTURE

"A vivid showing of the conflict of determined human will with the laws of society and those which guide the universe itself. Mr. Bennett has held to the mood of 'The Devil's Garden' with fidelity and treated the entire subject with rare good taste.

"The performance of Lionel Barrymore is characteristic of one who is a master of his art. He lives up to all the possibilities and responsibilities of his role. It is safe to say that his performance in 'The Devil's Garden' can be ranked among his best in skill, power and influence.

"As shown at the Strand theatre, 'The Devil's Garden' makes a general impression of excellence in all departments of craftsmanship."—*Moving Picture World.*

EXTRAORDINARILY REALISTIC

"'The Devil's Garden' follows faithfully the plot of W. B. Maxwell's startling work of fiction in vivid detail. It is an extraordinarily realistic study of human passions unleashed and running riot. The picture is beautifully produced, admirably acted, spectacular in the extreme.

"The points of appeal are the emotional stress, physical lure of feminine charms, the conflicting forces of love, hatred and revenge, with well sustained suspense dominating the story.

"Lionel Barrymore lives up to his reputation as an artist of the first rank. His impersonation of William Dale is impressive."—*Exhibitor's Trade Review.*

Directed by Kenneth Webb

A FIRST NATIONAL ATTRACTION

Foreign Representative, David P. Howells, Inc.
729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

A. F. Brentlinger, Bankers and Merchants Theatre Co., Fort Wayne, Ind.

"We are certainly pleased to have a First National franchise and believe that every exhibitor who is fortunate enough to be identified with the organization should feel highly complimented." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Mack Sennett

presents

Love Honor

and

Behave

Featuring

Charles Murray
Phyllis Haver
Marie Provost

Cinematographers, J. H. Lockwood and Perry Evans
Special Photography by Fred Jackman, A.S.C.

A First National Attraction

Foreign Representative,
David P. Howells, Inc.
729 Seventh Ave., New York City

FIRST NATIONAL PICTURES

W. Stewart Webster,
Strand Theatre Circuit, Woodland, Calif.

"The thinking exhibitor has for some time realized that in order to get adequate protection he must cooperate with his fellow exhibitors." THAT'S A REASON WHY

There'll be a Franchise everywhere

A Big Special Feature
5 Parts 5

It's a Mack Sennett production.

It has all the fun and all the thrills of the Sennett comedies.

It has the famous Sennett beauties.

But it's more than a slapstick.
It's real satire.

It shows human life as it is, with its fads and foibles.

It does it in a way that makes you see yourself as others see you.

It does it in a way that makes them all laugh.

Supply and Demand

An over supply tends to lower prices,—an under supply tends to increase them. To keep his prices up the exhibitor will do well to keep his seats filled.

The RITCHEY poster is definitely designed and executed to do just that. Whether the prices shall be raised when the demand for admissions is greater than the room for patrons, is entirely up to the exhibitor,—but selling more tickets than there are seats is up to us,—and actual experience has demonstrated our ability to do it.

Price raising in times of general retrenchment is a mighty ticklish matter,—but if the possessor of a half filled auditorium cannot afford to raise his prices, he can even less afford to lower them. He is between the devil and the deep blue sea,—but there remains one, and only one way of escape.

Through the increased use of RITCHEY posters!

RITCHEY LITHO. CORP.
406-426 West 31st St., N. Y. Phone Chelsea 8388

Motion Picture News

VOL. XXII NOVEMBER 22, 1920 No. XXII

Let's Have More Light

OUR recent editorial on "The Sales Managers' Opportunity"—in which we asked why the small theatre paid a film rental of upwards of 35% of its gross receipts as against an average for all theatres of 11% or thereabouts—draws forth a reply from Sales Manager A. Lichtman.

It is a candid and informative statement worth reading.

Mr. Lichtman, admitting the wide inequalities that exist, says they are largely due to exhibitor competition or non-competition.

To quote:

"Exhibitors who control their communities, when dealing with a distributor who has no basis of film rental charge, will generally underpay.

"On the other hand, where keen competition exists, the distributor dealing without basic values will take advantage of the situation and sell his product to the highest bidder."

Very true.

We know of two cities in the Middle West, near each other, where first-run prices have differed as much as $1,000.00 against $150.00.

Mr. Lichtman tells how his company is endeavoring to establish a basic value on each picture by "trying it out on the dog" (to borrow an old theatrical phrase); that is, giving the picture a pre-release drawing test in several towns.

A progressive idea, provided small as well as large towns are selected, provided they are representative of our widely different sections and provided the pictures are not circused with excessive advertising.

Is not, however, this factor of exhibitor competition versus exhibitor non-competition the biggest immediate cause of inequitable film rentals; and isn't the distributor with good basic values also at the mercy of this same situation?

We know this, that where a territory is closed by an exhibitor and where that exhibitor is out of sympathy with and has no real knowledge of the cost and need of better pictures, he is pretty certain to force prices down too far. And when he does so the burden is shifted and placed excessively upon the shoulders of the helpless exhibitor elsewhere.

It seems to us that exhibitors who pay the upwards of 35% film rental had best begin to investigate some brother exhibitors instead of the distributors. We make this recommendation to the Motion Picture Theatre Owners' Association.

We do not agree with Mr. Lichtman that people go to vaudeville on account of the picture feature: We believe it is the other way around. And we don't believe the two audiences will ever mix.

Nor do we altogether agree that the big theatre, making lots of money, deserves a low picture rental because of its heavy real estate and other overhead.

But we thank him for his intelligent article; and we ask for more from others.

We might add that our sole interest in getting more light on this important subject lies with the inequitable rental burden borne by the small, detached theatre—a problem that heavily concerns the interest of the entire industry.

* * *

"Better Music?"—We'll Say So

WE recorded recently our belief that the picture theatre would soon add to its bill such operatic stars as Galli-Curci.

We did not know that Thomas D. Soriero had already featured Schumann-Heinck, Fritz Kreisler and the Boston Symphony at his Strand Theatre, Lowell, Mass.; and that he expects to add Galli-Curci and John McCormack to his concert list.

Mr. Soriero does not add the concert singing to his picture bill, but gives a musical evening only. He charges $3.00 top and fills his house of 1800 seats. However, he utilizes fully the opportunity to advertise his picture bills to this different kind of audience, giving them brief flashes of coming films and descriptive matter on slides. He packs his house on picture nights at 35 and 50 cents.

The innovation is a success in every way, says Mr. Soriero; it is profitable in itself and in its advertising opportunity.

It is difficult to reach this class of people through newspaper and mail advertising. They come now to his picture shows.

Mr. Soriero subscribes heartily to our campaign on better music and pictures and prophecies a marked and swift advancement along these lines.

WM. A. JOHNSTON.

Snapshots

Around the Clock with Wm. A. Johnston

Sol Lesser. Always doing new things and big things. Has now left his thirty-five theatres and several exchanges to accompany George Beban on a tour of the country with the new Beban picture, "A Man in a Million." Says Beban is making just as great a sacrifice of business interests. It's a fine idea, all-around. Has double object. Beban will appear at the close of the picture in an act developed out of the picture's finale. Will make address also on his pet and genuine hobby of cleaner and better pictures. Good stuff for newspapers. Also to give children's matinees with selections from his famous act, "Sign of the Rose." Fine fellow—George Beban, and fine artist. Lesser and Beban now in Chicago after seeing exhibitors and newspapers in San Francisco, Oakland, Seattle, Minneapolis and St. Paul. Report successful reception of idea. Even Jensen and Von Herberg enthused over it. In New York next week.

W. W. Hodkinson. Member of the small, close and highly fraternal order of those who hate to make speeches. Had to make one, however, at his own birthday surprise luncheon—birthday of Hodkinson Corporation, three years old this month and going strong. Our forecast is: will constantly get stronger. W. W. H. told some fish stories. Other fictionists present: Irving Bachellor, Louis Joseph Vance, Wm. A. Johnston (another one). Fine speech by Bachellor. Several tributes to Mr. Hodkinson for his consistent stand for better pictures and a more economic industry. Altogether about as happy and well-arranged a luncheon as we have ever attended.

Carl Laemmle. Back from a four months' sojourn in London, Berlin, Prague, Paris and other European capitals. Comes back a fan on American pictures. Ascribes American superiority in picture making to our high-pitched competition. Says Europe must hurry fast to catch up. Leaves right away for Los Angeles and thence to Monterey to watch Von Stroheim spend another hundred thousand on "Foolish Wives." Looks like this picture would break records in expensive production.

Hugo Ballin. Says it's time for directors to be "mental" instead of "physical" only. Agree heartily with Mr. Ballin. Audiences getting more and more critical. Want some food for thought. Physical stuff about worn out. Time to check the old bag of tricks and introduce new stuff.

Harry Crandall. Sent us new idea to work out for benefit of exhibitors in general. Good one, too. Here's a man who's eternally on the job. Building up—and fast, too—one of the best theatre organizations in country. Ever meet his executive staff? Watch this man for growth—wider and higher—meaning more theatres and always better ones.

In Town. Milton Hoffman, back from a year in London in which he worked five. Going to Los Angeles for a darn good rest; C. E. Shurtleff, in New York between productions; George Blair of Eastman, genial and urbane, listens much and says little; A. H. Blank of Omaha—his favorite occupation is kidding the trade press; Col. Fred Levy of Louisville, heavy investor in theatres, pictures and parties.

Out of Town. J. D. Williams, Harry Schwalbe and other members of Executive Committee of First National meeting in Chicago, November 8th to 11th; W. E. Shallenberger to St. Louis to attend meeting of Federated Film Exchanges, St. Louis, November 14th to 18th.

Walter F. Wanger. Our idea of a rising young man. Left Dartmouth a few years ago. Valuable experience in New York theatrical circles. Now General Manager of Production for Famous Players-Lasky—meaning New York, Hollywood, London and Indian studios. Big job. Quiet, keen, observant, active young chap.

The New Missouri Theatre. Another star in the firmament of de luxe theatres. Opened November 8th, with Governor-elect Hyde of Missouri, Senator Spencer and other notables present. Seats 4,000. St. Louis boasts it is finest in country.

Pathe News. Has a birthday—and deserves one. For ten years—all of them thrilling ones—has recorded world history on the screen. Many scoops. First into Germany after the armistice—also first into Fiume and Russia. Straight record of notable accomplishments. Tremendous enterprise and activity back of a big news weekly. So used to it we are all inclined to overlook this fact—and other facts, such as the importance of the news weekly to the theatre program and the very large following it has among the theatre-going public. Congratulations and best wishes!

Exhibitor Grimes. Of Corydon, Indiana. Takes sturdy exception to our figures on picture theatre receipts of $780,000,000 and distributors' rental receipts of $86,000,000. Says we have not excepted the legitimate theatres, carnivals, circuses, etc., which ought to be about half, making the average film rental paid by the exhibitor 22 per cent instead of 11 per cent. Not so much, Brother Grimes. Washington estimated the total receipts from picture theatres two years ago to be $650,000,000. Last year was so prosperous a theatre year and adding the fact, as Washington admits, that the full tax return is never collected, we thought $780,000,000 about right. It checks our own careful figures. However, if we shave that $100,000,000 our argument still has a big basis, which argument is not that the distributor is getting too little but that the little theatre is paying too much. Even if we cut the figures in two, as you suggest, why, Mr. Grimes, are you paying out in film rental 60 to 75 per cent of your gross receipts when the average is only 22 per cent?

Miller Not to Interfere

GOVERNOR-ELECT NATHAN L. MILLER, will not interfere with the Sunday motion picture situation in New York state. This is assured beyond any question of doubt. Before leaving for Atlantic City, N. J., where he is spending a few days in rest, Governor-elect Miller stated that he knew of no reason why he should advocate any change in the present law which permits the various municipalities to settle the question of Sunday movies for themselves through their own common council or governing body.

There has been some talk that efforts would be made to induce Governor-elect Miller, when he assumes office in January, to repeal both the Sunday baseball and movies legislation which was enacted by the legislature last winter and which was approved by Governor Alfred E. Smith, Democrat. From his recent statement, Judge Miller evidently believes in leaving well enough alone, for every report that has reached Albany from cities in which Sunday motion picture shows are running, has been favorable to their continuance. Judge Miller himself comes from Syracuse, where Sunday shows have been given for years under conditions so ideal as to become almost a standard for the state as a whole.

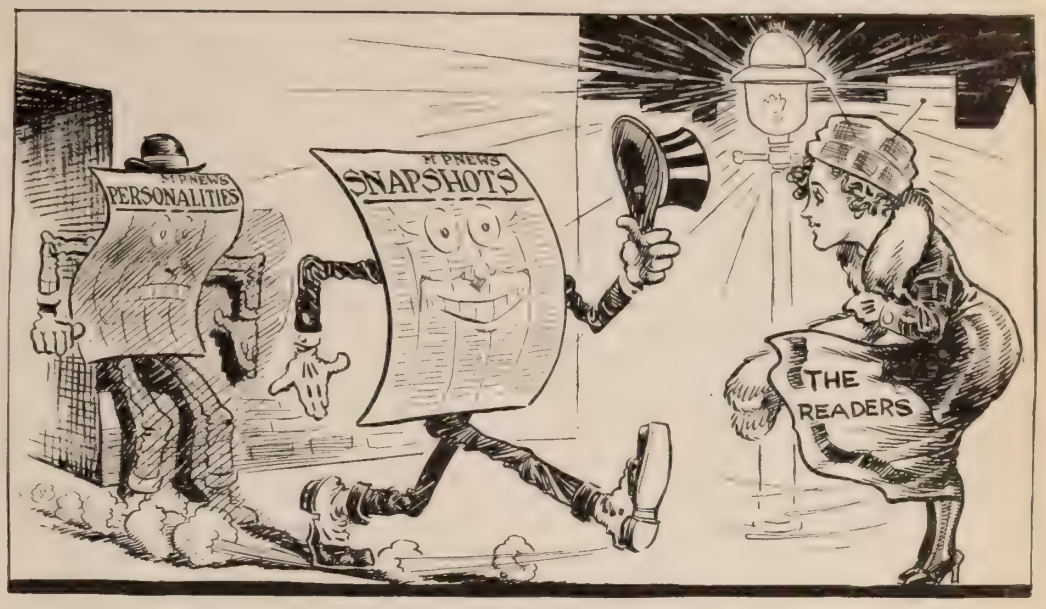
ARE YOU FOLLOWING THE MUSIC FORUM?
See page 3901

More About PROLOGUES
By Mr. Isaacson.
See page 3982

Personalities

Off-Hand Introductions by Robert E. Welsh

Happy Golucky is in again. The demon press agent has offered to write this week's "Personalities" in return for a page in the special Asbestos Supplement of the Christmas Edition. (Have you reserved your space yet?) Happy intends to use his free page to advertise a new state rights special, "Oh, Hell, Where Do You Get Your Coal?" or, "With Coal at Sixteen a Ton Isn't Heat Cheaper at Ten a Quart?" Let Happy proceed:



FAR be it from little "Hap" to show any signs of temperament or peevishness, but just after I promised to write this week's piffle, the editor gave me a projection room showing of the cartoon he intends running on this page.

To put it mildly, I'm peeved. 'Course it's all right for the Personality guy to play up to his boss that way, but what a knock it hands me after I've been contributing the best my steno can write for two weeks. And doesn't everybody I meet tell me I'm saving THE NEW's bacon? Sure they do. Everybody I ask.

The blue pencil guy just upset an oil can, and says, "Rats! this is the greatest 'yes' game in the world. Everybody will tell you you're good—to your face."

Maybe he's right. Come to think of it, I've told a lot of Astor and Claridge hounds that they're the beefiest brains in the industry. I've even told press agents they were good.

And anybody knows I'm the only good guy left—out of work.

THE editor wants me to start this page off by saying a lot of good words about Elmer Pearson. This is Pearson Month. 'Course, it's also Hodkinson Month, too, but that don't make any difference. What is an industry going to do with only twelve months in a year?

Besides, there was only one month left in this year. Next month is sacred to the Christmas editions. Fred Beecroft and his pals in crime polish up the blackjacks and the irremovable smiles and go get the bacon. It's no month for an ordinary worker like a film sales manager to celebrate. Competition is overshadowing.

(Guess that evens me up a little bit for the cartoon?)

But, seriously speaking, the editor guy says he has it on such expert authority as P. A. Parsons, Joe Reddy and lots of Pathe fellows that this Pearson is regular clear through. And that the sales force is breaking its neck to smash records this month.

What more could any man ask?

THIS month stuff almost gave me an idea. I was going to have a Sales-Manager's Week on this page. Gosh, if I couldn't get a job after playing up a dozen of them here I may as well give up this assignment. It ain't good for nothing else.

But right away I ran up against a broken sprocket. I was going to start with Al Lichtman and then I found that Johnston's twelve-point page concerned Al and I knew I was licked. What chance has this ten-point got in that competition?

Then Jack Woody came to mind and I recalled that he has graduated to a "General Manager" title. Such a regular fellow personally I never noticed no difference. That's a boost, ain't it? But I guess Woody will have to get a page of his own some week.

Then I was going to tackle Fred Quimby—and he's turned producer. That let's him out of Sales Manager's Week. Fred will now have to give interviews on production plans, quality before economy, the future of the serial, what the exhibitor wants, and the first serial to get dates in first run houses. All original.

Aside from Fred, though, I got my own eyes on production. I know a feller what knows a guy who once met Von Stroheim. He's going to give me a letter of introduction and a boost for the property man's job. Hiring the extras, too.

Gangway!

I GUESS the Sales Manager's Week is off. I was going to tackle M. H. Hoffman, of Pioneer, 'cause I like the way that guy always says "hello" to me, but when I looked it up I found he was some sort of a General Manager too.

Maybe I'll tackle another angle. I can make it Exploitation Expert week and bring in Joe Lee, Bill Rudolph, and some of the boys. But if I blow them guys up too strong Happy Golucky will never get a job. That's off.

Maybe Personal Representative Week will do. Charlie Muehleman, Paul Mooney, Jimmy Grainger, E. Ascher, Bert Adler, Eddie Grainger, there's plenty of names there to fill up a page with.

Let's go. Somebody tell me what a Personal Representative does for a living—outside of being a popular guy, fighting with the home office auditor, kidding the exhibitor, wiring to Los Angeles, cussing Los Angeles, bawling out the exchange managers, feeding alibis to the exchange managers, writing letters praising Rothacker service, etc., etc.—and I'll write the page. I don't know nothing else they do.

Who's jealous?

FOR a few minutes I thought maybe I could try a Film Editor's Week. Then I learned that Elmer McGovern had turned magnate and is bowling them all over with the way he's handling "The Woman Untamed." He's out.

Joe Farnham might do, but I don't think he gets much chance for editing these days, what with his duties as President, Treasurer, Secretary, Grand Pooh-Bah and Chief Earthquake of the Los Angeles Boosters' Association. Met Joe this week for the first time since his return. He's rabid.

All the other film editors I know have regular jobs with weekly pay checks, and I'm too jealous to write about them. 'Course, you know, a good guy can always clean up free-lancing, but if you happen to hear of something fairly good, and permanent, for a press agent—you might let me know.

Famous Players Opens Big St. Louis Theatre

Governor-elect Arthur Hyde of Missouri will offer the dedicatory address at the opening of the Missouri theatre, the Famous-Players latest addition to their string of motion picture theatres in St. Louis. The Missouri, which is reputed to be the largest single structure in the world devoted entirely to the presentation of motion pictures, was erected at a cost of $1,250,000 and is the most pretentious theatre, barring not even the legitimate stage, in the city. It will seat more than 4,000 persons. This number does not include the box seats, of which there are two rows in the first balcony and three tiers on either side of the stage.

On the whole the theatre is believed to be the most elaborate addition to the theatrical world this city has ever seen. There are two balconies in the edifice, the only one of its kind in St. Louis. The orchestra will consist of forty members, whose interpretations will be worked out by Emanuel Baer, who was especially imported by the Famous-Players from New York. Antonio Sarli, who formerly conducted the orchestras at the Del Monte and Pershing—both Famous-Player houses—will conduct the Missouri symphony as Baer designs it.

The opening feature will be "Behold My Wife," with Elliott Dexter and Milton Sills in the leading parts.

Syracuse Censor Plan to Be Used in New England

Walter W. Nicholson, of Syracuse, N. Y., commissioner of public safety and a well known figure in motion picture circles in this state, through his having been a member of a special committee on the State Conference of Mayors investigating the needs of censorship in this state, has expressed himself as gratified in action just taken by New England city officials. The same plan of regulating motion pictures, which has been in vogue in Syracuse, will be followed in New England. In Syracuse, the cooperation of the exhibitors has greatly aided the department of public safety. All pictures which might be criticized are first called to the attention of Commissioner Nicholson and private screenings are given in order to obtain his approval before the pictures are thrown on the Syracuse screen.

Beulah Livingstone Leaves Publicity Bureau

The Wentworth-Livingstone Bureau, Inc., with offices in the Putnam Building, at 1493 Broadway, will be known after November 10th as H. H. Wentworth, Inc. Beulah Livingstone, publicity director of the Norma and the Constance Talmadge Film Companies, has sold her 33 1-3 per cent of the stock to Larry Griffin, the play broker and personal representative of stars associated with the Alice Kauser Bureau.

"Chi" Boys Organize

PUBLICITY and exploitation men, connected with the moving picture industry of Chicago, met at the De Jonghes Hotel last Friday and perfected an organization. The club was named, at this time, the Motion Picture Press Club, and, according to plans outlined at the luncheon, the organization will be of benefit to the entire industry.

Richard Robertson, of the Independent Film Association, was appointed chairman, and George E. De Kruif, of the Capital Film Company and Metro, vice-chairman.

The original idea for a get-together club comes from Messrs Irving Mack, Harry Rice and De Kruif.

Mr. Robertson made the following statement regarding the club:

"The Motion Picture Press Club is something more than a name.

"Among its members are represented, without exception, every trade publication of importance in the national field, and every film producing or distributing organization that has an office in Chicago.

"In addition, the Club's membership comprises the exploitation and publicity men of a great number of theatres and accessory houses.

"Every branch and angle of the film business is thus powerfully represented in the press club by trained advertising, exploitation and publicity men.

"From these facts can be formed a fairly accurate idea of the tremendous power which the club can exert through the combined efforts of its members.

"It is felt that no undertaking relies for its success on widespread, continuous and expert exploitation, is too large for the 'Motion Picture Press Club.' The effort during the coming busy season will be to broaden the scope of the club's activities and augment its usefulness within the film industry."

One of the things talked over was a "movie week" for Chicago to include a big ball and an exhibition at the Coliseum.

Cupid Does Fatal Work in R. A. Walsh Studio

Dal Clawson, chief cameraman for R. A. Walsh, surprised his friends early this week by taking unto himself a wife. The bride was formerly private secretary to Mr. Walsh and it was in this capacity that Clawson met her at the Biograph Studio while he was photographing the forthcoming Walsh release.

Louisiana Town Against Sunday Openings

In a special election at Jennings, Louisiana, on November 4, to decide whether the town would have picture shows on Sundays, the vote was 365 against open Sundays and 345 in favor. A strong fight was waged by both sides.

First National of Michigan Elects Directors

Members of Associated First National Pictures of Michigan, Inc., coming from all parts of the state, met in Detroit Thursday, November 4th, to organize and elect officers. Practically every subfranchise member of the association was in attendance and what few were absent vested their voting power in proxies.

Following a luncheon and business session at the Hotel Statler, the exhibitors were the guests of John H. Kunsky, at his new Canadian summer home in Walkerville. Those in attendance included exhibitors from as far north as Marquette, Escanaba and Newberry.

The business meeting was conducted by George W. Trendle, secretary and treasurer of the First National Film Exchange, and consisted of the election of seven directors, who later will elect the officers of the state organization; the reading of the by-laws; and an informal discussion of conditions by the members present. The following directors were chosen from twelve placed in nomination: John H. Kunsky, George W. Trendle, Harry Scott, Detroit; H. S. Gallup, Marquette; W. S. Butterfield, Battle Creek; Blair McElroy, Chicago, and Herbert L. Weil, Port Huron.

The date of the annual meeting of the organization was set for some time in February.

Mr. Kunsky's entertainment of his fellow members in the First National organization was one of the most notable social functions in the history of the industry in this section. After the business session, all of the members were taken to Canada by taxis and ferry and at Mr. Kunsky's beautiful summer home, overlooking Lake St. Clair, the guests were treated to entertainment and a banquet that lasted far into the evening.

Lesser and Gore Brothers Merge Big Interests

All interests of Sol Lesser and the Gore Brothers, including thirty-two theatres, the First National franchise, the Educational franchise and the All-Star Independent Exchange, have been merged into a corporation which is capitalized at two million dollars, according to a telegram just received from Los Angeles, Cal. The new organization has been designated as the West Coast Theatres.

The following are named in the wire as the incorporators: Sol Lesser, A. L. Gore, M. Gore, Adolph Ramish, Thomas Morrisey, Goodwin Knight and Frank S. Hutton.

HOW CAN YOU JUDGE A MUSIC CUE SHEET?

Read Charles D. Isaacson's description on page 3901.

Are Rentals Out of Focus?

Al Lightman Discusses Points Brought Out by William A. Johnston's Editorial on Distribution

My Dear Mr. Johnston:

I read with great interest your editorial entitled "The Sales Manager's Opportunity," published in your issue of November 6th.

About one year ago, before there were any government reports on theatre intakes and film rentals, I made an estimate that the gross receipts of motion picture theatres amounted to approximately eight hundred million dollars annually and that film rentals earned by all distributors in the United States amounted to approximately seventy million dollars—or approximately 8 per cent.

At that time most people discredited this estimate, thinking it improbable that the combined distributors of the nation were receiving so little for film rental out of the monies paid by the public for motion picture entertainment.

The government reports for the fiscal year ending June 30th, 1920, would indicate that my estimate of admission receipts was high, but my estimate of film rentals was about correct.

The latest report shows that the industry is moving in the right direction in that the distributors' income has increased to about eighty-six million dollars, and in percentage, about 3 per cent—or about 11 per cent of the gross intake at the theatres.

However, there is still tremendous room for improvement in the adjustment of film rentals and in the distribution of motion pictures, if we are ever going to attain the position whereby all exhibitors will be paying a just share of their income to the distributors as film rentals.

You ask in your article, "What is wrong with Distribution?" and state that you know that a great majority of theatres comprising the small houses spend around 35 per cent for film rentals.

I should say that the discrepancies or injustices of film rental charges cannot be traced to any one specific thing, but its inadequacies are the result of a combination of things existing in connection with film distribution.

The principal fault of inequitable distribution or inequitable rental prices is due to distribution. Few distributors have established a basis for film rental charge. Many distributors rent their pictures on a haphazard auction-basis, selling them to the exhibitor who will pay the most money, regardless of the actual worth of the picture based upon its drawing power. By this system a number of exhibitors will over-pay, but the majority will benefit by under-paying for their pictures.

The principal reason why certain exhibitors pay a percentage seemingly so disproportionate to others, is because of the great number of places that are controlled by one exhibitor, or by exhibitors who have combined for the purpose of renting pictures.

Exhibitors who control their communities, when dealing with a distributor who has no basis of film rental charge, will generally underpay.

On the other hand, where keen competition exists, the distributor dealing without basic values, will take advantage of the situation and sell his product to the highest bidder. In most cases, however, in situations like this the price is not consistent with the true value of the product.

In the distribution of Famous Players-Lasky product, we have established the drawing value as the basis for film rental charge. We endeavor to base the drawing value of a picture prior to its release, which we accomplish in two ways:

1. By viewing the picture before the National Quota is placed thereon.

2. By pre-releasing it in several places throughout the country before the National Quota is finally established.

Once the National Quota is established, we apportion a price to every theatre in the country based upon our knowledge of what each theatre did with subjects of similar value in the past.

While we do not claim perfection in this system, it is, in our opinion and based upon results, the most equitable to the exhibitor as well as to the producer.

In this way, every theatre, large or small, has an equal opportunity to rent our pictures at a price commensurate with their ability to pay, based upon their box-office returns.

Very few exhibitors controlling all the theatres in their respective communities have been able to rent pictures from us at prices disproportionate to their income, as our method of basing values would naturally fail if we played favorites. Because of this you cannot find one exhibitor paying as high as 35 per cent and a neighbor operating under similar conditions, paying as little as 10 per cent (except perhaps in rare instances, where we have not been able to get all the facts).

It is only natural under present day conditions, for the exhibitor to try to rent films as cheaply as he can, and for the distributor, on the other hand, to get as much for his product as he can possibly obtain. However, a great many exhibitors do realize that producers must be encouraged to create better and greater motion pictures, if the exhibitor is to succeed in holding the interest of his patronage.

From my experience, I know that the vast majority of exhibitors are fair-minded and do realize that the producing and distribution of motion pictures is more or less a co-operative proposition. They know that no producer can make a picture for any one exhibitor, and that it takes the patronage of thousands of exhibitors to support an attraction.

For example, an exhibitor in a town of 10,000 population now knows that for a producer to be able to continue to make quality pictures, it is essential for him to pay as much as his town can afford, proportionate to what the people in his town will pay. He should not try to buy films cheaper than other towns operating under the same conditions and with the same income.

The principal factor in fair prices is intelligent distribution. If the distributor himself does not know what each theatre can afford to pay, then he is doomed to failure.

There is absolute truth in your statement that the theatres in the small towns do pay a higher percentage than the theatres in the large places, but the net profit in proportion to the capital invested in small towns is far greater than that in the larger cities.

The overhead expenses in theatres in the large cities exceeds the overhead expenses of the theatres in the smaller places about three to one in proportion to the income. For one thing, the theatres in the large cities are located on the most expensive sites. In some cases the ground value is as much as twenty thousand dollars per front foot against the smaller town theatres, which are located on sites that will average about two hundred dollars per front foot.

In addition, the theatres in the large cities give elaborate performances, costing thousands of dollars weekly by way of large orchestras, singers, other entertainers, tableaux and special scenery. Newspaper rates are much higher. In fact, the exhibition business in the large towns, contrasted with the same business in the smaller places, can be termed almost a different sort of business altogether.

Another great factor in bringing down the gross percentage of film rentals are the comparatively small sums paid by vaudeville theatres for feature picture proportionate to their income. No vaudeville theatre can afford to pay the price commensurate with the true value of a feature

(*Continued on page 3876*)

With Exhibitor Organizations

33 Rochester Exhibitors Pass Operators' Exam.

Thirty-three exhibitors in the city of Rochester successfully passed the written examination and secured license as operators recently. This was necessary in view of the refusal of the Operators Union's representatives to meet the exhibitors to arrange for a fair wage and because of the threat of the Operators Union to strike.

An examination was held, and five members of the board, consisting of I. M. Salyerds, president of the Rochester local of the Motion Picture Exhibitors' League of the State of New York; Fire Marshal Fennell, who is also commissioner of public safety; R. Andrew Hamilton, Charles Mason and Louis Townsend, representatives of the Operators Union, decided on the applications. On Tuesday, October 26, a test was given to the thirty-three applicants, all being exhibitors of the city of Rochester, for licenses to operate motion picture machines. The entire thirty-three applicants successfully passed the examination.

The committee of the exhibitors, of which W. A. Calihan of the Regent, Piccadilly and Gordon theatres was chairman, waited upon the operators and offered an increase of $10 for Class A, a flat proposition of $37.50 for Class B, and a $2 a week increase on Class C. The exhibitors report they cannot continue in business by meeting all demands of this Union without increasing the price of admission to the public, and they do not feel that the time is opportune to raise admission prices.

Baltimore Managers and Operators Compromise

A strike of moving picture operators which for a while seriously threatened to close up motion picture theatres in Baltimore was narrowly averted when a compromise was effected between the movie exhibitors and the officials of the operators' local No. 181. Instead of the increase of 20 cents an hour demanded by the operators, a 15 cent rate was decided upon.

According to G. Kingston Howard, president of the local, this gives the operators a wage of 85 cents an hour on an eight-hour a day basis. They will also be paid for overtime.

1500 Seat House Opens in San Francisco

A theatre seating 1,500 in the Mission district, San Francisco, at Mission and 30th streets, was opened with elaborate ceremonies October 21. Messrs. R. A. McNeil, Moser and Bailey are the owners. The house is of entirely new construction and strictly modern throughout.

I. W. McMahon, 1st vice-president of Southern Ohio exhibitors' organization

Arkansas Latest State to Organize Exhibitors

The Motion Picture Theatre Owners of Arkansas was formed at a recent meeting in Little Rock, and the following officers and executive committee were elected: C. A. Lick, of Fort Smith, president; E. C. Robertson, of Fayetteville, vice-president, and O. C. Hauber, of Pine Bluff, secretary and treasurer.

The executive committee consists of: D. E. Fitton, of Harrison; W. L. Mack, of Jonesboro; W. L. Sanders, Batesville; E. C. Robertson, of Fayetteville; E. H. Butler, Russellville; Sydney M. Nutt, Hot Springs; V. J. Haydel, Helena; Hoyt Kirkpatrick, Fort Smith.

E. T. Peter, treasurer of the Motion Picture Theatre Owners of America, attended, representing the National Organization. The new organization endorsed the national organization and affiliate themselves with it.

Another meeting has been called for November 22.

Picture Star Not Understudy for Fay Bainter

The office of William Harris, Jr., producer of "East is West," has had its attention called to the announcement of the picture "Beyond The Great Wall," that the leading part of this picture was played by Miss Lark Bronlee, understudy for Fay Bainter in "East is West." The Harris office wishes to make it distinctly understood that the only understudy for Miss Bainter was Miss Helen Sinnott, who is now playing the leading part in a company of "East is West."

Big Movie Ball Planned by M.P.T.O.A.

The Chamber of Commerce of the M. P. T. O. A. announced that January 5 has been set as the date for a grand ball and entertainment, which will be held in the ballroom of the Hotel Astor, and for which an array of exceptional entertainment features are now being arranged. The Screen Club ball conducted by that club when it was in its prime was always considered the smart affair of the season, so far as the film industry was concerned, but since that time no organization, it is said, has gone in for an elaborate affair, at which the ladies could hold sway, and the coming event, therefore, promises to outshine even those of former seasons.

A number of committees have been named by the executives of the M. P. T. O. A. The general committee is composed of Charles Goldreyer, chairman, Al secretary, and Max Barr, treasurer.

Among those prominent on other committees are the following:

Vaudeville committee: E. S. Moss, chairman; Marcus Loew, and Frank Keeney.

Reception Committee: Louis Blumenthal, chairman; Max Spiegel, H. Bishop, S. Bock, and A. Hamilton.

Novelty Committee: Samuel Sonin, chairman; W. Brandon, A. Fabian, E. Behrend, and L. Fink.

Printing Committee: Fred Wilson, chairman; W. Peyser, S. Coleman, A. Wolf, and H. Herring.

Music Committee: J. Stern, chairman; F. Faulkner, L. Bolognine, M. Glynne and H. Reilly.

Supper Committee: B. Grob, chairman; A. Eisenstadt, M. Kreidel, A. Rapf, and S. Sheer.

Visiting Exhibitors Committee: H. Ebenstein, chairman; Charles Hering, H. K. Hecht, Fred Wilson, and L. Risenthal.

Ticket Committee: H. Gainsboro, chairman; D. J. Hennesey, L. Cohen, S. A. Moross, and Samuel Schwartz.

Dance Committee: H. Brandt, chairman; J. Seider, M. Silverman, H. Shapiro, and H. Ronheimer.

Invitation Committee: J. Manheimer, chairman; R. Saunders, H. Walenbrink, L. Schneider, and Leo Brecker.

William Brandt, naturally is ex-officio member of all committees and Harry Reichenbach is chairman and director of publicity and exploitation. He has appointed the following members of the A. M. P. A. associates: Paul Lazarus, Paul Gulick, Joseph H. Mayer, C. L. Yearsley, P. A. Parsons, George Landy, Jerome Beatty, and the following trade journal editors: Arthur James, Robert Welsh, Martin J. Quigley, Joseph Lowe, and Leslie Mason.

The ball will be followed by an elaborate entertainment, and following this supper will be served. The management of the Hotel Astor will reserve every seat in its three big restaurants exclusively for those attending the ball. Tickets to the ball will entitle holders to the dinner.

In additon to the entertainment features already enumerated, there will be a regular old-fashioned Midway Plaisance, fashioned after that which was so famous during the World's Fair at Chicago. The Midway will be built in the room in the rear of the ballroom, and will contain all the elements of a high-class midway at the big resorts.

Prominent city, state and national figures will be guests of honor, and all the noted film players will be asked to participate.

B. B. Moss, chairman of the vaudeville entertainment committee, has given the organization assurance that he would give the finest show ever seen, while each and every member of the various committees offers to put forth their ultimate effort to make their particular bit stand out as the high light of the event.

Arthur S. Friend Retires from All Branches

In retiring from his official position as treasurer of the Famous Players-Lasky Corporations of New York and New Jersey, Arthur S. Friend releases himself simultaneously from service in various subsidiary corporations controlled by the Famous Players-Lasky Corporation throughout the United States. In these he also holds the position of treasurer and assistant treasurer, with the exception of the John D. Williams Producing Company, of which he is president.

In addition he retires from numerous official and executive positions in the National Association of the Motion Picture Industry, Inc.

As announced previously, he retires after seven years activity in that concern which he was instrumental in founding from the beginning of its career, always holding the title of treasurer which he relinquished the first of the year.

As treasurer he represents the Seneca Holding Corporation, which operates and controls the New York theatre, the New York Roof and the Criterion theatre, N. Y.; the Star Amusement Corporation, which controls property in Indianapolis on which a theatre is to be erected; and the Exceptional Realty Corporation, which owns Shea's Criterion theatre in Buffalo. He represents also, as treasurer, the Famous Players Missouri Corporation, which controls the St. Louis chain of theatres including the new Missouri, a 4,000-seat house; and the 1493 Broadway Corporation, which controls the property on which is erected the Putnam Building and Westover Court.

Improper Pictures Arouse Ire of Schenectady

David D. Connell, acting Mayor of Schenectady, N. Y., has ordered a probe of pictures being shown in that city. This action is the result of a number of complaints that have been filed with the city officials by persons who claim that improper pictures are being shown from time to time in the Electric City. The investigation will be conducted by the committee on laws and ordinances in the common council.

Authority for the investigation is vested in the Sunday motion picture ordinance. It is claimed that the management of many of the motion picture theatres in Schenectady has failed utterly to provide the city authorities with a list in advance of the Sunday offerings. As a result of this laxness, certain improper pictures have been slipped in from time to time, so it is claimed, and these have offended patrons to the extent that complaints have been lodged.

The coming investigation will include pictures booked for both Sundays and weekdays. It is said that the practice of booking offending pictures is not general in the city, but is confined to a few managers.

Thelma Percy, one of the cast of the Mermaid comedy, "April Fool," who has lately become Mrs. William A. Brady, Jr.

Cupid Wrecks Good Ship of Publicity Bureau

UP in the offices of Educational Films Corporation of America, the department supplying the trade papers with news and gossip about pictures and players is threatening to ignore the production department and announce a serious drama, entitled "Perils of the Publicity Purveyor." The reason for it was this:

Recently it was announced that Miss Thelma Percy, sister of Eileen, had been engaged as leading woman to appear opposite Jimmie Adams in "Luck," a forthcoming release. The news had been barely received when a wire was sent to the Coast for pictures of Miss Percy and along came some most attractive photos of her in bathing suits. The newspapers snapped them up, and a red hot wire went to the West Coast only to be answered with:

"Miss Percy will not appear in any Mermaid Comedies after 'Luck'."

Followed much mystery, and then after a few days:

"Miss Thelma Percy was married October 27 to W. A. Brady, Jr., son of the noted New York producer of the legitimate stage and motion pictures."

Needless to say, Cupid is cast as the villain in the publicity department's picture.

New Member of Garrett Family Reported

A daughter has been born to Mr. and Mrs. Sidney Garrett, on October 25. Mr. Garrett is well known in the export field.

S. H. London, of Associated Photo Plays, in New York

S. H. London, general manager of Associated Photo Plays, Inc., is on his way to New York where he will be permanently in charge of distribution of films by this recently organized company. While en route Mr. London will visit a number of the independent exchanges who are to handle the independently made productions distributed by this organization.

Before departing for the East General Manager London stated that inquiries had been received from state right exchanges in every section of the country and that he expected franchises would be taken all of the exchange centers by December 1st.

The plan of Associated Photo Plays, Inc., provides that the producers shall receive 25 per cent profit on their production costs, that the distributing organization shall sell the productions to the exchanges at an increase of 15 per cent over the cost to the distributing company. And that the exchanges shall rent the films at a price that will give them a narrow margin of profit. The organization plans to distribute thirty productions a year.

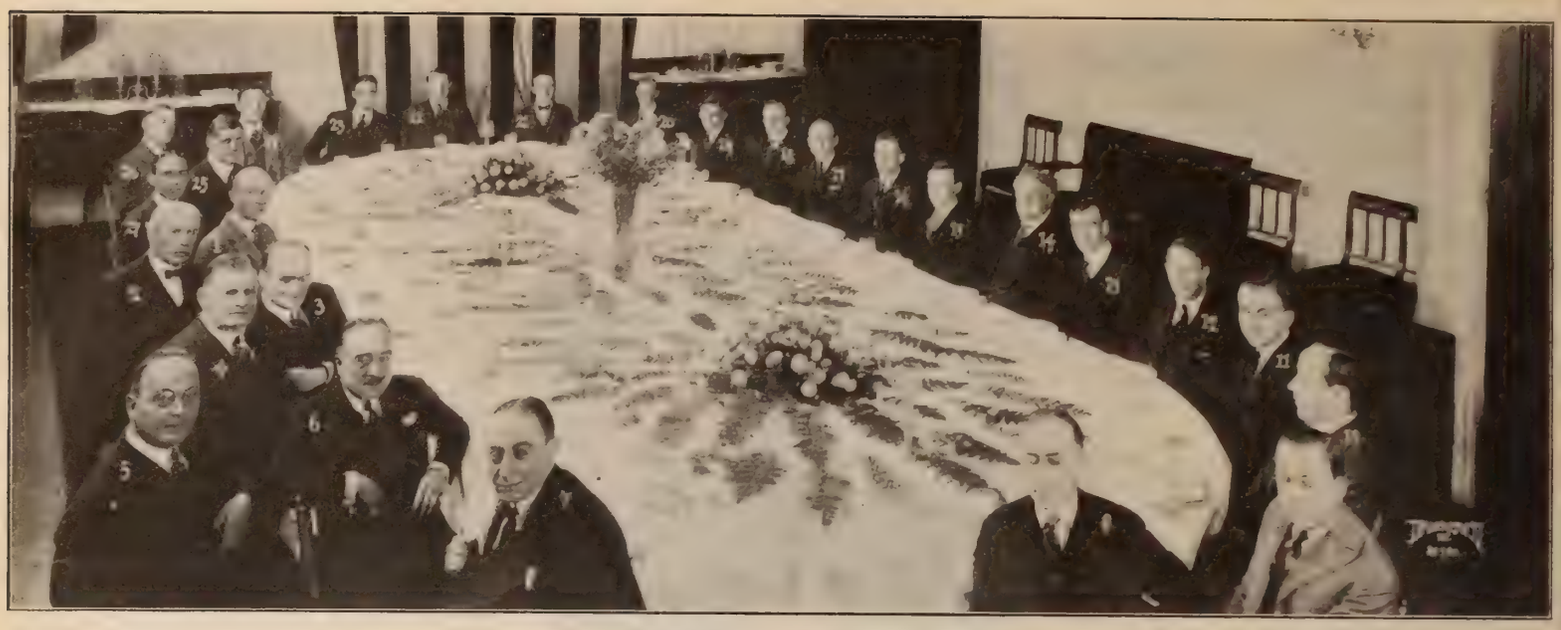
Would Use Screen to Rid U. S. Art of Traditions

Dr. John C. Freund, editor of Musical America and president of the Musical Alliance of the U. S., speaking at a mass meeting in New York recently stated that the movies would be the medium of propaganda for the establishment of "artistic, and especially musical independence in America."

Dr. Freund believes that the time has come when we are able to break away from the traditions of the past, which ruled that all our musical students must have the European brand upon them before they could be declared a success. The establishment of a Ministry of Fine Arts and a National Conservatory of Music, Art and Drama can only be brought about, he stated, by preaching the gospel of American musical independence through the screen. It is his determination, with the aid of some of the leading spirits of the movie world, to bring the stories, both tragic and comic, of the American art student abroad, before the attention of the public by means of motion pictures.

Encyclopaedia Article to Be Written by Croy

It has been decided that Homer Croy is to represent the motion picture industry in the next edition of the Encyclopaedia Britannica. He will write the chapter on motion pictures. In the last edition little was said about motion pictures; now it will occupy a prominent part. Homer Croy is a writer of novels and author of a book on motion pictures.



"Among those present" at the W. W. Hodkinson Anniversary banquet held recently at Delmonico's

The widow and the orphan have been robbed before and the poor-box broken open, but up until last week the waning stores of the ancient Essanay studio at Niles, Cal., had remained sacred to the tainted touch of the petty larcenist. Reposing contentedly in the security of its seclusion, the Niles studio had escaped the attention of a busy and forgetful world for many a moon, but the recent news that knaves had broken in and dismantled the contents once more brings this center of historic interest up front.

The wire describing the dastardly deed says "the burglars got away with all the equipment." Maybe the burglars wore their vests for the occasion though sometimes a hip pocket is serviceable. Still, in these arid days, even the old Niles studio might offer inducements to a progressive burglar. Who knows?

Al Lichtman on Distribution

(*Continued from page* 3973)

picture, because of combined cost of vaudeville and pictures. Vaudeville houses should pay a higher price for pictures because the bulk of their patrons are attracted to the theatre by the pictures and not by the vaudeville.

An encouraging angle of this all important question of just film rental charges, is the fact that the first run theatres in the larger cities are getting nearer to the point of equity in their rental prices. Not so long ago, every large motion picture theatre operator was laboring under the impression that a distributor of pictures could afford to rent him films gratis for the prestige it would bring the pictures playing the big time exhibitors' houses. While rarely did he obtain his films free, yet most exhibitors obtained them at ridiculously low prices. Today (speaking at least of our plan of distribution to create equity in film rentals), the vast majority of big time houses are paying nearer their just share of film rentals than ever before.

Under the system of establishing basic values proportionate to the box office returns of every theatre in the country, no theatre, large or small, is prohibited from showing our pictures. Every exhibitor can estimate his returns in advance. The only exhibitor that can suffer is the exhibitor who is unwilling to take the film salesman into his confidence.

No honest film salesman will overcharge an exhibitor, provided he knows the exhibitor's income and he knows the value of the product he represents. By the same token, no honest exhibitor would withhold information from a film salesman necessary to arrive upon an equitable basis for film rental charge. They are dependent upon each other for their success. Therefore, I urge the utmost frankness and confidence between exhibitors and film salesmen, in their business dealings, so that the trend toward greater equity in film rentals shall continue uninterrupted.

It is only by an equitable distribution to all classes of theatres that theatres of all sizes and classes can be supplied with the biggest and best pictures.

Very truly yours,

AL LICHTMAN,
General Manager,
Dept. of Distribution.

Koplar Still Seeks Payment, St. Louis Reports

St. Louis dailies are again devoting their columns to the story of how Harry Koplar has been going twice a day for the last five months to the office of his attorney in the hope each day that he will receive a portion of the more than $500,000 which is claimed to be his share of the $1,250,000 which the Famous Players Missouri Corporation is reported to have agreed to pay him for the seventeen St. Louis motion picture theatres which Koplar delivered to its possession on March 1. According to Koplar, not one cent has been given him.

Koplar, at the time he transferred possession of the theatres, thought, according to reports from St. Louis, he was about to cash in handsomely upon ten years activity in the motion picture industry, during which time he increased his holding from a 5-cent tent to a string of seventeen first-class houses, including the Kings, Pershing, and Shenandoah. He was said to be not only under the impression that he was to be rewarded financially but also that he was to become resident manager of the New York Corporation in St. Louis.

Koplar saw surcease of his troubles last August 4 when an agreement was reported to have been reached and signed by both parties ratifying in effect the original transfer agreement, under which Koplar was to have received $500,000, and was to begin receiving it on the tenth of the following month.

One of the most interesting events of the Hodkinson celebration took place on Thursday, November 4th, at one o'clock in a private dining-room in Delmonico's, when there was tendered to W. W. Hodkinson a surprise luncheon. This luncheon was organized by the officials of the W. W. Hodkinson Corporation and was gotten up as a definite testimonial to the man who is referred to by each and every one of them as "The Chief."

Invitations were issued to and accepted by the following people:

Jeremiah Milbank, F. A. Judson, Harry Richards, Irving Bacheller, Eltinge F. Warner, William Johnston, of the New York World; William A. Johnston, editor of the Motion Picture News; Arthur James, editor of the Moving Picture World; Leslie Mason, editor Exhibitors Trade Review; Harry H. Poppe, of the Exhibitors Herald; Louis Joseph Vance, Hugo Ballin, Joseph Dannenberg, Kenneth Hodkinson and W. Stephen Bush.

The following members of the W. W. Hodkinson organization also attended: Raymond Pawley, P. N. Brinch, A. W. Smith, Jr., George B. Gallup, Jr., Richard Weil, E. C. Hopkins, Robert Hodkinson, H. Thompson Rich, J. J. O'Hara and Donald Mersereau.

Page 3901 for real Music Service

Unqualified Endorsement Is Given Famous Players' New Plan

Radical Change in Producing Policy Brings Flood of Congratulations

PROBABLY few announcements in the motion picture industry in recent years have created such general interest and brought forth such favorable comment as last week's statement from the Famous Players-Lasky Corporation, announcing the merging of its stars and other players into one big stock company and its purpose to center its future efforts in the production of pictures in which the authors, directors, scenario writers and cast will share equally, so far as possible, in the responsibility and credit.

The keynote of the response from all quarters, Famous Players-Lasky officials state, is that the adoption of the new policy is one of the greatest forward steps ever taken by a picture producing company. Directors and producers, not only of pictures but of stage plays, have come personally or have telephoned to the Fifth avenue office to offer their congratulations, and numerous letters and telegrams of approval have been received from stars, not only within the organization but some now connected with other companies, who express their approval along with authors, magazine editors and exhibitors.

One of the first to be heard from was Wallace Reid, who, according to the published statement of Jesse L. Lasky, is to have the leading role in Cecil B. DeMille's all-star production of "The Affairs of Anatol," which is to be the first to be made under the new plan. Mr. Reid wired from Los Angeles that he was delighted that he was to be one of the first chosen to take part in the new production plans. Continuing, the telegram stated: "It is the greatest step forward that any producing company ever has taken, for it will give the stars the very opportunities they always have sought, namely, big parts in big productions, thereby multiplying their opportunities to serve better the public. Count on me to do everything in my power to co-operate."

Early Monday morning the following note was received from Dorothy Dalton: "I want to be among the first to congratulate you upon the plan outlined to me in your office yesterday. I shall welcome the opportunity to appear in better pictures. As an artist, my chief concern is to please my public, and if I can appear in a good part in company with any of my fellow stars—Elsie Ferguson, Ethel Clayton, Billie Burke, Mae Murray, Wallace Reid or Thomas Meighan—I shall welcome the opportunity. I think all thoughtful artists should be more concerned with the parts they play and the stories they help to portray than with the fact that others may share stellar honors with them. You may count on my staunchest co-operation and I am waiting eagerly for news as to the part I am to play first under the new plan."

From Cecil B. DeMille, director-general of the corporation, the following telegram was received: "Announcement of new production plans mark beginning of new and greater era of motion picture productions. This plan will inevitably result in pictures incomparably superior to past production. New system assures director of finest actors and actresses while similarly insuring stars of highest quality of directorial ability. I am greatly honored to know that I am to be the first to produce under this new system. I believe that cast of my forthcoming production which includes Wallace Reid, Elliott Dexter, Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Dorothy Cumming, Theodore Roberts and Theodore Kosloff, is undoubtedly greatest ever assembled. Cordially yours."

As well representing the attitude of authors toward the new plan, the following from Sir Gilbert Parker is quoted: "Permit me to say that I think your new production plans embody the quintessence of modernism in motion picture making and that never in the history of the screen has anything so revolutionary or so calculated to advance the art been undertaken. I cannot overestimate the importance of this to authors who may now be positively assured of productions of their stories which will be not only technically perfect but that will be enacted by the foremost stars of the film world. Need I say that I am heartily in accord and that it will be a keen satisfaction to me to feel that my stories written for Paramount will have such unusual productions as your plans contemplate?"

From Jeanie Macpherson, who, it is announced, will collaborate on the scenario of "Anatol," came the following telegram: "May I express my appreciation for the opportunity accorded me in connection with Mr. DeMille's initial production under new plan? Steller direction and players will combine to give perfect interpretation of theme and characters as conceived by original writer."

A responsive chord also has been struck with the editors of the leading fan magazines, James R. Quirk, publisher of *Photoplay*, writing as follows: "Strangely enough, your new production policy was announced at a time when we had just finished a review of the work of the year's progress in pictures. In that review I said:

"'Picture progress is being made by those individuals and corporations who have determined to make good pictures, one at a time; each, like a play or a novel, being worked out according to its individual premise, and whatever its corporate or series relationships, making its own way in the world, and standing or falling as it gives, or fails to give, an artistic transcript of human life. The quantity idea has been definitely junked where good pictures are concerned. . . .

"'Opportunity and progress lie in the hands of the producing masters who recognize the worth of individual effort by author, director, players and corporation combined.'"

The utmost enthusiasm and confidence for the future from the exhibitor's standpoint is expressed by Dr. Hugo Riesenfeld, managing director of the Rivoli, Rialto and Criterion theatres, who said: "The announcement shows great foresight and keen business instinct. A great amount of courage, more than is given to ordinary man, is required to discard a system which has proved a success. How great the success of the one-star system has been is best shown by a glance at the Famous Players-Lasky Corporation,

(*Continued on page* 3878)

Recent Incorporations in State of New York

THE following motion picture companies have recently incorporated in New York State, the amount of capitalization as well as the directors for the first year being also given:

Sunrise Pictures Corporation, New York, $100,000, W. F. Kelly, Nat Dorfman, Joseph Kahn; Jawitz Pictures Corporation, New York, $50,000, Charles N. Jawitz, Harry Levine, S. E. Ginsburg; The Friars Photoplay Co., New York, $1,000, Sidonia E. Elin, Julius Kendler, Hazel Falber; H. H. Wentworth, Inc., York, $2,000, Harry H. Wentworth, Leopold Friedman, Matie Hammerstein; Parrot Films, Inc., New York, $10,500, Henry Huber, J. J. McNevin, William Lewin; Fulton Films, Inc., New York, $4,000, Hugo Maienthau, Nathan Goodman, Frank Goodman; Marguerite Clark Productions, New York, $20,000, Cora Clark, Mary Lane, William L. Payne.

Ferguson Murray Amusement Company, New York, $1,000, David Ferguson, Lester W. Murray, Monroe M. Goldstein; Mt. Morris Theatre, New York, $75,000, A. J. Halprin, Rose Blumstein, Sam Adler; Yonkers Orpheum Theatre Corporation, New York, $30,000, Daniel G. Griffin, Irving Jacobson, C. I. Johnson; Corles Film Corporation, New York, $9,000, Marie Lewis, Aaron Corn, William G. Smith, Coscardar Film Productions, Inc., Syracuse, W. Henry Allen, J. S. Styrn, Syracuse, Benjamin J. Bishop, Manhattan, $1,000,000; Sammy Burns Comedies, New York, $100,000, Sammy Burns, Benjamin Berk, Morrlis Merlis.

"Kismet" Gets Unusual Notice

IT is a rare day when the manager of one of the "big Four" of Broadway picture palaces places his personal endorsement on an attraction. And a still rarer day when the picture at one of these houses—with their established following and routine methods—starts advance exploitation on a feature many days before the week of showing.

So the endorsement given "Kismet" by Managing Director Joseph Plunkett and the advance advertising accorded the big Robertson-Cole special is creating unusual notice along Broadway. Following is a quotation from Thursday mornings, advertisement showing the personal approval Plunkett is giving his next week's attraction:

The Strand theatre takes extreme pleasure in announcing for the forthcoming week that it has procured for its patrons Robertson-Cole's picturization of Otis Skinner in "Kismet," the most stupendous production in the history of motion pictures—a product of such wondrous beauty, such exquisite and magnificent settings ,such remarkable and awe-inspiring characterizations, that those productions which have hitherto been considered elaborate really pale into insignificance when compared with it.

The Strand theatre takes this opportunity of guaranteeing an entertainment of rare quality, accompanying this remarkable play, with an elaborate prologue and a special musical program.

Furthermore, this $3 attraction, the pinnacle of motion picture achievement, will be offered at regular Strand prices.

JOSEPH PLUNKETT,
Managing Director.

Adding 'Em Up

ALBANY, Nov. 8.—The importance of New York state in the motion picture world is well illustrated from the fact that during the past ten months no less than 270 firms have incorporated in this state to enter the motion picture business. These firms represent a total capitalization of $38,045,100. There were nine companies incorporating for a million dollars each, one at two million dollars and still another for $10,500,000. These figures are official and authentic, secured from the records in the secretary of state's office.

In January last but 14 firms were incorporated for the motion picture business in New York state, the low figure for the year thus far. In May the maximum was reached when 38 companies incorporated, representing a capitalization amounting to $13,897,500.

While the greater number of companies entering the business stated their capital as being anywhere from $50,000 to $200,000, there were any quantity of smaller concerns ranging all the way from the little fellow just launching out into the business to the huge concern representing millions of invested capital.

In order to secure appropriate names for these companies, names which serve both to advertise the business and likewise not infringe upon titles already selected, many of the companies, judging from the names under which they were incorporated, were hard put to find the name which would be acceptable. In some cases combinations were made in the surnames of the individuals making up the company, while in other cases names were chosen which carried the suggested business.

The following figures showing the number of firms entering the motion picture business in this state month by month, with the total capitalization for each month, are particularly interesting to the motion picture trade. With very few exceptions the companies have their principal offices in New York City.

January,	14	firms	$2,607,000
February,	25	"	2,032,000
March,	32	"	4,076,000
April,	32	"	2,157,000
May,	38	"	13,897,500
June,	26	"	2,078,600
July,	24	"	1,454,500
August,	28	"	1,962,000
September,	31	"	2,833,500
October,	20	"	4,947,000
	270		$38,045,100

C. L. GRANT.

Praise for Famous Players Plans

(*Continued from page 3877*)

which it has brought to its present high position. To throw that system into the scrap heap and start a new venture along untrodden paths one must have great faith in his own ideal—and faith is half the victory.

"I wish all the so-called legitimate producers would have the courage to try the same thing. How much more pleasure one would get out of theatrical performances with a well-balanced cast, with every player chosen for his ability to do his particular well and spurred on to do his best without fear of the star's displeasure. It is almost too much to imagine a play in which the actor with an insignificant role may get applause from the audience because that little has been well done, without being immediately dismissed at the star's behest."

Hollywood Film Temple Planned by Financiers

Hollywood financiers have backed a project to build a four-story and basement Class "A" building with a ground floor space of 24,000 feet, which is to be known as The Film Temple and is to be built with the inteion of bringing together many of the firms doing business with Hollywood studios in the hope of promoting efficiency for the producers by the elimination of the loss of time of actors and purchasing agents in buying.

Space on the first floor has been laid out for a number of small shops. A cafe and offices for trade publications and talent agencies as well as community offices for salesmen of Los Angeles firms to be on the second floor. The third floor will be devoted to cutting rooms and projection theatres. The fourth floor will have a number of studios, mechanical work shop, and in the basement will be vaults for the storage of films, negatives and prints.

The project is being financed by A. Z. Taft and associates, and Edward A. Biby, former purchasing agent of Los Angeles studios, will be manager. Construction work is to begin shortly and the building with all its numerous advantages will be ready for occupancy by February 1st.

Rialto Theatre of Butte, Mont., in New Hands

The Rialto theatre, the largest "movie" house in Butte, Mont., which has been in the hands of a receiver for the past few weeks, has been purchased by James H. Rowe and Louis Dreibelbis, according to a stipulation filed in the district court in Butte. C. S. Jensen and J. G. Von Herberg, owners of a string of theatres along the coast and who were half owners of the Silver Bow Amusement Company which erected the Rialto a few years ago, disposed of their holdings to the Butte men only after a bitter legal fight which resulted in the theatre being thrown into the hands of a receiver.

Following a strike instituted last June by the musicians' union and the moving picture operators, the house is said to have lost money fast, and it was alleged that Jensen, who was the manager, not only refused to try to settle the trouble but would neither dispose of his own holdings nor buy those of his Butte partners. Rowe is the leading real estate man of Butte while Dreibelbis owns a string of drug stores. They have not announced their future policy in managing the house.

Have you registered your name with the News Free Musical Exchange?

Many musicians have procured engagements through this exchange and many Theatre Managers Have Procured Good Musicians.

See page 3901

Albany's Mark Strand Theatre Has Auspicious Opening

State Officials Attend Initial Performance in $500,000 House

THE Mark Strand theatre, Albany's newest and most expensive motion picture house, built at a cost of $550,000, was formally opened on the night of November 8th to an assemblage of over 1,000 invited guests, including practically every prominent state and city official. Governor Alfred E. Smith, who was to have occupied one of the boxes with his family, was unable to be present, owing to previous arrangements which called him out of town. The audience was without question the largest gathering of New York state officials in the history of the motion picture in New York state.

After sixteen months, the theatre was virtually completed today. Of delays there have been many, through lack of materials and a hundred and one other things which are so prevalent these days in building operations. In order to complete the house, however, a day and night shift was kept at work for many weeks past. The opening of the theatre tonight really marks an epoch in Albany's motion picture world.

The new Strand, the tenth in the chain of Strand theatres, is located on North Pearl street, in the business center of the city and within a block of the Clinton Square theatre and Proctor's Grand. The house is equipped with every modern appliance.

In the audience tonight were noted Secretary of State and Mrs. Francis M. Hugo, Attorney General and Mrs. Charles D. Newton, State Engineer and Mrs. Frank N. Williams, Commissioner of Highways and Mrs. Frederick Stuart Greene, First Deputy Secretary of State and Mrs. A. B. Parker, Dr. John H. Finley and Dr. Augustus Downing, of the State Department of Education. Albany itself was represented by practically every one of its officials from Mayor and Mrs. James Watt down. Charles M. Winchester, as president of the chamber of commerce, represented that body. The motion picture industry was also represented by many from other cities.

The program tonight was opened by an hour's organ recital, with Floyd H. Walter, formerly musical director of Harmanus-Bleecker hall, presiding over the keys. At the conclusion of the recital the same program of prologue, pictures and songs was given as will be featured when the house is opened to the general public tomorrow.

William F. Brooker, of New York, well known from the successful way in which he handled the Academy of Music, and who is also a familiar figure in publicity circles, will handle the local theatre. He will be assisted by Walter Roberts, late of Buffalo.

REGISTER FOR THE FIRST MUSICAL-MOTION PICTURE CONFERENCE—JAN. 24-25-26.

Under the scale of prices, which is a trifle in advance of any of the other motion picture theatres in this city, 20 and 30 cents will prevail in the afternoon and 30 and 50 cents in the evening. What is of more importance to the city, however, is the announcement by the management that there will be no advance in these prices later on. The program, which will change twice a week, will be very similar to that at the New York Strand. The house will run continuous from noon until 11 p. m., excepting Sundays, as shows on that day are not permitted in this city.

Outside of New York city itself there are probably few more beautiful motion picture theatres in the state than the Albany Strand. It has a seating capacity of about 2,300, the main floor accommodating 1,500. The theatre was built by what is known as the Albany Strand Theatre Corporation, the officers of which are Moe Mark, Max Spiegel and Walter Hayes. The house was designed by Tom Lamb of New York. In a great many ways it is similar to the Strand in New York.

The lobby, in white marble and gold, measures about 22 by 50 feet, and is particularly attractive. The same method of conservative advertising which is followed in all of the Strand theatres will be employed in the Albany house.

The interior construction of the house is largely along the lines of classic architecture, carried out in greatest detail in connection with the stage itself. Here there are marble columns connected with a marble rail, the background being a representation of the Bay of Naples, with Vesuvius in the far distance.

As one passes through the lobby he enters the auditorium through leaded glass doors. The color scheme is a combination of maroon, white and gold, the maroon being carried out in velvets and brocades, the white in the marble and the gold in the tracings and the embellishments that serve to further set off the other two.

The side walls are paneled in brocaded velvet of maroon, the same color prevailing in the draperies of the boxes, the carpet, the loges, while the seats themselves are of a panne velvet of the same hue.

Nine exits are on the main floor, while the balcony is equally as well provided for along safety lines.

From the main floor marble stairways lead to the six boxes, three at either side of the stage. A beautiful marble stairway likewise leads to the balcony in which a circular mezzanine of marble is one of the most striking features. The loges, which stretch along the front of the balcony, are reached by short stairways, likewise of marble, running from the mezzanine.

In the construction of the boxes particular attention was paid to the end that the occupants might see the picture without the eyes becoming tired, the boxes being just far enough away to give the desired results. The pipes of the big organ are at either side of the stage and are most cleverly concealed behind velvet curtains of maroon.

The stage is one of the largest in any motion picture theatre in the country. The same color scheme is carried out in the curtains, bordered with gold, the rise and fall determining the beginning and the conclusion of the performances. There are also six dressing rooms for the use of those who may be featured in various prologues from time to time.

Particular attention has been paid to the musical end of the program. The house will boast of a sixteen piece orchestra. P. Colby Shaw will direct.

Bert Lytell in "The Price of Redemption" and "The Rise of the Age" were selected for the theatre's premiere.

Report Levy Will Build New Kentucky Theatre

The current visit to New York of Col. Fred Levy of Louisville is rumored to have to do with plans for the construction of another theatre in the Kentucky city in conjunction with the Keith interests. Negotiations through J. J. Murdoch, of the Keith circuit, are said to be already far advanced. The new theatre will house Associated First National attractions, it is said.

Col. Levy's interests in the South include presidency of the First National Exchange of Kentucky and Tennessee and a large interest in the Strand Amusement Company operating from Louisville. The purchase by the latter company of theatres en bloc in Owensboro, Ky., including the new Bloitch theatre, was recently reported, at which time Col. Levy is stated to have expressed an intention on the part of himself and his associates to acquire in the near future a chain of some hundred theatres. Reports now current have it that he is negotiating an amalgamation of his various film exchange interest holdings into one large controlling organization.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Milton Simon, president of Selected Films, Incorporated, the new Chicago exchange with offices in the Consumers' Building, which is handling "The Son of Tarzan" for the state of Illinois, has booked the big jungle serial into the entire Ascher Bros. and Lubliner and Trinz circuits, following the viewing of the picture by officers of both companies. Where the houses of these two circuits are in competition, the serial will be played on even date and date.

This is regarded by Mr. Simon as a tribute to the pulling power of "The Son of Tarzan," as it is not the general policy of either of these powerful circuits to book serials. It is also understood that "The Son of Tarzan" will be shown in the Chicago loop which is almost unheard of for a serial.

The wide-spread interest shown by Illinois exhibitors in the one day convention of the Illinois Exhibitors' Alliance, scheduled to be held at the Hotel Jefferson, Peoria, on November 18th, assures a large attendance, according to President Hopp, who announces that plans for the gathering are now complete and an interesting meeting is assured.

Although matters of great importance to the exhibitors of the state will be taken up, three sessions will be held, morning, afternoon and evening, so that the work of the convention will be completed in one day.

Certain individuals and associations of Illinois are planning to introduce a censorship bill at the next session of the legislature and the Sunday closing and child bills also are likely to be introduced, and this legislative situation is one which will be thoroughly discussed at the Peoria meeting, and means to combat these bills, if unfavorable to exhibitors, devised. Another question to be taken up will be the fixing of initiation fees and dues of alliance members and reports also will be received on the actual work accomplished by the association with the benefits which have accrued to its members.

A large delegation will leave Chicago for Peoria Wednesday at one o'clock, the day preceding the convention, and word has been received from many exhibitors in the central and western part of the state that they will also be in Peoria the night before the meeting is scheduled to open.

Exhibitors throughout the country are showing great interest in the service offered by the recently organized First National Booking Association of Chicago, and, according to President Harry Siegel, so many inquiries have been received that it has been necessary to put out eight road men.

Among the big circuits which will contract with First National to book acts and specialties to augment their picture programs, are Kunsky of Detroit, Merrill of Milwaukee, and Finklestein and Ruben of Milwaukee, acording to Mr. Siegel, who also states that some of the largest Chicago theatres will put in musical and other acts offered by his company.

First National Booking Association now is in a position to offer nine weeks of actual bookings to any theatre signing up, and has a splendid lot of talent on their lists.

Tom Mitchell, one of the pioneer exchange men in the Central West, has been appointed sales manager of Gollos Enterprises, Chicago, having resigned from the Doll-Van Film Corporation to accept the position. Mr. Mitchell entered the motion picture field as manager of Wm. H. Seanson & Company in 1908. Later he was president of the Morton Film Exchange, and at one time operated the Oakland Theatre. Mr. Mitchell is enlarging the Gollos sales staff, the latest additions to the force being Charles Lundgrenn, formerly with Doll-Van and J. H. Smiley, a former automobile salesman. Mr. Lundgrenn will cover southern Illinois, and Mr. Smiley will cover the northern part of the State.

The acquisition of several important features and a new serial to be released in this territory by the Celebrated Players Film Corporation, has compelled President Friedman to increase his sales staff. The most recent additions are J. S. Posner, who will cover the south side, and H. Smith, formerly with Educational, who will cover the Illinois territory. Lewis B. Goulden, Celebrated Players' Indiana representative, is visiting the Chicago office for the first time in two months. He received a hearty welcome as he had hung up several records for salesmanship during the fall season.

Aaron Gollos, president of the Gollos Enterprises, Chicago, was called to New York on November 3rd, to attend a meeting of the various exchange managers handling Equity Pictures.

Lewis Laemmle, of Universal's Chicago Exchange, is back at his desk again after several months spent touring Europe with his brother, Carl Laemmle. While overseas he traveled extensively in the British Isles, and on the continent, visiting France, Germany and Austria, and has many interesting stories to tell of the conditions abroad.

Harry Weiss, this week, is moving the offices of Superior Screen Service and other companies which he heads, to the new quarters at 25 E. Seventh Street. He will occupy the entire building, which was erected especially for him, and which is an up-to-date and commodious film exchange in every respect. The rapid growth of Superior Screen Service had necessitated the enlargement of quarters for transacting the big volume of business now being done by the Weiss' organization.

B. D. Russell left Chicago for Los Angeles this week where he will take charge of production for Russell, Griever & Russell, and the Capital Film Company's Coast studios. Mr. Russell was married on the same day that he left for the West, and a large party of friends gave him a big send-off at the train.

Richard Robertson, general advertising and publicity representative for Independent Films Association, is making a flying trip to Dallas this week in the interests of that organization, and expects to return to Chicago within a few days. Before leaving he viewed the first print of Neal Hart's second feature picture, "Skyfire," which he declares to be a splendid production.

Sales Manager Belford, of Independent, returned from New York this week.

Henri Ellman, president of the newly organized Famous Feature Film Company, was in Chicago this week and announced that his concern has been incorporated for $200,000, and is opening its general offices at 66 W. New York St., Indianapolis, Indiana, where he will make his headquarters. George Levi, for the last five years connected with Unity, is secretary of the new organization; and Marvin Weisman, a prominent Indiana business man, is treasurer.

Famous Feature Film Co. will distribute a series of twelve five-reel Western adventure features starring William Fairbanks, the first to be released on December 15th. Mr. Ellman stated that it is the intention of his company to open offices in Chicago, Milwaukee, Detroit and Cleveland, in addition to the Indianapolis offices at an early date.

A. L. Moore of the Showmore Film Company and Wm. H. Engelman have returned from New York, where they have perfected arrangements for releasing "The Little Home Nurse" through the Reelcraft Pictures Corporation, in Greater New York City and the states of Ohio, Illinois, Indiana, Wisconsin, Minnesota, North Dakota and South Dakota.

C. T. Smith, the old time showman of Elgin, Illinois, is getting ready to open his new theatre at Elgin. The name has not yet been decided on, but it will be ready for business January 1st.

Jos. Aukselvizc is opening the new theatre at Indiana Harbor, Indiana. It will be known as the Victoria.

Ross H. Palmer has succeeded McDevitt Brothers as owner of the Lyric theatre, Knoxville, Illinois.

The Opera House at Belvidere, Illinois, is being reconstructed for use as a firstclass picture theatre. This town of 15,000 population has heretofore had but one theatre. The new house will be ready for business February 1st.

C. Heinin, owner of the Crescent theatre on Milwaukee avenue, has just returned from Twin Lakes, Wisconsin, after a three week's trip. Mr. Heinin claims to have shot twenty-four ducks in one day.

R. A. Healy of the Monogram theatre, 35th and Halsted streets, is back on the job again. Mr. Healy had been suffering with his teeth for some time.

R. H. Hadifeld, Superior Screen Service Indiana salesman, is taking a week's vacation in northern Minnesota, going after big game and incidentally catching a few bass.

E. F. Tarbell, district manager of the Vitagraph Exchange, has returned from a three week's trip through the territory. He reports things looking very good.

F. H. Scheible opened his new theatre at Streator, Illinois, Saturday, October 30th.

Charles W. Schwerin of New York City is in town interesting the independent exchanges in buying his productions.

Phil Goldstone was in Chicago this week interesting exchanges in his new five-reel westerns.

Wallace Reid's latest picture, "Always Audacious," has proved such a powerful drawing card at the Randolph theatre that Messrs. Jones, Linick & Schaefer have held it over for a second week in their big loop house.

DEAD MEN TELL NO TALES

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

The Restless Sex—
Played a week behind Carlyle Blackwell's road-show, and cleaned up. Had 'em chained out at 2 P. M. on opening day and business picked up later. Corking good picture, and one with a sure-fire feminine appeal. (East.)

This picture opened big and continued so. Full houses every show. (East.)

A Full House—
Bryant Washburn has been quickly but surely killed by a series of washed-out, namby-pamby releases of which this is one of the poorest. Played to poor business for entire run. (East.)

A City Sparrow—
Opened with usual audiences, but business grew last few days and it went over big. (West.)

Something to Think About—
Held over for second week. Played to 41,186 in first week. Gloria Swanson up to her usual standard, and for a change the stunning gowns are absent. Vehicle not quite as good as the usual De Mille production. (Middle West.)

Held over for third week. Business good to the end. (Middle West.)

Always Audacious—
Better than average business. (Middle West.)

The Right to Love—
Business very good. Crowded houses all week. Audiences well pleased. Booked for indefinite run. (East.)

The Round-Up—
As far as entertaining value is concerned, this picture does not hit the mark, though business was good. (West.)

Her Husband's Friend—
An entertaining picture and seemed to please. Box office receipts good. (West.)

What's Your Hurry—
Business exceptionally good. Enough laughs to put everyone in good humor for the whole winter. Good, wholesome and entertaining. (Middle West.)

A Romantic Adventuress—
Fair picture to fair business. Picture not as good as "Half an Hour."

Civilian Clothes—
Picture went big for whole week. Everyone liked it and passed the good word along. (West.)

Held by the Enemy—
This feature seemed to please the audiences and we got big box office results. (East.)

Behold My Wife—
This production well liked and held up well for second week. Good direction, acting and mounting in evidence. (West.)

FIRST NATIONAL

A Perfect Woman—
As usual, I stood 'em out with a Talmadge picture. Think this is a distinct improvement over "The Love Expert." Scored heavily here. (East.)

Married Life—
Nonsense, but so cleverly constructed that it pleased so many people that manager reported the biggest Sunday in several months. Held up well all week. (Middle West.)

The Branded Woman—
Thoroughly interesting story done well by a good cast and good photography. Very good business. (East.)

The Jack Knife Man—
A good picture but failed to hold up. Only fair box office figures recorded. (East.)

The Devil's Garden—
Appeals to the highly sophisticated audience. Opened to very big business. (East.)

Twin Beds—
Spicy advertising helped to keep the ticket sellers busy. (Middle West.)

Nomads of the North—
Good business on this picture, which seemed to please. (West.)

GOLDWYN

Earthbound—
So peculiar as to affect people very differently. Some were lavish in its praise. Others didn't like it at all. All agreed, however, that it's a wonderful production, wonderfully done. It's got the people talking and arguing all right, which has made for big houses. No records broken, though. (Middle West.)

Didn't seem to entertain and business was only as usual.

My audiences seemed to find this very interesting and business was good during run. (West.)

The Palliser Case—
A fair attraction. Pauline Frederick has lost in popularity here, and the picture played to only fairly good business. Should go over big wherever she is known and liked. (East.)

His Own Law—
Good picture which audiences seemed to like. Brought more than usual business. (West.)

Officer 666—
Good picture and sure-fire box office attraction. Crowds packed the house every performance. (West.)

Madame X—
Splendid picture and excellent box office attraction. Packed them in and had to put on three shows on closing night of engagement. (East.)

Cupid the Cowpuncher—
Average business all week. They liked it very much. (East.)

METRO

Good. This drew well for the entire week and the people liked it. (East.)

Picture brought good business and audiences seemed to like it. (West.)

Are All Men Alike—
Fair business with a picture that was hard to tell what it was all about. (East.)

Blackmail—
Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography. (East.)

The Chorus Girl's Romance—
Business good. Audiences pleased. Crowded at each performance. (East.)

FOX

Tiger's Cub—
This is the second Pearl White feature. It failed to draw so a Harold Lloyd comedy was added to the program. (Middle West.)

Her Honor the Mayor—
Bright little picture, well-cast and pleased my people. Miss Percy looks like good star-material to me. Hope her next pictures live up to this. (East.)

Drag Harlan—
More than usual business. Patrons seemed entertained. (West.)

While New York Sleeps—
Good business to good houses. (West.)

REALART

Food for Scandal—
This sure did go over big and the picture deserved it, for it is interesting and entertaining. (West.)

Blackbirds—
A mediocre picture. Justine Johnstone is good to look upon but not much of an actress. In addition, her vehicle is poor. (Middle West.)

SELZNICK

Marooned Hearts—
Impossible. The public is waiting eagerly for Conway Tearle's first starring vehicle. This is it—two more like it, and he'll be among the also-rans. Poor box office receipts—but not surprised after I saw it. (East.)

Panthea—
This is one of the best re-issues I've ever seen. It stands the test of time splendidly, and my patrons liked it. Good box-office attraction. (East.)

ROBERTSON-COLE

The Slave of Vanity—
Good business. The picture satisfied a critical audience. (East.)

Big Happiness—
The poorest box-office picture I've played in years. Farnum well liked—but the people who liked him want him in Westerns and plenty of action. The foreign locale of this confused them. Lost money steadily all week. (East.)

PATHE

The Riddle: Woman—
Very poor picture but box office reports business as good. (West.)

UNIVERSAL

Sundown Slim—
Very good picture which brought good business. (West.)

In Folly's Trail—
Not half bad. More than usual patronage. (East.)

JANS PICTURES

Madonnas and Men—
Capacity first week and held over for second. Four horses in chariot race provided prelude. (Middle West.)

VITAGRAPH

Trumpet Island—
Good business. Picture liked especially the comedy parts in the beginning. The ending slightly changed which gives it more credence. (Middle West.)

ASSOCIATED PRODUCERS

The Leopard Woman—
Just an average picture that was put over for week run by good advertising and exploitation. (East.)

PROGRAMS FOR THE WEEK OF NOV. 13TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rivoli Theatre—

Overture—"Norwegian Rhapsody No. 3" by the Rivoli Orchestra, Frederick Stahlberg and Joseph Littau conducting.
Current Events—Rivoli Pictorial.
Special—"Faust" — Scenes from Third Act.
Feature—Always Audacious—Wallace Reid.
Musical—"Way Down East"—An ensemble of American tunes by Rivoli Orchestra.
Comedy — Easy Street — Charles Chaplin Revival.
Organ Solo—"Scherzo" played by Prof. Firmin Swinnen.
Next Week—The Life of the Party—Fatty Arbuckle.

Capitol Theatre—

Overture—"Over Theatre" —Composition by Joseph Carl Breil—rendered by the Capitol Grand Orchestra, Erno Rapee conducting.
Special—Episodical review of the Armistice, showing excerpts of the great welcome extended to the heroes who fought and won the plaudits of the world; and (a) Rheims, the sacred ruin of France, (b) Where the Poppies Bloom, a reminiscent vista of the peaceful resting place.
Musical—Requiem by Verdi, rendered by Bertram Peacock and Sudworth Frasier, assisted by 30 voices from the Capitol Ensemble.
Current Events—Capitol News.
Feature—The Branding Iron—Goldwyn.
Special—Norwegian dance by Mlle. Gambarelli and Alexander Oumansky.
Comedy—Prizma Comedy Review, a screen cartoon novelty.
Organ Solo—By Dr. Alfred Robyn, organist.
Next Week—The Penalty—Goldwyn-Beach.

Rialto Theatre—

Overture—"Sakuntala" by Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim conducting.
Current Events—Rialto Magazine.
Musical—"Nocturne" by Chopin, rendered by Sascha Fidelman, violinist.
Feature—Conrad in Quest of His Youth—Thomas Meighan.
Vocal—"Maria, Mari" sung by Edoardo Albano, baritone.
Comedy—The Huntsman—Clyde Cook.
Organ Solo—"Nuptial March" by Rubinstein, played by John Priest.
Next Week—Always Audacious—Wallace Reid.

This "You Never Can Tell" display ten inches by five columns was used by Clune's Broadway theatre, Los Angeles

Strand Theatre—

Overture—"Carmen" by Strand Symphony Orchestra, Carl Edouard, conductor.
Current Events—Strand Topical Review.
Vocal—"Sunrise and You" sung by Richard Bold, tenor.
Scenic—Mountain, Forest and Stream—Artcolor.
Vocal—"Barcarole" from "Tales of Hoffman" rendered by the Strand Ladies Quartette.
Feature—The Riddle: Woman—Geraldine Farrar.
Vocal—"Shadow Song" from "Dinorah" sung by Amanda Brown, soprano.
Comedy—The Huntsman — Clyde Cook.
Organ Solo—March from "Tannhauser" by Wagner, played by Herbert Sisson.
Next Week—Kismet—Otis Skinner.

Unusually effective display for "The Branding Iron" a quarter page used by the California theatre, Los Angeles

LOS ANGELES

California Theatre—

Overture—"Poet and Peasant."
Current Events—From Pathe, Fox and Gaumont.
Musical—Selections from "La Tosca," sung by Armado Innuzzi with a stage setting showing a trench on the battle line of the World War shown through a transparency giving a dusk effect.
Scenic—Where Popies Bloom. Presented with a vocal number "In Flander's Fields."
Organ—"Moments." Solo by Milton Charles.
Feature—The North Wind's Malice—Eminent Authors.
Cartoon—Hypnotic Hootch—Bray Goldwyn.
Next Week—The Song of the Soul.

Tally's Theatre—

Overture—"Love Tales of Hoffman.
Current Events—International News.
Vocal—"Goodbye" and "Silver Among the Gold." Solo by Clementine Palmese.
Novelty—Screen Snapshots.
Feature—The Leopard Woman—Louise Glaum.
Next Week—Are All Men Alike?

Grauman's Theatre—

Overture—"Dance of the Hours."
Current Events—From International, Pathe and Fox.
Organ—"Under Western Skies." Solo by Henry Murtaugh.
Scenic—They Forget to Count—Chester Educational.
Vocal—Mabelle Burch, soprano in repertoire.
Novelty—Topics of the Day—Pathe.
Vocal—Four year old Grace Smith in song numbers.
Comedy—It's a Boy—Sennett Paramount.
Feature—Burglar Proof—Byrant Washburn.
Given with a prologue under the title of "Prominent Citizens of Harlanville." The opening scene of the picture, the village store, is reproduced and characters identical with those of the feature repeat the words of the main titles. This is followed by song and dance numbers.

Miller's Theatre—

Current Events—From Pathe and Fox.
Cartoon—Hypnotic Hootch—Bray Goldwyn.
Educational—The Quaint Isle of Markem—Educational.
Novelty—Colored pictures of roses projected while a violin solo "To a Rose" is played by Ann Egbert.
Feature—The Love Flower—Griffith—United Artists.
Next Week—Madame Peacock.

Kinema Theatre—

Overture—"Herbert's Seranade."
Current Events—International News.
Organ—Solo by Earl Abel.
Cartoon—Andy Fights the H. C. L. Gumps.
Scenic—Flowing Waters—Bruce—Educational.
Musical—Prologue from "Il Pagliacci."
Feature—Curtain—Katherine MacDonald.
Comedy—Soft Boiled Egg—Chester Conklin.
Next Week—Peaceful Valley.

Superba Theatre—

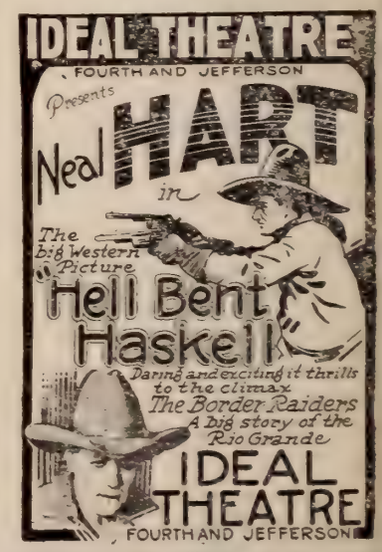
Second week of Sundown Slim" and program as given last week.

Symphony Theatre—

Second week of Drag Harlan.
Next Week—The Challenge of the Law.

Clune's Broadway Theatre—

Current Events — Selznick News and Gaumont.



Six inch double column ad for "Hell Bent Haskell" by the Ideal theatre, Dayton, O.

Display used by the Brandeis theatre, Omaha, for its showing of "The Riddle: Woman." In size the display was twelve inches by four columns

Comedy — The Referee — Reelcraft.
Scenic — Vandals of the Forest — Bray Goldwyn.
Vocal — The Trail of Home Sweet Home — Solo by Lee Arthur Myers.
Feature — Sweet Lavander —Mary Miles Minter.
Next Week — 39 East.

New Pantages Theatre—
Feature — King Spruce — Mitchell Lewis.
Serial — The Lost City.

Broadway Theatre—
Feature — The Silent Barrier — Hodkinson Special.

Auditorium—
Fourth week of "Way Down East."

Grauman's Rialto Theatre—
Overture — Specially selected medley.
Educational — Paramount Magazine.
Cartoon — Bumps Release.
Organ — Oliver Wallace playing his own composition "Indiana Moon."
Scenic—Pipe the Penquin—Chester Educational.
Musical—Naiona playing "Breezes of Hawaii."
Feature — Something to Think About — De Mille Special.

SAN FRANCISCO

Strand Theatre—
Novelty — Song and Dance act by Helen Resnick.
Current Events — Select News.
Scenic — Going North — Pictorial Sunset.
Comedy — Seven Bald Pates — Christie.
Feature — Three Gold Coins — Fox.
Special — Personal appearance of H. H. Van Loan, director of Three Gold Coins.
Next Week — The White Moll.

California Theatre—
Overture — "June" by Art Hickman.
Current Events — Pathe Weekly.
Musical — American Fantasie by Herbert, and "Old Pal Answer Me" by Harris, by the Orchestra.
Scenic — Where Poppies Bloom—Prizma—Made especially for the California Theatre for Armistice Week.
Organ Solo—"Lest We Forget."
Special — Dancing and musical ensemble of three people entitled "A Dream of Life."
Feature—An Old-Fashioned Boy—Famous Players.
Next Week — Always Audacious.

Imperial Theatre—
Overture—"Dance-omania."
Current Events — Imperial Screen News.
Musical — Orchestral Selections from "Follies of 1920."
Special — Snap Shot Atmospheric Tableau of five people.
Feature — Behold My Wife.
Next Week — The Same.

Tivoli Theatre—
Features—The Pray, — Vitagraph and 39 East—Realart.
Vocal—Duet by Signor Porcini and Madame Zavschiv. Selections from "Rigoletto."
Musical—"Semid" by Rossini, and "Minut" and "Barcarole" by Offenbach.
Next Week—The Branded Woman —First National.

Rialto Theatre—
Current Events—Rialto Review.
Comedy—The Village Blacksmith —Bray.
Musical—Selection from "Aida" and "Carmen" by the orchestra.

Rivoli Theatre—
Scenic—A Day in Venice.
Current News—Fox News.
Comedy—Tight Rope Romance—Mutt and Jeff Cartoon.
Vocal — "Flower Song" from "Carmen" sunk by Harry Harper, tenor.
Feature—Good References—First National.
Next Week—The Yellow Typhoon.

Tabor Theatre—
Current Events—Screen Magazine.
Feature—Eyes of the Heart.
Comedy—He Leads, Others Follow—Pathe.
Next Week—Once to Every Woman.

SEATTLE

Coliseum Theatre—
Current Events—Gaumont News.
Comedy—Homespun Hero.
Vocal—University of Washington Quartette in Songs.
Feature—The Master Mind—First National.
Next Week—Nomads of the North —First National.

Clemmer Theatre—
Overture—"Mary" and "Let the Rest of the World Go By."
Current Events—Fox News—Illiterate Digest — Educational, Arizona Desert.

Half page for "The Great Redeemer" the work of the Muse theatre of Omaha

Comedy—A Pajama Marriage.
Prologue—Novelty act, "An Evening in Holland."
Feature—The Great Lover.
Next Week—Godless Men.

Frolic Theatre—
Feature—Sundown Slim—Universal.
Comedies—Should Tailors Trifle and When the Devil Laughed—Universal.
Current Events — International News.

DENVER

America Theatre—
Current Events—Topics of the Day.
Comedy—Edgar's Sunday Courtship.
Feature—Officer 666.
Next Week — Mid-Channel — Equity.

Rialto Theatre—
Current Events—Pathe News—Topics of the Day.
Comedy—Kiss Me Caroline — Christy.
Feature—Always Audacious.
Next Week—Conrad in Quest of His Youth.

Feature—Chorus Girl's Romance—Metro.
Special—Race of the Age.
Next Week—The Devil's Pass Key —Universal.

Strand Theatre—
Current Events—Select News 60.
Scenic—The Horseshoe and The Bridal Veil.
Prologue—Solo—"For All Eternity" and "Morning."
Feature—Earthbound—Goldwyn.
Next Week—The same.

MINNEAPOLIS

New Lyric Theatre—
Current Events—New Lyric Screen Journal.
Comedy—On With the Dance—Judge Rummy—Bray Cartoon.
Scenic—New Lyric Pictorial Review—(a) Old World Lace Makers—Pathecolor; (b) The Dog that Never Forgets—Educational; (c) Capital Travelaughs—Pathe; (d) Land of Ancient Fires—Pathecolor.
Vocal—(a) Miserere, Prison Scene from Il Trovatore, and (b) Honolulu Eyes, sung by Coster and Clements.
Feature—The Fighting Chance—Chambers.
Next Week—The County Fair—Maurice Tourneur.

CHICAGO

Pantheon Theatre—
Organ Solo—"Kentucky Home."
Pantheon Topics of the Day.
Overture—"Mignon."
Chimes Solo—"Avalon Song" by Jos. Sumo.
"Billy Bumps" cartoon.
"Hawaii Love Song" Marie Rossi, soloist.
Feature—The Love Flower.
Coming Picture—Earthbound.

Randolph Theatre—
Organ selections.
Comedy—Don't Blame the Stork.
Feature—Wallace Reid in "Always Audacious."
Coming Feature—Thomas Meighan in "Conrad in Quest of His Youth."

Ziegfeld Theatre—
Elliott's "Filmosophy."
Feature—E. K. Lincoln in "The Inner Voice."
Comedy—"At Bedtime."
Coming Feature—Clara Kimball Young in "Mid-Channel."

Riviera Theatre—
Overture—"The Fortune Teller."
Scenic.
Topics of the Day.
Hearst's Weekly.
Specialty—Romeo & Juliet.
Comedy—Don't Blame the Stork.
Feature—Something to Think About.
Coming Feature—Behold My Wife.

Alcazar Theatre—
Organ selections.
Feature—Shirley Mason in "Girl of My Heart."
Comedy—Justine Johnson in Blackbirds."

Rose Theatre—
Organ selections.
Feature—Lionel Barrymore in "The Devil's Garden."
Added Attraction—Insulting the Sultan.

Woodlawn Theatre—
Organ Solo—"Morning, Noon and Night."
Woodlawn Topical Digest.
Woodlawn Brighter Side of Life.
Comedy—Hearts and Clubs.
Orchestra—Sextette from Lucia (as originally written) then rendered as "The Lucy Rag."
Feature—The Branded Woman.
Coming Feature—Something to Think About.

CLEVELAND

Stillman—
Overture—"First Hungarian Rhapsody."

Hand drawn ad, ten inches by five columns on "The Texan" by the Terminal theatre, Newark, N. J.

One third of a page by the Strand theatre, Milwaukee, advertising "Big Happiness" and "The Race of the Age"

Theme—"Don't You" from "The Sweetheart Shop."
Current Events—Pathe News, Topical Jazz.
Special attraction—Race of the Age—Educational.
Cartoon—Mutt & Jeff in A Tight Rope's Romance.
Feature—What's Your Hurry—With Wallace Reid.
Next Week—The Sin That Was His—Featuring William Faversham.

Euclid—
Overture—Selections from Rudolph Friml's operatic successes.
Theme—"My Paradise."
Current Events—Kinograms.
Comedy—A Tray Full of Troubles—Educational.
Feature—Earthbound.
Next Week—Earthbound (continued).

Metropolitan—
Overture—"Peer Gynt Suite."
Theme—"Jazz Potpourri."
Current Events—Select News Weekly.
Educational—Bray Pictograph.
Added Attraction—A Trip Through Thos. Ince's Studio—released through the cooperation of The Cleveland News-Leader.
Feature—Married Life—Mack Sennett.
Next Week—The Branding Iron—Goldwyn.

Alhambra—
Overture—"March Revue" arranged by musical director Homer Walters.
Themes—"The King of France," by Philip Sousa and "Home Sweet Home Lullaby," by Stanley Brothers, Jr.
Current Events—Pathe News Nos. 89, 91, Will Rogers' Illiterate Digest.
Added Attraction—The Race of the Age.
Civic—Abou Ben Adhem, a single reel, advocating the support of the Community Fund. Written by Robert H. McLaughlin.
Feature—Body and Soul—Featuring Alice Lake.
Next Week—Everybody's Sweetheart—Olive Thomas.

Strand—
Overture—Cello solo.
Theme—Jazz selections.
Current Events—Literary Digest.
Comedy—Snub Pollard in Insulting the Sultan.
Special—A Trip Through Thos. Ince's Studio.
Feature—Married Life.
Next Week—The Branding Iron.

Hoffman's Palace—
Overture—"The Hunting Scene," by Buccollossi.
Theme—"Linger Longer Lettie" and 'The Love Nest."
Current Events—Pathe Review.
Comedy—Morante Comedy—"The Kid."
Feature—Trumpet Island.
Specialty Number—The Cameo Girls—Five Girls who sing and play musical instruments.
Next Week—The Confession.

BOSTON

Park Theatre—
Program of the Park Theatre week of Nov. 13.
Overture—Park Symphony Orchestra.
Weekly News—Two Issues.
Comedy—
Special stage setting—Floor lamps about stage with orchestra concealed by palms.
Features—The Forbidden Thing—All star cast. The Servant Question—William Collier.
Next Week—D. W. Griffith's The Love Flower. Once a Plumber.

Beacon Theatre—
Overture—Piano and Organ.
Weekly Topics—Two Issues.
Comedy—
Special stage setting—Gold fibre screen.
Features—The Fatal Hour. Eyes of the Heart—Mary Miles Minter. High and Dizzy—Harold Lloyd.
Next Week—A New York Idea—Alice Brady. Our Own and Alike—May Allison.

Tremont Temple—
Way Down East—Griffith Picture.

Fenway Theatre—
The Untamed—Tom Mix.
A Full House—Bryant Washburn.

PHILADELPHIA

Stanley Theatre—
Overture—(a) Excerts from "La Boheme"—Stanley Symphony Orchestra; (b) Vocal Selections—Emily S. Hargar.
Feature—Held by the Enemy—Paramount.
Comedy—The Circus Imps—Lee Kids.
Scenic—Where Poppies Bloom—Prizma.
Stanley News—First presentations of interesting events happening everywhere, taken from all the weeklies in the world, and compiled, together with local events of interest, by the Stanley cameraman.
Topics of the Day—Literary Digest.
Cartoon—The Tyne Rope Romance—Mutt and Jeff.
Next Week—The Master Mind—Lionel Barrymore.

Arcadia Theatre—
Feature—The Right to Love—Paramount.
Scenic—Burton Holmes Travelogue.
Current Events—Pathe News.
Comedy—Torchy's Millions.
Next Week—Same.

Palace—
Feature—Midchannel.
Comedy—Home Spun Hero—Educational.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Next Week—Something to Think About.

Victoria—
Overture—"Old Folks At Home The World Over."
Feature—What Women Love—Annette Kellerman.
Special—The Race of the Age—Educational.
Current Events—Pathe News.
Topical—Illiterate Digest.
Scenic—Pathe Review.
Next Week—Same.

Regent—
Feature—Love's Romance—Metro.
Topical—Illiterate Digest.
Educational—Ford Weekly.
Next Week—Her Husband's Friend.

Capitol—
Feature—Trumpet Island.
Comedy—Convict 13.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—Sins of Rozanne.

ATLANTA

Criterion—
Overture—"A Day at the Fair," arranged by Dave Love, leader.
Pathe Magazine.
Topics of the Day.
Feature—Norma Talmadge in "The Branded Woman"—First National.
Comedy—Emotions of Edgar Pomeroy—Goldwyn.
Screen Snapshots No. 7.

Tudor—
Organ solo—"Out of the Deep."
Universal Star Comedy.
Feature—Mahlon Hamilton in "Half-a-Chance."
News Weekly.

Rialto—
Overture—"Il Pagliacci."
Comedy—Chester (or Fox) Comedy.
Paramount—Burton Holmes Travelogue.
Feature—All-Star Cast in William Christy Cabanne's "The Stealers"—R-C.
Added—One reel of scenes from Tech-Clemson foot-ball game.

Forsyth—
Overture—arranged by H. E. Boddiford, leader.
Comedy—Harold Lloyd in "High and Dizzy"—Pathe.
Feature—Bebe Daniels in "You Never Can Tell"—Realart.
Forsyth Magazine—Some special Atlanta views.

Loew's Grand—
Overture.
Hallroom Boys Comedy.
Gaumont Pictorial Life.
Feature (first half) All star cast in "Clothes"—Metro; (last half) Elsie Janis in "The Imp"—Selznick.
Capitol Comedy — Mr. and Mrs. DeHaven.

WASHINGTON

Crandall's Metropolitan—
Overture—Il Guarany.
Current Events—Pathe News—Topics of the Day.
Comedy—Insulting the Sultan—Pollard.
Scenic—None.
Feature—The Master Mind.—First National.
Next Week—Madame Peacock—Metro.

Loew's Columbia—
Feature—The Sin That Was His (Select).

Loew's Palace—
Overture—A Day at West Point.
Current Events—Pathe News—Topics of the Day.
Comedy—Farmyard Follies.
Feature — Always Audacious — Paramount.
Next Week—An Old Fashioned Boy—Paramount.

Moore's Garden—
Feature—The Forbidden Thing—Associated Producers.
Educational — Trip Through World's greatest Motion picture studios.
Comedy—None.

This one for "Clothes" five inches by three columns is by the Majestic theatre, Columbus

Moore's Rialto—
Overture—Sextette from Lucia di Lammermoor.
Current Events—Fox News.
Comedy—Torchy Turns Cupid.
Feature—The Heart of a Fool—First National.
Next Week—The Penalty—Goldwyn.

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic selections by soprano.
Comedy—Johnny Hynes in Torchy in High.
Feature—Charles Ray in An Old Fashioned Boy.
Next Week—Madame X.

Parkway Theatre—
Overture—"Dance of the Hours."
Current Events—Pathe Weekly.
Pictorial—Bray Pictograph.
Feature—Enid Bennett in Her Husband's Friend.
Next Week—Behold My Wife.

Wizard Theatre—
Second week of Marion Davies and Carlyle Blackwell in The Restless Sex.
Next Week—Behold My Wife.

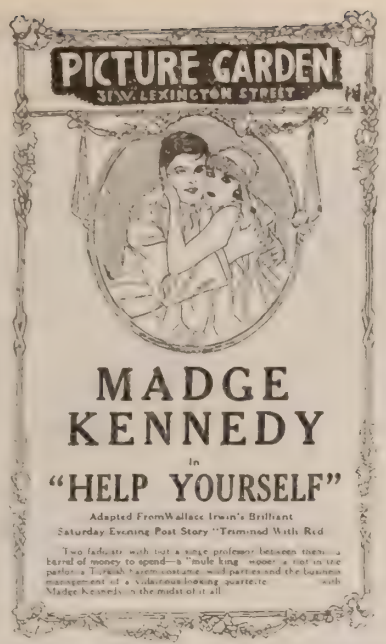
DETROIT

Adams—
Overture—Selections from the Follies of 1920.
Current Events—Adams Topical Review.
Vocal and Scenic—"Where the Poppies Bloom—Walter Pontius, tenor.
Special Film—The Race of the Age—Man-o'-War and Sir Barton.
Musical—Emmons and Colvin.
Feature—The Leopard Woman—Louise Glaum and House Peters.
Next Week—T. Roy Barnes in So Long Letty.

Broadway Strand—
Overture—"It Happened in Nordland."
Educational — The Wonders of Alaska.
Dance — Kanai Indian Basket Dance.
Vocal Prelude—"From the Land of the Sky Blue Water," Hope Vernon.
Comedy—A Tray Full of Trouble—Chester Animal Comedy.
Feature—Behold My Wife—George Melford Production.
Next Week—Same.

Madison—
Overture—"Light Cavalry."
Current Events—Madison Topical Review.
Comedy—Selected.
Special Prologue — Four Horse Chariot Race.
Feature—Madonnas and Men—B. A. Rolfe Production.
Next Week—Dorothy Phillips in Once to Every Woman.

Majestic—
Overture—"Raymond."
Educational — Adopting a Bear Cub.
Current Events—Majesticettes.
Vocal—"Kiss Me Again"—Bessie McCoy.
Musical—Duet, "Miserere" from "Il Trovatore," cornet and trombone.
Comedy—Charlie Murray in A Youthful Fancy.



Double column by six inch display for "Help Yourself" used by the Picture Garden, Baltimore, in Sunday's papers

Scenic Setting—My Little Gray Home in the West.
Feature—A Romantic Adventuress—Dorothy Dalton.
Next Week—Charles Ray in A Village Sleuth.

Washington—
Overture—"Mikado."
Current Events—Washington Animated Review.
Educational—Washington Travelogue—The Castaway.
Violin—Graham Harris.
Vocal—Eva Tremayne.
Comedies—His Noisy Still—Mutt & Jeff in A Tight Rope Romance.
Feature—Drag Harlan — William Farnum.
Next Week—Shirley Mason in Girl of My Heart.

CINCINNATI

Strand—
Current Events — Pathe 89.
Comedy — Great Scott — Sennett.
Feature — Jailbirds.
Next Week — 45 Minutes From Broadway.

Walnut—
Current Events — Pathe 88.
Literary Digest 79.
Comedy — Torchy's Millions.
Feature — Something to Think About — Second Week.
Next Week — The Master Mind.

Gifts—
Current Events — Fox 70.
Universal Comedy.
Feature — Her Beloved Villain.
Next Week — Homespun Folks.

Palace—
Current Events — Kinograms.
Literary Digest — 79.
Feature — Honest Hutch.
Next Week — Everybody's Sweetheart.

BUFFALO

Shea's Hippodrome—
Overture — "Stars and Stripes Forever." — Sousa.
Stage Setting — Patriotic picture showing the closing of war and dawn of peace, staged by Harold B. Franklin and painted by Horace N. Smith. Put on in celebration of Armistice Week.
Vocal — "Dear Old Pal of Mine." Sung by Carlos Feretti of the Strand Theatre, New York.
Feature — "The Riddle: Woman" —Geraldine Farrar.
Comedy—"The Scarecrow"—Buster Keaton.
Current Events — Excerpts from the leading news review, Topics of the Day and a special hand colored subject, entitled "Where Poppies Bloom," showing the famous Belleau Wood, France.
Next Week — "Civilian Clothes" —Thomas Meighan.

Shea's Hippodrome—
Overture — "Alma Where Do You Live?"
Violin Solo—"Spanish Serenade" —Played by Catherine Stang, concert violinist.
Feature—"Held by the Enemy"—Jack Holt, Wanda Hawley and Agnes Ayres.
Comedy — "Spirits" — Mr. and Mrs. Carter de Haven.
Next Week — "Lady Rose's Daughter."

Strand—
Overture — "The Night Boat."
Current Events — Latest Pathe News.
Feature — "Good References" — Constance Talmadge.
Special — "The Race of the Age" showing the race between Man o' War and Sir Barton at Windsor, Ont., recently.
Next Week — "Peaceful Valley" —Charles Ray.

Palace—
"Help Yourself" — Madge Kennedy.
Special — Personal appearance of Bobby Leach, the only man who ever went over Niagara Falls and lived, who lectured with his films of the Falls.

Lyric—
"April Folly" — Marion Davies.

ST. PAUL

Capitol Theatre—
Overture—Selections from "The Firefly" — Friml. Includes: "Giannina mia," "Tommy Atkins March," "Ballad of Reminiscence," "A Woman's Smiles," and "Sympathy." The Capitol Symphony Orchestra, Oscar F. Baum conducting. The finest theatre orchestra in the middle west.
Capitol Digest—A compendium of news events, educational and travel pictures and scenic pastels, selected and edited by Lowell V. Calvert, managing director. Includes: Current Events—Pathe & International News.
"The Quest of the Big 'Un"—Educational. A Catskill Idyll—The only living inhabitant who remembers Rip Van Winkle is a patriarch trout, Rudolph by name, and he lives just above a great boulder in the Esopus River.
Ruth Chase—Soprano soloist. 1. "Berceuse" from "Jocelyn"—Godard. 2. "Roses of Picardy"—Wood.
Harold Lloyd in "Get Out and Get Under."
Taylor and Clair—"Your Wonderful Eyes"—Osborne. Novelette—A study in harmony, terpsichore and futuristic atmosphere.
Photoplay Supreme—James Oliver Curwood's "Nomads of the North."
Organ Solo — Arthur Depew. Marche Romaine—Gounod.
Organ Recital—E. J. Dunstedter. 1. "Zampa" — Herold. 2. "A March"—Bach. 3. Popular Selections.

The Grand
WILL D HARRIS — LESSEE MANAGER
ALL WEEK - STARTING SUNDAY
DUSTIN FARNUM
IN
"BIG HAPPINESS"
Story by Pain - Directed by Colin Campbell
Sometimes Big Happiness Comes by Living in Big Places Among Big People Sometimes it Comes in the Face of Death - But There is
BIG HAPPINESS for ALL
If You Only Know Where To Look

Here is one of Will D. Harris' displays for "Big Happiness" in size three columns by thirteen inches

BROOKLYN

Strand Theatre—
1—Overture — "Light Cavalry" (Franz von Suppe) by Strand Orchestra, Alois Reiser, Conductor—Armistice Day, special overture—"Soldiers of America."
"Soldiers of America."
2—Strand Topical Review — Selected by Managing Director Edward L. Hyman from Pathe News, Fox News, etc.
3—Russian Royalty Chorus — Petrograd's singing organization of men and women in carnival spirit given in Russian woodland set with members in peasant costume — Village shown in festival of vocal and instrumental music with folk songs and dances.
4—Annette Kellerman in "The Art of Diving" — A slow-motion short subject.
5—Vocal — "Traviata" (Verdi) —sung by Claire M. Gillespie, colorature soprano.
6—Strand Ensemble presenting "The Rosary."
A beautiful vaulted church window of stained glass with afternoon lights filtering through is all the audience sees. Back stage, inside the church, the ensemble sings the famous "Rosary" with effect.
8—Instrumental Travesty — The Strand Symphony orchestra playing "Home, Sweet Home the World Over" by Lake.
9—Comedy—Booth Tarkington's "Edward's Sunday Courtship."
10—Organ Solo—"Pomp and Circumstance" (Elgar.) — Edward Napier and John Ham-

Exhibitors' Service Bureau—Pages 3886-3900

Above—Showing Charles G. Branham's usherettes at the Liberty theatre, Seattle, attired in special costumes for Hallowe'en Week at the Liberty and a special advertising sign for "It's a Great Life."
Below—The lobby of the Liberty decorated for Hallowe'en week

Advisory Board
Exhibitors' Service Bureau

Ralph Ruffner, Strand theatre, Seattle, Wash.
Thomas D. Soriero, Strand theatres, Lowell.
Chas. H. Williams, Strand theatre, Providence, R. I.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
George J. Schade, Schade theatre, Sandusky.
H. O. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton theatre, Dayton, O.
Edward L. Hyman, Strand theatre, Brooklyn.
Theo. L. Hays, New Garrick theatre, St. Paul.
A. J. Moeller, Theatre de Luxe, Detroit.
Sid Laurence, Alhambra theatre, Detroit.
Leo A. Landau, Butterfly theatre, Milwaukee.
Jack Kuhn, Loew theatres, Cleveland.
Julius L. Johnson, New Garrick theatre, Minneapolis.
Paul Gusdanovic, Strand, Cleveland, O.
C. Edgar Nomand, Strand theatre, Flint, Mich.
Charles C. Perry, Strand theatre, Minneapolis.
S. Banet McCormick, Gen. Mgr. Rivoli theatre, Toledo, O.

W. S. McLaren, Majestic and Colonial theatres, Jackson, Mich.
Willard C. Patterson, Criterion theatre, Atlanta.
R. B. Wilby, Strand theatre, Montgomery, Ala.
E. V. Richards, Jr., Gen. Mgr., Saenger Amusement Co., New Orleans.
F. L. Newman, Newman, Royal and Regent theatres, Kansas City, Mo.
C. A. Lick, New theatre, Fort Smith, Ark.
Herbert J. Thacher, Strand theatre, Salina, Kan.
Arthur G. Stolte, Des Moines theatre, Des Moines, Iowa.

Chas. Branham, Liberty theatre, Seattle, Wash.
Lowell W. Calvert, Managing Director, Capitol Theatre, St. Paul, Minn.
W. C. Quimby, Managing Director, Strand and Jefferson theatres, Fort Wayne, Ind.
H. M. Thomas, Strand theatre, Omaha.
A. H. Hilton, Paramount theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
E. J. Myrick, Rialto theatre, Butte.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
Louis K. Sidney, Managing Director, William Fox theatres, Denver.
Phil. Gersdorf, Arcade theatre, Jacksonville, Fla.

This strip shows how the Hamilton theatre, Lancaster, Pa., utilized some spaec over the entrance to the theatre in billing "Get Out and Get Under"

Horater Decorates for "The Branding Iron"

H. C. Horater of the Pantheon theatre, Toledo, came to the fore again last week with his novel prologue in connection with "The Branding Iron," which was his feature attraction. "The Branding Iron," a story of the north, suggests the great outdoors, so Mr. Horater put up a cottage on the stage of his house, and surrounded it with a lot of winter atmosphere. Snow was falling fast, through a flood of blue light which shot out from the rear of the theatre. A pale amber light shone through the cottage window and door. The door was slightly ajar, giving the amber light an opportunity to come out strong. In the doorway, clad in the warm costume of the north stood a man who looked like a fur trader. But he wasn't. He was a baritone, and at the right cue, he sang a solo.

Prologues are very new out Toledo way, and Mr. Horaor's snow scene was very effective to create a large amount of advertising, resulting in turnaway business for the week.

Strand Ladies Quartette Gives "Barcarolle"

THE Strand theatre, New York, is presenting the Strand Ladies Quartette in the "Barcarolle" song from "The Tales of Hoffman," and providing costumes as called for in the opera and a stage setting also in keeping with the one used in the original production.

The quartette is placed in front of a drop showing the Grand Canal of Venice, with the city at night in the distance and a gondola or so between. A balustrade hiding the lower part of the drop suggests that the singers are located on a balcony. The set is lighted for moonlight and lights twinkle in the windows of the waterfront buildings mentioned above.

The "Barcarolle," originally a Venetian boating song and when transferred to opera a duet and afterwards an instrumental intermezzo, makes a very pleasing quartette number for feminine voices, with its languorous rhythm and charming melody, and the stage setting with the artistic lighting adds to the entertainment provided by the song.

"While New York Sleeps" Float designed by H. J. Updegraff, manager of the Princess theatre, Sioux Falls, S. D. The float is built about the frame of an automobile

Special Screening for Juvenile Picture

A juvenile picture with but a mild love-interest has small chance of scoring, according to Frank Hammond, of the Lynch Enterprises, Atlanta, when it plays to an audience chiefly made up of girls of the "flapper" age, and young college chaps who are fearfully grown-up in everything except age. So when the Forsyth theatre, one of the Lynch houses in Atlanta, booked "The Soul of Youth" for three days, Mr. Hammond knew that he would have to make a special appeal to reach the sort of audiences who would really appreciate the picture.

A special screening for children only was finally decided upon, and Mr. Hammond succeeded in interesting the Atlanta *Georgian,* one of the three local newspapers. Under the agreement that the picture was to be shown "under the auspices of the Atlanta *Georgian,*" front page publicity was given to the special screening for Sunday, Monday, Tuesday and Wednesday copies of this paper. The *Georgian* prints four regular editions daily, and the notice of the private showing of the picture to children only at the Auditorium Armory, on Wednesday afternoon, was given quite a prominent place in each of these editions, always on the front page, with a picture used the last two days.

This was the first time any theatre had ever been permitted to distribute heralds through the public schools, but when Mr. Hammond had talked to the Superintendent of Schools and some of the principals, had shown them the picture, and succeeded in interesting them, he was permitted to distribute ten thousand heralds, and each of the principals of public schools made special announcement of the screening, with the result that six thousand children saw the picture at the Auditorium, and the Forsyth broke all attendance records for the three days of the regular showing. Six thousand little advertisers thus brought splendid results, says Mr. Hammond.

Ladies quartette and the "While New York Sleeps" stage setting presented by the Columbia theatre, Alliance, O., as described on this page

Smith Stages Fine Prologue

Ohio Small Town Manager Puts "While New York Sleeps" in Big Time Fashion

"GOING the other fellow one better" is the motto of Leimotto Smith, of the Smith Amusement Company, operating the New Columbia and Ideal theatres in Alliance, Ohio, and the Strand theatre of Sebring, Ohio.

Offering proof of this Mr. Smith, when he prepared to play "While New York Sleeps," took himself to a quiet corner and proceeded to dope out something different in a lobby display. The result of Mr. Smith's cogitation and labors can be seen in the accompanying cut. Mr. Smith lifted the center of a 24-sheet poster and built a cut-out of "Delores" in her peacock gown. This has been done by a lot of exhibitors who have played "While New York Sleeps," but Mr. Smith "went the other fellows one better—or maybe a few better," by adding to the cut-out an electrical display which made the figure stand out prominently in his lobby. This was something new in the way of lobby display stuff, and the New Columbia patrons were quick to respond.

A prologue employing eight professional actresses and a lot of special scenery designed for the occasion was another exploitation as well as presentation stunt which Mr. Smith put over. "The Great White Way" was the title of the prologue. An enlarged orchestra was a feature of the occasion also, to say nothing of a special "Jazz" band, while lighting effects were gained from the use of four dissolving stereopticons. The first of the four scenes into which the prologue was divided, opened with a musical revue, with Japanese atmosphere, including Geisha girls, and a Japanese drop. As the curtain was slowly raised, with lights low, a huge fan brilliantly colored against a black

(*Continued on page* 3889)

Manager Smith, of the New Columbia theatre, Alliance, O., and his lobby display for "Whil New York Sleeps" described on this page

Franklin Celebrating Armistice Week

Armistice Week was celebrated in excellent manner by Harold B. Franklin at Shea's Hippodrome, Buffalo, this week, and so widely divergent were the numbers on the program that the audience was in a state of intense enthusiasm at one time and on the verge of tears at another.

The enthusiasm was evoked by the symphony orchestra's rendition of John Phillip Sousa's stirring march "The Stars and Stripes Forever," during the playing of which one of those Franklinesque stage settings was unveiled disclosing Liberty seated on the front deck of a United States battleship, guarded on each side by a jackie and big guns. Old Glory blew in the breeze behind and across the whole ran a resplendent rainbow, denoting the arrival of peace.

Following the overture and stage setting, Carlos Ferretti sang a patriotic song and then a special Prizma hand-colored film, "Where Poppies Bloom," showing scenes in France, such as Chateau Thierry and Belleau Wood, together with the grave of Quentin Roosevelt, was thrown on the screen and there were few dry eyes in the Hippodrome audience during its presentation. These were the patriotic parts of the delightful program. The regular features were "The Riddle: Woman," starring Geraldine Farrar. The funfilm was "The Scarecrow," and the Hippodrome Review closed the bill.

Full stage view of the prologue for "Humoresque" as presented by the New Lyric theatre, Minneapolis

Branham Entertains "Night Shirt" Paraders

During "Hallowe'en Week" Manager Charles Branham, of the Liberty made two big hits. One was when the University of Washington students had their annual "Night Shirt Parade" in the streets of Seattle the night before a famous football game, and Branham acted like a good scout and opened the doors to all who appeared in night shirts. Over a thousand appeared. The second Hallowe'en hit of Manager Branham's was when he dressed all his good looking ushers in orange colored costumes, all decorated with black cats and witches and a cap to match. The interior of the Liberty was completely decorated along similar lines, and the effect was most striking.

Southern Exhibitor Favors Lobby Displays

W. D. Van Derburgh, of the Broadway theatre, Statesville, N. C., who is making movie history in his city something to talk about by his exploitation methods, is a firm believer in outside stunts, especially lobby displays.

When he played "The Virgin of Stamboul" the lobby was decorated like a side-show—canopy, side-drapes and all—even a fluttering "fringe" of one-sheets across the top, and with a cut-out of Sari, in the costume in which she dances at the cafe—bare-footed, ragged, her tousled locks caught up beneath a turban, and quite delightful—mounted opposite the box-office. His door-man and ushers were dressed in native costume to match the picture and by a judicious use of the big newspaper story that swept the continent just before the release of the picture, he had Statesville on its tip-toes to see the picture.

"Humoresque" prologue staged by the New Lyric theatre of Minneapolis

Smith Stages Fine Prologue

(*Continued from page* 3888)

background was displayed. At the base of the fan, there was a large lovers' knot, and through the four points of the knot, as shown in the illustration, four hands appeared. These four girls were the leading members of the company, and from their half-hidden position, they sang the song "Frivolity." Following this, the scene shifted quickly to full stage with all light up, in which a spicy musical ensemble number was rendered by seven elaborately costumed Japanese maidens. The third scene reverted back to the big fan with the black background. Again the lights were lowered. But instead of the four songbirds, this time there appeared a dainty little toe dancer, dressed like a fairy. From this scene the novelty gradually dissolved into "Shadowland," in which artistic poses were presented. The big punch of this posing act was a disrobing feature. And just as the spectators weer straining their vision—not to mention their imaginations—to catch the finale of the act, down came the curtain, amid thundering applause.

The last scene—the most elaborate and a fitting climax to a performance on which neither effort nor expense was spared—was made up of a series of poses done with illusion effects which presented portrayals of the seasons, "Spring," "Summer," "Autumn" and 'Winter," each appearing in quick succession with a panoramic background gained from the use of lantern slides flashed against a beaded white drop. Each of these scenes was accompanied by words and music selected to synchronize with the effect. The prologue came to an end with the entire company singing the "Rainbow" song, at which time the lights were made to come out of the sky in vari-colors, with the Goddess of Liberty in the centre of the spangled setting.

This prologue was arranged entirely by Forest C. Templin, exploitation manager.

During the showing of "Once a Plumber" at the Frolic theatre, Los Angeles, Manager Abrahams attired his ushers in silk overalls as shown above

Stout Woman Special Show Makes Hit

It's the wise exhibitor who can recognize the places to rush in where more foolish men might keep out.

Wise men usually refrain from referring to the size of "stout" women. Circumstances alter cases, however, and in Albany, where Miss Elizabeth Marbury proved her generosity by offering five cents for every inch of her waist line to the Democratic Committee, the idea became popular, and "stylishly stout" women actually boasted about it. The newspapers did a lot of writing about the new fad and that was where the Leland theatre "rushed in."

"The Perfect Woman" was due for a three-days' showing at the Leland just at the time that the "five cents an inch" propaganda was at its height in Albany.

The Leland advertised the opening matinee of the run as a special showing of the film for "stylishly stout" women. The mailing list was used to good advantage with an invitation to come and see "how nearly" scrawny the perfect woman was.

The idea took hold. In the southern section of the city some of the "stout" women who had publicly contributed in the "waist line" campaign organized a theatre party for the opening matinee. They went to the theatre in a body and their good nature combined with the amusement of the rest of the crowd made the first matinee one of the most enthusiastic which had ever been staged in the theatre.

The "stout" women were there to enjoy themselves and they proved that they were doing that by laughing unrestrainedly when the production furnished them with reasonable cause. The result was a continuous series of loud laughs and amused chuckles as the story unfolded.

Kineto Review Presents Remarkable Parade Scenes

ON Mr. Rothapfel's "Special Armistice Program" at the Capitol this week is a reel sponsored by Kineto under the title of "Episodical Review of the Armistice," which, explained by showing, proves to be a mighty fine camera record of the great Armistice Allied Army parade in Paris two years ago. On the patriotic program which has been prepared it proves good for more cheers and tears than anything of its kind we have ever witnessed.

This reel is of course not from a new negative, but any exhibitor who is planning some national holiday program may well keep it in mind, even if it has played his city previously. It is getting over at the Capitol like a house afire.

"Picture Shoppers Column" Individualizes 'Frisco Display

Messrs. Roth and Partington, managing directors of the California, Imperial and Portola theatres of San Francisco, have become convinced that the patrons of picture houses go "shopping" for their entertainment just the same as they do for their shoes, neckties or clothing, and to make it fully apparent to San Francisco people that their theatres have programs that merit "purchase," an innovation titled "Picture Shoppers' Column" has been added to the display advertising space.

The idea is to give a bit of detailed description about each number on the bill as sort of a word "window display," so that people may inspect what is offered and decide if they wish to purchase. The plan also permits the publicity department to keep away from the stereotyped methods of announcement and gives the Roth and Partington advertising an individualityall its own.

Fowler Staging Special Matinees

Manager Bruce Fowler, of the Elmwood theatre, in Buffalo, has a method of getting new patrons and at the same time maintaining a live mailing list that is proving a valuable box office asset. On all school holidays, which are not national holidays, Mr. Fowler puts on a special matinee. He first arranges a tie-up with some women's club, school or Sunday school class, and gets a committee from this school, club or class to help him in selecting suitable pictures for the occasion. Then he arranges for co-operative tickets, giving the organization a percentage of the recepits. These tickets are sold all over the city and bring many new patrons to the theatre on the occasion of each new special matinee.

By means of this method patrons are brought to the theatre from districts that advertising would not ordinarily reach. Then for the matinee Mr. Fowler gives a sample of his regular night show, putting on a splendid bill and using his full orchestra. Before the show is over the patrons are given a little talk, by means of a trailer, and those who are new are requested to leave their names and addresses at the box office. The new names go on the house mailing list, and keep it live and growing all the time. Mr. Fowler has an active mailing list of 5,000, which he uses religiously, and is probably one of the reasons for the big success the Elmwood has made.

When "Once a Plumber" was booked for the Frolic theatre, Los Angeles, Manager "Bob" Abrahams "hired a tinker" and set him mending pots and kettles for his patrons free of charge

A most unusual bill board stand, hand painted and changed with the bill at the Rialto theatre, Omaha, one of the A. H. Blank string

Record in Newspaper Tieups

Moore, Adler and Washington Dailies Put Over Big Stunt for "The Forbidden Thing"

TOM MOORE, of Washington, D. C., continues to believe in exploitation. His penchant for the right sort of publicity has been made known in this department before. But Moore has "gone after it" harder than ever, judging from the clippings that are in our hands from Washington on the occasion of the opening at the Garden theatre of "The Forbidden Thing."

Moore made a record in newspaper tie-ups. There are four dailies in the Capital with Sunday editions. All feature pictures open in Washington on Sunday.

Moore went after his Sunday papers like a shot. He didn't ask for just feature stories. He wanted genuine tie-ups.

You say that three tie-ups out of four papers in the behalf of a single show are not to be secured? Then hearken to Moore's effort:

He realized that *ideas* counted. He felt sure that rival newspapers would not mind tying up to the same picture if the underlying *idea* differed.

Idea No. One: "Forbidden Thing" as a title covered all kinds of manners and habits. What is the "forbidden thing" with you? Every newspaper reader would have a response.

So Moore and Bert Adler, representing Allan Dwan, hied over to the Washington Times. The Times grabbed the stunt in a hurry. And it cost the Garden theatre twenty-five tickets, which the editor of the Times requested for the readers submitting the wittiest replies.

Tom Moore intends further to reprint the witty answers in a special circular, which will go out when the newspaper selects and carries the best received. He states that this will not only be good publicity for the current attraction, but for the theatre.

The next tie-up was made with the Washington Star, which asked readers to review the picture, the best opinions to be shown on the Garden screen. Moore had booked the Ince studio picture along with "The Forbidden Thing," and presented the studio scenes under the sponsorship of the Washington Post, which gave them a quarter-page Sunday notice.

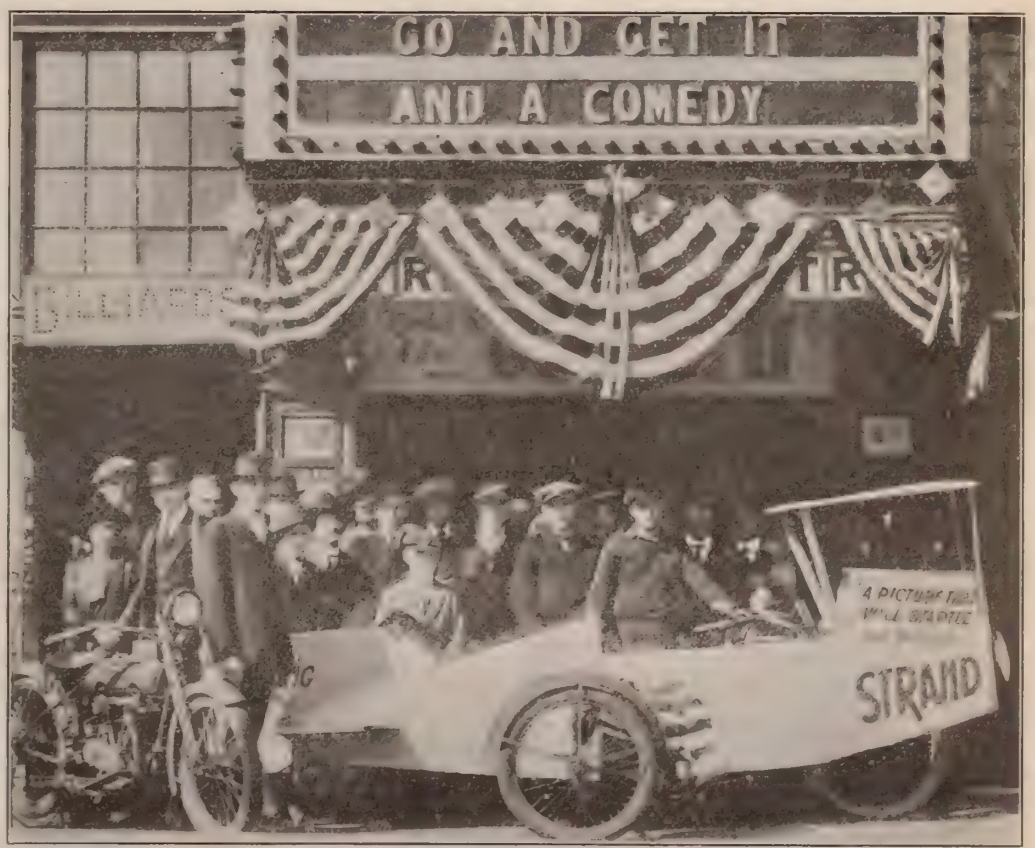
If you don't know what concentrated exploitation will do for your theatre, try to be in Washington some day when Tom Moore opens a "big one."

A reproduction of his Times stunt appears in this issue.

Hyman's Prologue for "Harriet andthe Piper'

Manager Edward L. Hyman, of the Brooklyn Strand theatre, believes that a novel introduction for the feature excites a deeper interest in the picture itself and is a firm believer in the prologue. Last week he staged such a number for "Harriet and the Piper."

Just before the booth men began the feature the velvet curtains revealed a beautiful garden, an exact reproduction of the bal masque scene in the film proper. In this scene were men and women in brilliant masquerade costume joined in mardi gras spirit. They were infusing all the passionate spirit of Bohemia into their dance movements. While they were in mad dance there was a sudden flash of fire and the devil appeared to claim his pay.



Aeroplane float which traversed the streets of Canton, Ohio, advertising the showing of "Go and Get It" at the Strand theatre in that city

Pierce Invents Great Fire Scene as Prologue

John H. Kunsky theatres, Detroit, are making strides in becoming famous for the prologues that are being used under the direction of Howard O. Pierce, production manager for that firm. Practically all prologues are staged as spectacles with the settings devised under the personal supervision of Mr. Pierce, and in some instances special musical numbers are prepared.

For "Nomads of the North," playing at the Madison theatre, the prologue number used was especially effective. Warde Johnston, musical director of the Madison theatre, prepared a special musical score. The setting showed a clearing in a forest. A tenor singer, attired in a back woods costume, rendered a solo on "The North Country," which has interspersed in it several lumbermen's chants. As the last chorus reached its conclusion a dull, red glow appeared on the drops in back, and soon a theatrical forest fire was raging within sight of the audience. The heaving rolling smoke, the crash of trees, the hiss of pine with ignition and the other noises incidental to a forest fire were all imitated while the orchestra followed an ever louder crescendo developing into a crash of cymbals and roar of drums which diminished gradually as the picture screen dropped and shut out the forest fire.

This particular prologue, Mr. Pierce says, was one of the lowest in price that has ever been used in a Kunsky house, despite the fact that the effect was one of the most spectacular. The fire effect was gained through a clever arrangement and manipulation of globe clusters and spots, while the movement of the smoke was provided by the motion picture projector.

Capitol Celebrates Armistice Week with Special Program

THE Capitol theatre is dedicating its program this week to the second anniversary of the signing of the Armistice, and has divided its program into two parts, the first being under the foreword of "Dedicated to those who are gone but whose memory is immortal" and made up of such numbers as will keep the majestic walls of the largest theatre in the world resounding with the hand clapping of audiences who are bound to have their sense of patriotism quickened by what they see and hear.

The overture is "Over There," an orchestral composition by Joseph Carl Breil, conceived and composed especially for the Armistice Week program at the Capitol and being given its first public rendition thereon. It depicts the call to war, mobilization and embarkation of the American troops, brought out by the use of the national airs of the Allies, followed by a slow movement depicting the boys just before the battle thinking of dear things at home. The spirit of camaraderie of the Allies is introduced by the popular air, "Madelon," which was played, sung and whistled on every occasion. The final movement becomes a grand paean as ultimate victory is assured.

Following this number come picture excerpts of the great Parisian parade of the Allied soldiers, a reel devoted to the cathedral of Rheims, in colors, and a camera visit to the battle fields of France and the American Military Cemetery, and a vocal number under the title of "Requiem."

Imitation Summons Serve Well as Exploitation Stunt

That the imitation police court traffic summons placed in standing automobiles or handed to owners of motor cars is an efficacious picture exploitation stunt was proved in Scranton, Pa., when "The Silver Horde" was screened at the Strand theatre.

Goldwyn sent an explotation man from the home office to Scranton to aid Samuel Friedman, manager of the Strand, in putting over the exploitation campaign. Arrangements were made for printing imitation traffic summons on the regulation size and color of paper employed in Scranton. The wording of the heading and the checked reason for the appearance of the motor car owner were the only parts of the document that differed from the police summons. The imitation summons was headed: "Notice to Appear at Picture Headquarters. The driver of this automobile is hereby notified to appear at Picture Headquarters, Strand Theatre, October 21-22-23, between the hours of 11 a. m. to 11 p. m., on the charge checked below. Location 421 Spruce Street. Samuel Friedman, Manager."

The "summons" was left in standing cars and handed to owners. The stunt brought out the biggest automobile attendance of the season.

Hundreds of copies of the early edition of a local paper were bought up and a large red-lined advertisement of "The Silver Horde" printed all over the front page and given away in hotels, stations, etc. The Strand lobby was tastefully decorated with palms and ferns, an oil painting of the leading characters in the picture and "stills" of the production. Across the top of the lobby entrance was stretched a sign painted on heavy cloth bearing an advertiseemnt of "The Silver Horde" on an Alaskan scene as a background.

Scene from the Kinema theatre's (Los Angeles) prologue for "Harriet, and the Piper" staged under the title of "Greenwich Village"

Showing "Blanche Hertz Kiddies," who appeared at the Strand theatre, San Francisco, in a specialty number that made a big hit.

Steffey Reproduces Scene Still as Lobby Display

When it comes to putting over a picture in a fashion that creates all kinds of talk, F. Steffey, manager of Jensen & Von Herberg's Coliseum, Seattle, is right there with the best of them. Lobby displays and prologues are used extensively at the Coliseum and seldom a week goes by without something novel and attractive being presented by Mr. Steffey. For his lobby display on "The Penalty," Mr. Steffey reproduced a scene from the picture as shown in one of the stills. His artist painted figures of the physician's daughter, her lover, her model and the figure she was moulding. These were mounted on heavy board and placed in the upper part of the lobby arch over the heads of persons entering the lobby. The life-like arrangement of the figures was a magnet to everyone in the crowds that stopped to look at it.

For his prologue, Mr. Steffey again went to a still depicting a dramatic scene from "The Penalty." He engaged three men who had good singing voices; one of them made up to look like "Blizzard;" the other two men represented his henchmen. The dope fiend sang "I'm Always Chasing Rainbows." The well known poem, "The Quitter," was then recited by the baritone.

Stages Ballet Number for "Restless Sex"

The Majestic theatre, Detroit, last week, in addition to staging an elaborate ballet with twelve people during the run of "The Restless Sex," dressed up the shorter subjects on the program in honor of the Knights of Columbus, as scenes from the various issues of the Universal weeklies showing the pilgrimage of the Knights to France and the Vatican were made a special unit, opening with "Casey" (K-C), which is now the official song of the Knights of Columbus.

Franklin Presenting Several Novelties This Week

Harold B. Franklin is the author of several novelties in the Shea Buffalo houses last week. At Shea's Hippodrome he combined the overture and vocal solo into one, thus saving six minutes, which in the course of the afternoon and evening gained him a half hour on the show, enabling him to "turn over" the crowd much faster than formerly. The overture was the selection from "The Pink Lady," for which Mr. Franklin provided a musical comedy background, and when the orchestra reached the "Beautiful Lady" number, Miss Margaret Owen appeared in front of the setting and sang the number. The stunt went over well. Another novelty at the Hippodrome was the manner in which the Hippodrome Review was introduced. Here Mr. Franklin had a trailer made up to represent a strip of film running up the screen, one piece of film containing a miniature title and the next show the scene. The last piece contained the title "Buffalo-Shea's Hippodrome Shows Novel News Reel." Out of a circle at the bottom of the trailer letters spelling "Shea's Hippodrome Pictorial" poured and lined themselves up at the bottom. The pictorial followed immediately.

At Shea's Criterion Mr. Franklin put on a scenic song, which is a sort of revival of the old illustrated song of bygone days, except that in this case the illustrations were in moving pictures. As the soloist sang a popular ballad, the pictures showed views of scenic gems, such as woodland, waterfall and cloud effects. This stunt was also well received.

Hyman Successful with Condensed Opera Programs

Brooklyn is having a season of condensed grand opera with her motion pictures this fall, and real operatic stars are singing it, too, for Managing Director Edward L. Hyman, of the Brooklyn Mark Strand, has made it possible. This week "Rigoletto" has been the overture and Verdi's masterpiece has been interpreted not only by the Strand Symphony orchestra, Alois Reiser conducting, but by a group of operatic stars and with actual opera settings and costumes.

"Rigoletto" put on in this elaborate fashion opened the show with a bang and leading swiftly up to the feature, Katherine MacDonald in "Curtain. The whole affair only took about ten minutes. Fernando Guarneri sang "Curse of Monterone." Then the curtain closed and parted to reveal the Strand ballet in "Minuet," which was danced with life. Anna Zdenck then gave "Caro Nome," the version closing with the quartette of opera singers in the main "Rigoletto" strain.

For those who lean more to the lighter vein of music Manager Hyman a short time after "Rigoletto" presented the Strand Mixed Quartette in a pictorial-song origination, "Roses of Picardy." A scenic background in which billows of roses waved and rolled added effectively to the creation. Soon after the feature film had concluded the Venetian String Quartette was heard in "Andante Cantabile." These and other solo numbers, both vocal and instrumental, composed a well rounded musical program, one which was neither too heavy or too light.

Here Is a Worth While Single Reel

AS unit three of the first part of the Capitol program this week, a split reel colored by the Prizma process is being shown under the titles of "Rheims" and "Where Poppies Bloom," both being self-explanatory.

The portion devoted to the priceless architectural and historic gem, now a sacred ruin, is a feature picture in itself.

"Where Poppies Bloom," showing the once bloody battle fields of France as they are today, with beautiful poppies reproduced in natural colors growing on the banks of what were muddy trenches for four long years and presenting a panorama of the American Military Cemetery in France with its white crosses as far as the camera vision extends, is, as the Capitol program announces in a caption, "A reminiscent vista of the peaceful resting place of the heroic dead."

This reel has an exploitation value of no mean strength. As for scenic beauty, it is seldom equaled.

In presenting the reel the orchestra is stilled on a title "In Memoriam," and a mixed choir of voices sings softly off stage an appropriate selection. Again when the monument resting over the grave of Quentin Roosevelt is shown, "John Brown's Body" is sung. The effect is excellent.

"Tarzan" Exploitation at Akron Pays Big Dividends

The Colonial theatre of Akron, one of the chain of Feiber & Shea houses, went to a lot of trouble which paid for itself many times over in its recent exploitation of "The Return of Tarzan." The entire lobby of the theatre was made over to suit the occasion. All four walls of the lobby were lined with beaver board, on which were painted descriptive scenes from the photoplay. Cut-outs from twenty-four sheets were used for the figures. But the scenery was all painted in by hand.

Gets Great Results at Small Expense

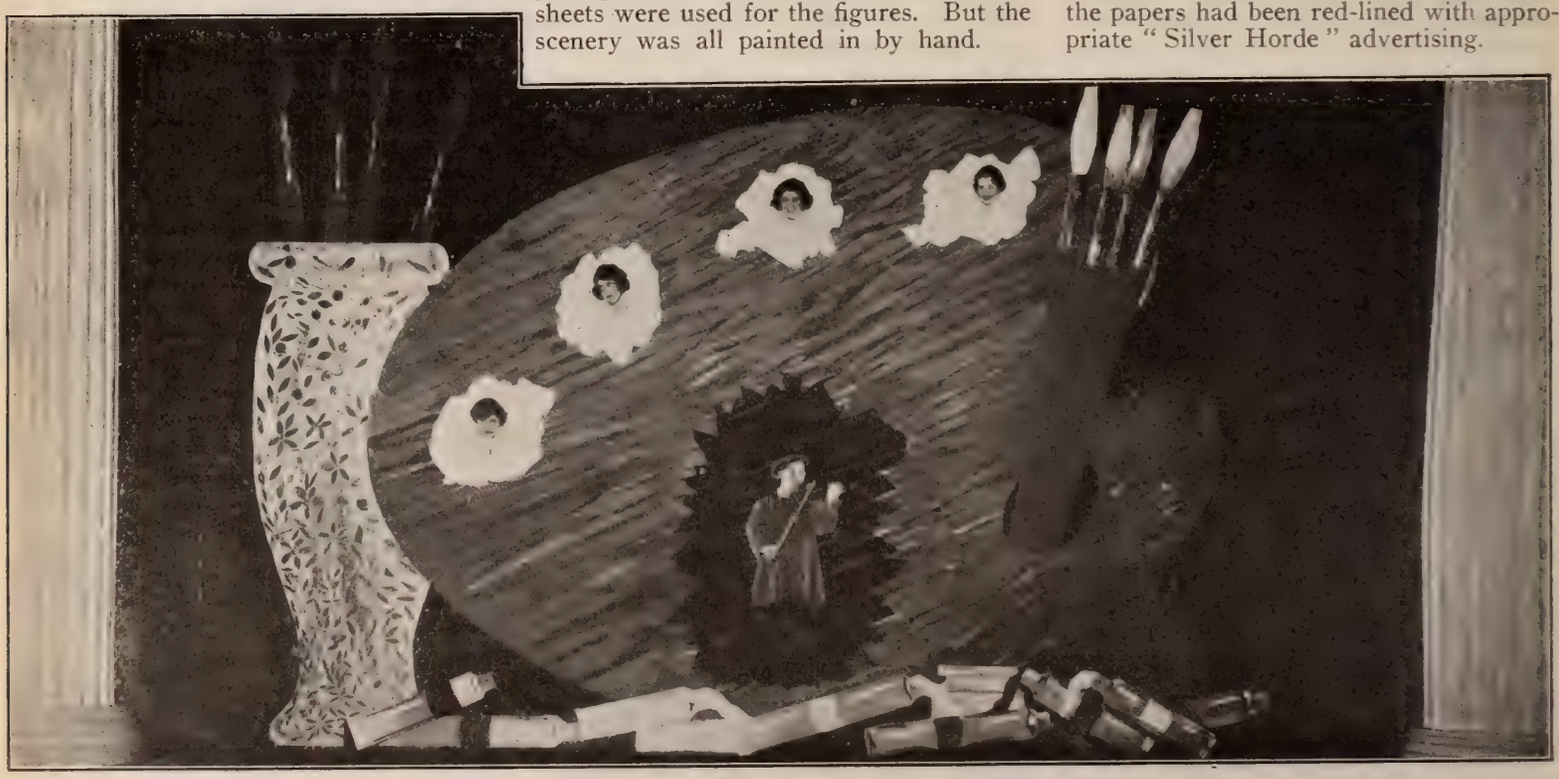
Giving a picture the biggest exploitation that the town of Leominster, Mass., ever had, at the trifling cost of $16, is an achievement due to the co-operation of Goldwyn through its Boston exploitation representative, Langdon R. Barhydt, with Manager O'Keefe, of the Music Hall, an upstairs theatre which Mr. O'Keefe has made very attractive. The picture was "The Silver Horde."

The town was papered with the artistic one and three-sheets which Goldwyn artists prepared. Next a lobby display was arranged consisting of six of the one-sheets with crossed snowshoes, borrowed from a local hardware store, hung between the poster frames. Two three-sheets were hung on either side of the outer lobby, while against the open door in the centre was an artistic display of "Silver Horde" stills. Two oil paintings were displayed in the inner lobby.

In a prominent fish store a window display was obtained that attracted all kinds of attention. It consisted of the electric net lobby display with large salmon packed around it. At appropriate distances signs with snappy captions were placed. One of them read, "Do you know how these salmon were caught? See Rex Beach's greatest Goldwyn picture at the Music Hall theatre Friday and Saturday.

In the hardware store in front of the opposition theatre another window display was obtained. Around a large oil painting of Myrtle Stedman in "The Silver Horde" was grouped a display of fishing tackle, hunting clothes, snow shoes, revolvers, etc.

The local edition of the Lominster daily was bought up as soon as it appeared on the street, from the newsboys, who were later utilized to distribute them after the papers had been red-lined with appropriate "Silver Horde" advertising.



Stage setting used by the Alhambra theatre, Milwaukee, for a musical number

And still they come, examples of splendid exploitation on "Down on the Farm." This cut illustrates what William N. Smith, manager of the Rialto theatre, Tulsa, Oklahoma, did in the way of a lobby display for "Down on the Farm"

Phonograph Used as Exploitation Medium

C. L. Winston F. P. exploitation expert was detailed to help George C. Carpenter, manager of the Paramount-Empress theatre, Salt Lake City, put over "The Restless Sex."

One of the stunts which Winston devised bears all the earmarks of being new. Winston composed a brief speech on the power and interest of the picture.

Then he had cylinder records made at a local department store. Two young men were carefully coached in their parts and then supplied with phonographs holding the oration.

One of the young men would sit down at a table in a fashionable restaurant and as if by accident the record would start and the speech would roll forth. Usually customers thought that it was all accidental and they would get much amusement out of the seeming confusion of the young man, but always listened to the speech and when they had grasped its intent applauded the novel stunt.

This scheme was worked at cigar counters, on street cars and other public places. In only two instances did proprietors of establishments resent the introduction of the young men and their speechmaking phonographs.

Winston has sent in a letter to his home office telling of the good results. He is highly enthusiastic over the plan. He has suggested that the leading star of a picture make a good record giving some striking feature of the production, singing a little song or telling some little story connected with the making of the picture and that these records be sent about the country for exploitation purposes.

At the height of the closing political campaign in Ogden Winston appeared in a big touring car and gathered crowds on prominent street corners. Of course his audience thought it was going to hear a political argument but instead Winston told them what a wonderful picture "Something to Thing About" was. At once a series of questions was fired at him regarding the coming picture and how it was made and his speeches brought big results.

Vocal Offering at Capitol is "Requiem"

THE only vocal number on the Capitol bill for the current week is the presentation of Verdi's "Requiem Mass Ingemisco" ("Sadly groaning") by Bertram Peacock, Sudworth Frasier and the Capitol Ensemble of thirty voices.

A stage setting is provided by John Wenger and the singers are attired in orthodox choir cassocks and surplices.

Army Trucks Help Cleveland Theatre

Five big army trucks, covered with tarpaulin, recently stopped traffic on Euclid avenue, Cleveland, during the busy rush noon hour. Traffic cops didn't stop them, even though they were exceeding the speed limits, because Jack Kuhn, in charge of Loew's Ohio theatres had fixed up a deal, whereby these trucks flanked with big signs labelled, "What's Your Hurry?" be given the right of way.

Lobby decorations for "The Riddle Woman" cut-out from a 24 sheet used by the St. John's theatre, Boston, during a recent run of picture at this theatre

Ralph Ruffner's lobby display for "Something to Think About," when this picture played the Strand theatre, Seattle, Wash.

Ruffner Builds Artistic Lobby Display

One of the most artistic theatre lobbies ever seen in the northwest greeted patrons of the Strand theatre, Seattle, during the run of "Something to Think About." Ralph Ruffner, manager of the house and an expert in the art of lobby decoration, and Wayland H. Taylor, exploitation representative at the local exchange of Famous Players-Lasky Corporation, cooperated in putting the idea across.

The theatre was decorated entirely in white. A thin panel was stationed in the centre of the lobby. This hand-painted sign in three colors advertised the picture. It was surrounded by colored foil, crushed in artistic waves joining the painted sign and the frame. As a novelty it harmonized with the spotless woodwork of the lobby and was a magnet for hundreds of curious eyes.

Newman, Kansas City Holds Semi-Annual Fashion Review

Milton H. Feld, General Manager of the Newman theatres, Kansas City, and his assistants used "You Never Can Tell" as a companion number on a bill in which the latest fashions were exhibited under the title of "Fashion Week" recently. The Newman specialty reproduced the lobby of a fashionable New York hotel with special lighting effects for its fashion revue and the orchestra furnished a special musical program for the event.

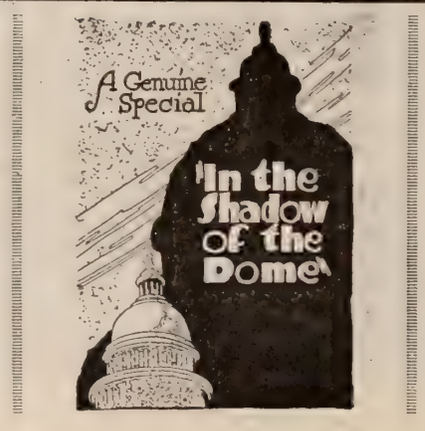
The show is the third semi-annual fashion revue offered by Newman and Harzfeld, and according to the *Journal*, "is by far the most pleasing presentation that the Newman-Harzfeld team have attempted."

Rivoli Artists Render Selections from "Faust"

ARTISTS from Hugo Reisenfeld's New School of Opera and Ensemble, Mary Fabian Jean Wilkins, Georges Du Franne and Emanuel List, are giving scenes from the third act of "Faust" this week at the Rivoli theatre, New York, with an unusually effective stage setting and correct costumes provided for the number.

The scenic investiture for the number is of course the garden scene. At left the leafy branches of trees seem to spread over the stage. At right is the cottage, provided with a practical window and with a lighted interior. The background shows the roofs of the city. It is the use of the floods, however, which is to be especially commended in this number. The artistic blendings of electrics has been so carefully done that not a trace of the theatrical can be detected. The spectator looks on a scene that to all intents is the real thing. This in spite of the fact that the Rivoli stage is small.

Artificial flowers, as if springing from a garden bed, are used in the center of the stage. In the rendition of the selections from the opera the singers are but dimly lighted all through except for the singing of the famous "Incantation" by Mr. List as Mephistopheles, when the singer is given a light green spot.



Brooklyn Strand Election Returns Find Favor

Despite a heavy downpour of rain, and the fact that eighty other local theatres and cabarets were featuring a special Election Night Service, the Brooklyn Strand capitalized on election crowds to an extent probably greater than any theatre within shouting distance of New York.

Several weeks prior to November 2, Manager Hyman was running an advance trailer which was screened at every performance and the regular Strand weekly program, the daily newspaper ads, and daily newsstories announced that election returns would be shown at the theatre; and all the copy was keyed to the angle of announcing the returns "amid beautiful surroundings, and during a superb program." By no means a novel thought, but one that the Strand could and did substantiate.

Carrying this phase of the campaign even further, Manager Hyman printed several thousand throwaways; bribed a flock of schoolboys from the neighborhood, who were enjoying the holiday, with a couple of passes to carefully distribute the throwaways in the area surrounding each polling place.

Election Night, when reports established that Harding was as good as in the White House, an especially prepared trailer, which included several newsweekly shots of Senator Harding, was screened at the eleventh hour. It brought down the house, and when the long green had been neatly pinned in stacks representing the total of their denominations, Manager Hyman concluded that the whole campaign, which did not cost over seventy-five dollars, was well worth the money, considering the fact that the house and lobby were packed from six o'clock in the evening until the curtain dropp

Style show staged by Stanley Chambers, manager of the Palace theatre, Wachita, Kansas, in connection with the run of "You Never Can Tell"

Chambers Presents Style Show

Exchange managers and exhibitors rom many near-by towns flocked to the Palace theatre, Wichita, Kan., the week f October 22-27, when Manager Stanley Chambers offered to his patrons the louble attraction of a Style Revue and You Never Can tell."

Co-operating with Mr. Chambers were Olive Flath, former musical comedy star, who staged the revue, P. Hans Flath, organist at the theatre, and Charles Danorth, of Danforth-Scott, who furnished he beautiful array of latest style models n feminine garments.

In order to more comfortably accommoate the ensemble scenes of the revue the heatre stage was enlarged by an illumiated glass runway which extended over he audience and on which principals and nodels promenaded. One of the girls was ttired in a gown that was an almost exact eplica of one worn by Bebe Daniels in he picture.

Special programs were provided. Acording to the Wichita *Eagle,* those who ttended were not disappointed.

The revue was in seven scenes, repreenting "morning boudoir," "hunting irl," "bathing girls," "morning suits," afternoon party dresses," "afternoon alling gown," and the "grand finale." Musical numbers were freely interspersed vith the showing of the style models, and proved especially pleasing to the audience.

The theatre has a seating capacity of nearly 1,800 and large numbers were urned away at nearly every performance.

31 SIMPLEX PROJECTORS
3 Are Installed In The
GODFREY BUILDING
The World's Largest Film Building

News Weekly Strip Has Some Thrills

ONE of the strips in Pathe's News this week shows Brooklyn Bridge getting a new coat of paint. This in itself may not present exploitation possibilities, but the fact that the camera man shot his film from various precarious positions on the highset points of the top cables and gets some views of the painters that are good for real thrills does make the strip worth some attention.

There is also a good laugh in a scene which shows one of the painters dropping his bucket of paint ftom the highest peak on the bridge. Look this current events number over for yourself and see if it doesn't deserve featuring.

San Francisco Exploiting Title of New De-Mille Picture

The title of "Something to Think About" is being widely exploited in San Francisco and Oakland through arrangements made by John D. Howard, publicity director for the San Francisco exchange of the Famous Players-Lasky Corporation. Newspaper advertisements of the Emporium, largest department store in San Francisco, for the past week were headed: "Something to Think About." This phrase is then followed by the article advertised, for instance, "Shoes."

The name of the picture playing a two-weeks' run at the Imperial and to open October 31, at the Kinema, in Oakland, is firmly before the public as the result of the Emporium advertising tie-up and its use as a caption over the United States Navy recruiting service "A" boards on all downtown streets.

Howard himself has something to think about, as his residence was robbed this week.

Fake Telegrams for "Mrs. Temple's Telegram"

Harry Pomeroy, manager of the Strand theatre, Ottawa, Ontario, secured appropriate and interesting publicity for the presentation of "Mrs. Temple's Telegram," at his theatre during the first half of the week of October 25, by sending out three hundred fake telegrams to regular customers on the morning of the first day of the engagement. A local telegraph office readily consented to permit Mr. Pomeroy to use its regular telegraph forms and envelopes and messenger boys were hired to deliver the messags in the usual manner. The people to whom the messages were delivered were required to sign for the "wires," and every detail of the stunt was carried out according to Hoyle. The messages were typewritten as follows:

"If you don't take your wife to the Strand to-night to see Mrs. Temple's Telegram she will never forgive you." The messages were signed by "Mrs. Temple," herself.

This was the first run of the feature in Ottawa. The telegram stunt proved very effective and considerable "talk" was aroused.

Manager Pomeroy had a striking lobby display during the last half of the week of October 25 for "Circumstantial Evidence." This display was built around the reproduction of a prison cell in which stood a cut-out of a convict. The front of the cell consisted of green gauze on which iron bars had been painted to give the desired effect.

ENTIRELY OCCUPIED BY THE
FILM INDUSTRY
4 The GODFREY BUILDING is
100% SIMPLEX!!!
31 Machines Installed and Used

Above is shown two lobby displays used by the Strand theatre, Denver. "The Prey" display was cleverly contrived from cut-outs from posters on the production. The display for "Back to God's Country" will explain itself

"Leopard Woman" Gets Good Exploitation at Buffalo

The Palace theatre, one of Buffalo's downtown first run theatres, has taken on a new life, and under the management of Howard J. Smith is blazing the trail with many excellent exploitation ideas. Mr. Smith is a believer in advertising and following several years' absence from the columns of the local amusement sections of the dailies, the Palace is now back with both feet and not only is the theatre adverising liberally but the ads smack of originality and pep. Mr. Smith has added a staff of artists to the Palace personnel with the result that traffic is being stopped by the snappy lobby display being put on each week. One of the best of these business pullers, however, was the lobby decoration put on by Mr. Smith for the week run of "The Leopard Woman."

In exploiting this subject Mr. Smith turned his lobby into a replica of the front of an Egyptian temple. Special borders bubbling over with Egyptian atmosphere and color schemes were placed around the lobby frames and the box office enclosed with a setting typical of the Land of the Pharoahs. The color scheme throughout was of striking attractiveness. Directly in front of the box office, Mr. Smith placed a large cage, such as one would see at the zoo. In the cage reposed two wild looking leopards. The only difference between this cell and the animals at the zoo was that this enclosure was made of wooden bars and the fierce looking leopards were stuffed with sawdust. They were borrowed from a local animal mounter's establishment. The effect, however, was just as good as if they had been alive. It was real enough for thousands of kids who stopped to view the display and eventually pull their parents to the box office. Around the top of the marquee Mr. Smith had a series of Egyptian signs advertising "The Leopard Woman."

Since taking over the Palace, Mr. Smith has changed the theatre to a week run establishment. It formerly changed bills three and four times a week. Mr. Smith has booked a long list of big productions and is turning a theatre that was formerly in the doubtful column into a house buzzing with life and large box office receipts. Mr. Smith deserves especial credit because he has taken over the Palace with little former experience in the exhibition game. He is "showing the way," however, for some of the veterans. Just now he is planning an elaborate exploitation campaign and lobby display for "Once to Every Woman," which he has booked for a week run in November.

GODFREY BUILDING NEW YORK
The World's Largest Film Building
17 Stories High—160,000 Sq. Feet
IS EXCLUSIVELY
SIMPLEX!!

Concerning Sid Grauman's Latest Prologue

Sid Grauman, of the million dollar theatre bearing his name in Los Angeles, lived up to his reputation for artistic prologues for his production when "Deep Waters" was shown, according to the account furnished by Monte Rice, exploitation representative at the Los Angeles Exchange of Famous Players-Lasky Corporation.

The setting of the stage for the prologue represented the deck of an ocean liner, illuminated with colored lights and with a dozen passengers idling about.

That it was one of the most attractive sets ever seen on a stage with unique and beautiful lighting effects, was the opinion of hundreds who viewed it at every performance. It was entitled, "Pastimes on an Ocean Liner," an indication of the offering. The action continued as follows:

The skipper appears on deck and tells his guests the ship is theirs and to to entertain themselves in any way they see fit. "Sing and be happy," says the captain, and then the program begins.

The double quartette sings a melody, and is followed by a toe dancer, who scored one of the big hits of the evening. This finished, a baritone solo is rendered. An oriental dancing number by two girls is the next number. The quartette then demonstrates its versatility by a whistling selection.

As a finale, the quartette sings "Will O' the Wisp," one of the popular light selections.

The lighting effects throughout are particularly pleasing. Clouds are seen passing high in the heavens and there is just sufficient illumination on the deck for the audience to see the performers. Repeated outbursts of applause, and a demand for encores indicate the favor with which large audiences received this presentation at every performance.

This lobby display for "The Fortune Teller" was originated by the Alcazar theatre of Great Falls, Mont.

Stillman Plays Pickford Picture of Ancient Vintage

Stillman theatre, Cleveland, put on a novelty last week that proved the most popular number on the bill. It was an old-time movie of Mary Pickford and Owen Moore, in a two-reel comedy, made in 1909. The picture emphasizes the rude structure of the 1909 model of moving pictures as against the present day finished article. Slides used during the picture were put in up-side down. Frequent halts occurred, while adjustments were supposed to be made to the machinery. Then, to bring back the olden days, there was a singer. From the shadows of the stage she sang "My Little Kangaroo," while the picture was in progress, just as they used to do at the time this old-fashioned movie was made.

3 fully equipped projection studios at your service:
Simplex Machines
Minusa Gold Fibre Screens
Length of throw 75 feet
Everything for your convenience
Simplex Studios
5th FLOOR - 220 WEST 42nd ST
John F. Lyons, Manager
Phone Bryant 984

Sid Grauman's "steamer" stage setting showing the characters presented in a prologue number for "Deep Waters" as told in an accompanying story

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

PASSERSBY.
Produced by J. Stuart Blackton Feature Pictures, Inc.
Distributed by Pathe Exchanges, Inc.
Star—Herbert Rawlinson.
Director—J. Stuart Blackton.
Review July 3-20—Page 313.
Producers ads—Issue of July 3d.
Music Cues Published—June 20th—Page 717.
Lobby Displays—Page 241, Issue of July 3d—1684 of Aug. 28th.
Prologue Descriptions—Page 241, Issue of July 3d—1123 of Aug. 7th.
"First Run" Showings—Page 241, Issue of July 3d—954 of July 31st—1123 of Aug. 7th—1499 of Aug. 21st—1684 of Aug. 28th.
Exploitation—Page 760, Issue July 24th—1112 of Aug. 7th—1499 of Aug. 21st—1684 of Aug. 28th.

NEWS Review Resume—Exceptional Characterizations lift ordinary story.

Exhibitors Box Office Reports—Very poor story but good acting put it over.

HOMER COMES HOME.
Produced by Famous Players.
Distributed by Famous Players.
Star—Charles Ray.
Director—Jerome Storm.
Review July 10-20—Page 515.
Producers ads—Issue of July 17th.
Music Cues Published—July 3d.
Prologue Descriptions—Page 241 of July 3d.
"First Run" Showings—Page 241, Issue of July 3d—413 of July 10th—593 of July 17th—953-4 of July 31st—1338-39 of Aug. 14th—1514 of Aug. 21st—1874 of Sept. 4th—Page 2050 Sept. 11th.
Exploitation—Page 415, Issue of July 10th—589 of July 17th—1497 of Aug. 21st.

NEWS Review Resume—Charles Ray scores again in another home-spun story.

Exhibitors Box Office Reports—A splendid picture to big business.—They liked this one and it went over big.—Good—real fun from start to finish.

THE SLIM PRINCESS.
Produced by Goldwyn.
Distributed by Goldwyn Pictures Corp.
Star—Mabel Normand.
Director—Victor L. Schertzinger.
Review July 10-20—Page 513.
Producers ads—Issues of July 3d and July 24th.
Music Cues Published—July 24th—Page 853.
Prologue Descriptions—Page 407 of July 10th.
"First Run" Showings—Page 413-5 Issue of July 10th—591 of July 17th—761 of July 24th—1124 of Aug. 7th—1512-13 of Aug. 21st—1690 of Aug. 28th—1874 of Sept. 4th—2050 of Sept. 11th.
Exploitation—Page 954-5 Issue of July 31st—1690 of Aug. 28th—1864 of Sept. 4th.

NEWS Review Resume—Normand in kind of role which made her famous.

Exhibitors Box Office Reports—Fair picture to average business for three days.—Good picture to excellent business for one week.

SHIPWRECKED AMONG CANNIBALS.
Produced by Universal.
Distributed by Universal.
Review July 10-20—Page 513.
Producers ads—Issues of July 10th, 17th, 31st—Aug. 7th, 14th, 21st Sept. 4th, 11th—Oct. 16th.
Lobby Displays—Page 1492 of Aug. 21st—2040-46 of Sept. 11th—2235 of Sept. 18th—2611 of Oct. 2nd—2980 of Oct. 16th—3363 of Oct. 30th.
Exploitation—Page 1340 Issue of Aug. 14th—1491 of Aug. 21st—2041 of Sept. 11th—2809 of Oct. 9th.

NEWS Review Resume—A good production which should interest.

Exhibitors Box Office Reports—This picture was a riot and a fine box-office attraction.—Only average business. Cannibals do not appeal to business.

IF I WERE KING.
Produced by Fox.
Star—William Farnum.
Director—J. Gordon Edwards.
Review July 10-20—Page 511.
Producers ads—Issues of Aug. 7th, 21st, 28th—Sept. 11th, 25th.
"First Run" Showings—Page 1123 Issue of Aug. 7th—1873 of Sept. 4th—2051 of Sept. 11th—2412 of Sept. 25th—2977-78 of Oct. 16th.
Exploitation—Page 1338 issue of Aug. 14th—2051 of Sept. 11th—2812 of Oct. 9th.

NEWS Review Resume—Costume play with Farnum as a romantic actor.

Exhibitors Box Office Reports—Big attraction for us.—Fair business. Picture itself pleases but costume plays are not popular

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SUDS.
Produced by Mary Pickford.
Distributed by United Artists Corp.
Star—Mary Pickford.
Director—Jack Dillon.
Producers ads—Issues of July 3rd, 10th, 17th, 24th, 31st—Aug. 7th, 14th, 21st—Sept 25th—Oct. 2nd, 9th, 16th, 23rd, 30th—Nov. 6th.
Lobby Displays—Page 1490, Issue of Aug. 21st—2421 of Sept. 25th.
Prologue descriptions—Page 413, Issue of July 10th.
"First Run" Showings—Page 242 of July 3d—413 of July 10th—760 of July 24th—953 of July 31st—1338 of Aug. 14th—1690-91-92 of Aug. 28th—2978 of Oct. 15th—3533 of Nov. 6th.
Exploitation—Page 415 of July 10th—592 of July 17th—1116-24 of Aug. 7th—1493-1509 of Aug. 21st—1866 of Sept. 4th, 2034-44 of Sept. 11th—2240 of Sept. 18th—2420 of Sept. 25th—3191 of Oct. 23d—3359 of Oct. 30th.

NEWS Review Resume—Unique Characterization and artistic lightings lift slender and common-place story.

Exhibitors Box Office Reports—Pickford's latest appears to be a rather poor production. Played it one week to poor business.

SAND.
Produced by Paramount.
Distributed by Famous Players.
Star—William S. Hart.
Director—Lambert Hillyer.
Review—July 3-20—Page 316.
Producers ads—Issues of July 3rd and 10th.
Lobby Displays—Page 1858 of Sept. 4th.
"First Run" Showing—Page 241, Issue of July 3rd—413-4 of July 10th—592 of July 17th—1125 of Aug. 7th—1337-8 of Aug 14th—1512 of Aug. 21st.
Exploitation—Page 242, Issue of July 3d—759 of July 24th—1340 of Aug. 14th—1679 of Aug. 28th—1859 of Sept. 4th.

NEWS Review Resume—William S. Hart and his pinto score in characteristic picture.

Exhibitors Box Office Reports—Very entertaining. Has a good cast and is well produced—Drew good audiences. Box office receipts good.

YES OR NO.
Produced by Joseph M. Schenck.
Distributed by First National.
Star—Norma Talmadge.
Director—R. William Neill.
Review, July 17-20—Page 667.
Producers' Ads—Issue of Aug. 7th.
Lobby Displays—Page 1108, issue of Aug. 7th.
Prologue Descriptions—Page 1122, issue of Aug. 7th—3365 of Oct. 30th.
"First Run" Showings — Page 1123-26, issue of Aug. 7th—1338-40 of Aug. 14th—1690 of Aug. 28th—1872 of Sept. 4th—2050 of Sept. 11th—2231 of Sept. 18th.
Exploitation—Page 1125, issue of Aug. 7th—1504 of Aug. 21st—1508 of Aug. 21st—2039 of Sept. 11th—2613 of Oct. 2nd—2994 of Oct. 16th—3365-7-9 of Oct. 30th.

NEWS Review Resume—This would have hit the bull's eye had comedy been developed.

Exhibitors Box Office Reports—Good all around picture with good plot and good acting. Something new in pictures.

The above page inaugurates a new service designed to save exhibitors a great deal of labor and to make the filing of information on certain pictures easy. The selections for the page are automatic—those pictures which in the course of sixteen weeks receive the greatest amount of exploitation so far as the News has been able to relate.

Music for Your Theatre

No. 24

How to Judge Music Cue Sheets

By Charles D. Isaacson

THE best music cue sheet is the one you make yourself.

The next best music cue sheet is the one which fits into your own conditions and is made the way you would do it, if you had the understanding.

The thing to remember always in examining the cue sheet which is sent for your guidance is this:

"Does it fit the picture and does it help it?"

Unfortunately too many music sheets are designed to get rid of a mass of music which is slow-moving and which is dragged into the score for the purpose of making the exhibitor buy orchestra parts he'd never purchase otherwise. A cue sheet which is the product of a music publisher is generally to be looked upon with suspicion, for it is logical that no matter how honest the compiler, he is going to favor his own company's product over any other. If your cue sheets seem to be concentrated on the songs and selection of a certain group of publishers, to the exclusion of all other companies, watch your step.

I do not mean to say that it is not possible for any big concern to give satisfactory results for all pictures without going outside of its own library, but it is improbable. In other words, no music producer has all the genius in the world and has no more right to monopolize a theatre program than did the old time film-maker who attempted to sew the exhibitor up into contracts to rent no other pictures but their own brand.

The right kind of cue sheet must be made from the exhibitor angle and the picture angle.

I am interested in the welfare of the theatre owner in these discussions, and I must be brutally frank and honest.

In examining a cue sheet, the first and uppermost question for you to keep in mind is its relation to the picture. A man doesn't need to be a musician to answer this question. Anybody can tell if a piece of music fits in with the situation of the picture. The more experience you have in judging music settings the better you will be able to tell whether the selection is the most useful which might have been chosen. If there is a love scene, any romantic melody will do to be sure, but just as there are variations of love acting, so there are variations of love melodies. Some love is all mush and requires mushy ballades; some love is highly heroic and calls for depth of emotion; some love is more passion and sexual music is more fitting. . . . The better you know the music that has been written the better you'll be equipped to judge the closeness with which the melody fits to the shading of an idea. . . . *But one sure thing you can tell if the music is absolutely out of keeping with the meaning of the picture!* I have seen cue sheets which suggested compositions which not only were adaptable, but were *nullifying!* Imagine, in a recent cue sheet for a picture which I will not mention, the compiler had recommended a jazz dance number for a scene in the home of a bishop! Was he trying to satirize the actor? Was he attempting to make a burlesque of the action? For that was exactly what he was certain to accomplish.

The matter of being equipped to judge the relation of music to action, and action to music is one which I have already treated quite exhaustively; but I believe that the time is ripe for me to go into the subject again. This department has been running under my direction for half a year, all but two weeks; many have become habitual readers of our music discussion who were not with us during the first few weeks. And besides, even those who have followed the articles from the start, will be glad to refresh their memories and gain some of the new thoughts on the older subject.*

But now, I wish to adhere to the matter of music cue sheets. Before using one, figure to yourself, is this written to sell me music, or is it written to help me exhibit my picture more effectively? When you have made up your mind that your picture will be aided by the music which is suggested, then don't stop to worry about the matter of getting the necessary equipment.

I said at the start of this article that the best cue sheet would be the one you made yourself. Why? You would know your field, your patrons, your local conditions, your instrument and players and your music library. Consequently you would not only think about the picture but the kind of musician and instruments you had to play the musical accompaniment. Also you would select from the music you had on hand.

For the moment let us think of another allusion which will help to make this matter clear.

A good many theatre managers have a collection of letters of different kinds for their signs. When they need to make up a series of words and titles for the billboards or their lobbies or to be thrown on the screen, they just go to their collection and use the right kind of letters.

When a theatre has built up a good library of music, properly classified according to titles of the compositions and composers—but more particularly according to the usefulness of the compositions, then it is easy to find the appropriate hits for every purpose. A good picture-musical leader would be able to bring you on demand from his library any number of bits to illustrate every episode in a picture from the ocean storm to the calm rustic retreat; from the drunken woodsman to the quaint little girl in her nursery.

The best kind of a cue sheet consequently would be that which was made at home. The musical leader there would be acquainted with his ammunition, he

Editor's Note: Mr. Isaacson will run this article next week. He calls it "First Step in Musical Understanding."

The Musical-Motion Picture Conference

January 24-25-26, New York City

SEND IN YOUR REGISTRATIONS TO THE MOTION PICTURE NEWS AT ONCE
IF YOU ARE COMING.
ALL THE PROMINENT MANAGERS, MUSICIANS, COMPOSERS, ETC., HAVE REGISTERED THEIR INTENTION TO BE PRESENT.
START SOMETHING FOR PICTURE MUSIC WHICH WILL ELIMINATE THE CAMOUFLAGE AND BOSH AND GIVE A CHANCE FOR SERIOUS WORK.

PLEASE NOTE THAT THE DATE OF THE MEETING HAS BEEN CHANGED FROM JANUARY 9-10 TO THE ABOVE.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Need of Comedies Seen by Joan Sales Manager

The demand for two-reel comedies of the better kind, reported to surpass the demand of any other brand of motion-picture by leading producers in the trade papers, is said to be borne out strongly by the reports sent into Joan headquarters by its new sales-manager, Louis Baum.

Baum left New York a month ago for a three-month tour of the principal exchange centers of the country. During his month's tour to date, he has covered Washington, D. C., Baltimore, Pittsburgh, Boston, Atlanta, Louisville, New Orleans, and Indianapolis. His succeeding journey will take him through Chicago, Cleveland, Cincinatti, Minneapolis, Milwaukee, Kansas City, Salt Lake City, Denver, Los Angeles, Portland, and San Francisco. He reports a big demand for Billy West comedies.

Great Interest Shown in "Isobel"

Much interest has been aroused in the state rights field in the presentation of "Isobel; or, The Trail's End," a production adapted for the screen from James Oliver Curwood's successful novel of that name, by George H. Davis. This production, staged and directed by Edwin Carewe with a cast headed by House Peters and Jane Novak, is one of the really big productions of the year, and the fact that the independent field is appreciative of its being offered in that market is attested by the numerous inquiries Mr. Davis has received from all parts of the country.

Mr. Davis, who continues to make his New York headquarters in the offices of Joe Brandt, president of the C. B. C. Film Sales Corporation, 1600 Broadway, announces that he has been deluged with applications for territory with "Isobel."

Edward Small Opens Hollywood Office

An announcement from Edward Small Enterprises comes to the industry in the way of information that he has just opened an office in Hollywood, California for the purpose of being in direct contact with the professional both in the East and West.

"Mr. Small is ready to lend his able hand to the general uplift of the industry, and the service that has been the earmark of the Edward Small Enterprises will continue and expand on the same conscientious plans, established on the basis of achievement and sincerity," announces the statement.

A scene from "Life" the new super feature produced by William A. Brady from his stage play of the same name

"Produce for the Public"

Fans, Not Exhibitors, Should Be the Goal, States Harry Revier

"PRODUCING a picture is very much like writing a book," states Harry J. Revier, who is directing "The Son of Tarzan." "The goal should be the public, the ultimate consumer. No successful novel is written for the benefit of the publisher or the newsstand dealer. It is aimed at the great majority, the class whose opinion marks its success or failure.

"Pictures have the same jury, are good or bad, according to the verdict of the same majority. But how many producers and directors recognize this fact? Many of the screen's five-reel weak sisters today are financial and artistic invalids simply because they were not made for the screen.

"In a general way, of course, the producers of these failures admitted that the films would eventually reach the public and made certain concessions accordingly. But in the main they aimed their pictures at the exhibitor. Thinking entirely of impressing him and without regard for the effect on the story, they put in this scene or that and burden the picture with an expensive look, later shifting the load to the theatre-owner in the form of increased rental.

"Many of the pictures thus laden with spectacular scenes and lavish sets would be far greater money-makers for the exhibitors if they contained good heart interest or little human touches instead of these startling but cold features. A strong, consistent story well acted and properly directed makes a good picture. To break up the interest and continuity just to inject flashy scenes is artistic suicide.

"I do not mean by this that the selling qualities of a picture should be slurred in production. But I do maintain that the sales merits of a picture are in the things that fit into it naturally and not in sets, scenes or effects that are tossed in promiscuously just to give it what some producers call a 'sales angle' for securing exhibitors' bookings.

"It is a matter of record that pictures costing only $15,000 to produce have earned more than productions whose cost sheet reached the $150,000 mark. The reason for this lies principally in the fact that the $15,000 picture was made for the benefit of the picture-goer and the $150,000 white elephant was made to sell."

Goodman Picture to Be Ready Shortly

A motion picture written, directed and produced by one man is to be released shortly. The picture is "Thoughtless Women", a drama in six reels, and it is the work of Daniel Carson Goodman, author of "Hagar Revelly", "The Taker" and other novels and who is said to be the first novelist to turn his attention to the motion picture field. Alma Rubens will be featured in the leading role.

One of Mr. Goodman's most recent pictures was "The Wonder Man", in which Robertson-Cole presented Georges Carpentier, the French boxing champion.

State Right Buyers See C. B. Price Feature

On invitation of C. B. Price the States Rights representatives of over twenty-six states enjoyed a special showing on Wednesday, November 3rd, of the six-reel special picture, "Your Daughter—and Mine," which is soon to be released in the United States and Canada. This is the English made film originally called "Hindle Wakes," after the play by the late Stanley Houghton.

"The Victim" Interests Boston Exhibitors

"Following the announcement that I had secured the distributing rights for the New England territory of 'The Victim' numerous inquiries for bookings have been pouring into my offices," states Sam Grand, of the Boston Federated Exchange.

"I think the release of this production marks a distinct advance for the independent exchanges and illustrates the rapid strides made in the independent field within the last few months," continued Mr. Grand.

Weinberger Will Sell "Below the Deadline"

Concurrent with the release of "Below the Deadline," is the added announcement from the officers of Sidney Ascher Productions, Inc., of the appointment of Mack D. Weinberger, as sales manager over this and other productions which it will release. Mr. Weinberger again enters the state right field after a short absence from the New York D. W. Griffith office, from he resigned recently.

Sammy Burns to Make Two-Reel Comedies

Sammy Burns announces the formation of the Sammy Burns Comedies, Inc., under the laws of the state of New York at a capitalization of $100,000. Sammy Burns is president and has established executive offices at 311 Fifth avenue, New York City. The new company will manufacture two-reel comedies.

New Trade Journal in New Orleans

Volume 1, number 1, of *Screencraft*, a regional trade journal published in New Orleans, appeared on October 20th. This new paper, which makes a very favorable bow to the Southern exhibitors, is edited and published by Jules A. Benedic.

McDonnell Comes East

Major R. J. McDonnell, of the Frazee Film Productions, Inc., of Riverside, Calif., is visiting the larger cities of the East on business for his company.

Friedman Has New Series

Celebrated Players to Release One-Reel Comedies in December

JOE FRIEDMAN, president of the Celebrated Players Film Corporation, Chicago, has added another series of pictures to those he is releasing through independent state right exchanges, offering, in addition to the Gumps Animated Cartoons, the Celebrated Comedies, one-reelers, directed by J. Hunt, the first of which will be released about December 1st.

They are high-class situation comedies and Mr. Friedman states they will be among the most interesting and mirth provoking short subjects yet offered to the exhibitors of the United States.

Mr. Friedman already has disposed of this series to the following exchanges: Merit Film Corporation, New York, for New York State and New Jersey; Federated Film Exchange, Boston, the New England states; Standard Film Service, Cleveland, for Ohio, Michigan and Kentucky; Crescent Film Company, Kansas City, Western Missouri and Kansas; Mid-West Distributing Company, Milwaukee, the State of Wisconsin; Supreme Film Company, Denver, all the western states; R. D. Lewis Film Company, Dallas, states of Texas, Oklahoma and Arkansas and the Celebrated Players Film Corporation, of Chicago, will handle Indiana and Illinois.

That Mr. Friedman will have still other pictures to put on the United States market shortly, is indicated by the fact that he has signed up with Cartoonist Orr, creator of the famous Kernel Cootie cartoons, which are one of the most popular features used on the comic page of many of the leading newspapers in the United States for a series of comedies based on these cartoons.

Arliss's Work Wins Praise

Screen Director of "The Devil" Pays Tribute to Prominent Actor

GEORGE ARLISS, who will make his motion picture debut in the title role of "The Devil," which Harry Leonhardt and Andrew J. Callaghan are producing for Associated Exhibitors, is "sitting in" on the assembling and titling of the picture. He has held off rehearsals for "The Green Goddess," his next stage play, until "The Devil" is finished and perfect, states Pathe.

Nothing has pleased the producers more than the close harmony that has prevailed between their star and their director from the beginning. "We knew that we had two unusually brilliant men," said Mr. Leonhardt, "and that it was only a question of their getting to know each other. We arranged that they should share the limousine to the studio in the mornings; and in that semi-privacy they talked, and talked, and talked some more, and found they had much in common. Their tastes in books, plays, music, art, their views of life, were very similar. A strong and abiding friendship now exists between them."

The following tribute was paid to the actor by James Young, the director of "The Devil:"

"It has been a privilege, a pleasure, a delight to direct Mr. Arliss. The spirit he has displayed in submitting to the arbitrary demands of the camera—requirements so arbitrary that they irk most dramatic stars almost beyond endurance—has been admirable. And because

Public Getting More Critical

Charles Urban, Kineto President Believes Audience is Exacting

"THE student of the motion picture and of motion picture audiences," states Charles Urban, "is noticing of late that there is a distinct improvement in the critical ability of the public and even more particularly, such an improvement on the part of the man who most closely serves the public audience—I mean the exhibitor."

Mr. Urban has been identified with motion picture production from the beginning—all the way back to 1896. In the many years that have passed since then he has won a big reputation in many fields of the motion picture; particularly of educational and quality pictures, also of mechanical appliances and especially of pictures in color.

"I have noticed recently," Mr. Urban continued, "very definite signs that our motion picture public has reached that stage where advertising men would say they were 'educated.' I mean that they know how to pick and choose. People no longer merely go to the 'movies.' They have reached the point where they choose their theatre because they know that theatre represents a certain quality which they are seeking.

"The time was when the public did not concern themselves with quality in pictures. There were not so many theatres then; neither were there so many pictures and going to a picture-house was much like taking a chance in a grab-bag. This is no longer the case. One might say the education process is about complete. The fans, as we call them, know the kind of pictures they want and what is more, they are going to get them.

"The big exhibitors, the first run theatre men, have been giving the short subjects more and more opportunity in their programs.

The Following Sales Are Reported on the Independent Market

"The Woman Untamed" (Elmer J. McGovern) to Pearce Film Co., of New Orleans for Mississippi and Louisiana.

Franklyn Farnum Series (Canyon Pictures) to the Enterprise Distributing Corporation of Atlanta, for Louisiana and Mississippi.

"Vanishing Trails" (Canyon Pictures) to Mr. Wintraub, of Fontenelle Feature Film Co., of Omaha for Iowa and Nebraska.

"Girls Don't Gamble" (D. N. Schwab) to Greater Features, Inc., of Seattle, Wash., for Washington, Oregon, Montana and part of Idaho.

"Smiling All the Way" (D. N. Schwab) to Greater Features Inc., of Seattle, Wash., of Washington, Oregon, Montana and part of Idaho.

"The County Fair" (Guy Croswell Smith) to True Film Co., for Texas, Oklahoma and Arkansas.

"The Country God Forgot" (Exclusive Features—Marshall Neilan re-issue) to Soll Lesser of All Star Feature Distributors, of San Francisco.

"The Hidden Wealth" (Commonwealth Film Corp.) to Aaron Gallos, of Gallos Enterprises, Chicago, for Illinois and Indiana.

"The Devil's Angel" (Clark Cornelius Corp.) to Pearce Films, of New Orleans and Atlanta.

"Voices" (Victor Kremer Feature Films) to Pearce Films, of Atlanta and New Orleans.

"In the Clutches of the Hindu" (15 episode serial—Gaumont) to Fontenelle Feature Film Co., of Omaha.

"In the Clutches of the Hindu" to Federal Features, of Washington, D. C.

15 Harry Carey pictures (two-reel re-issues—Aywon Film Corp.) to All-Star Features of San Francisco.

15 Harry Carey pictures to Seattle Film Exchange, of Seattle, Wash.

15 Harry Carey pictures to Arrow Photoplays Co. for Denver, Col.

15 Harry Carey pictures to Unity Photoplays Co., of Chicago, Ill.

15 Harry Carey pictures to Associated Feature Film Co., of Indianapolis, Ind.

15 Harry Carey pictures to Strand Features Inc., of Detroit, Mich.

15 Harry Carey pictures to Elliot Film Corp., of Minneapolis, Ind.

15 Harry Carey pictures to Standard Film Corp., of Kansas City, Mo.

15 Harry Carey pictures to Sterling Film Corp., of Omaha, Neb.

15 Harry Carey pictures to Masterpiece Film Corp., of Cleveland, Ohio.

15 Harry Carey pictures to Wilson Film Co., of Cincinnati, Ohio.

15 Harry Carey pictures to Trimount Film Exchange, of Boston, Mass.

15 Harry Carey pictures to Gardiner Pictures, Inc., of Buffalo, N. Y.

15 Harry Carey pictures to Penn Film Service, of Pittsburgh, Pa.

15 Harry Carey pictures to Premier Pictures Co., of Charlotte, N. C.

15 Harry Carey pictures to Southwestern Film Corp., of Dallas, Texas.

15 Harry Carey pictures to Morart Film Exchange, of Baltimore, Md.

15 Harry Carey pictures to Amalgamated Exhibitors Circuit, of Montreal, Canada.

15 Harry Carey pictures to A. C. Bromberg Attractions, of Atlanta, Ga.

15 Harry Carey pictures to Standard Film Corp. of St. Louis, Mo.

15 Harry Carey pictures to Aywon Film Exchange for New York City.

Celebrated Comedies (one-reel serial—Celebrated Players Film Corp.) to Merit Film Corp. for New York State and New Jersey.

Celebrated Comedies to Federated Film Exchange, of Boston, for New England.

Celebrated Comedies to Standard Film Service, of Cleveland, for Ohio, Michigan and Kentucky.

Celebrated Comedies to Crescent Film Company, of Kansas City, for Western Missouri and Kansas.

Celebrated Comedies to Mid-West Distributing Co., of Milwaukee, for Wisconsin.

Celebrated Comedies to Supreme Film Co., of Denver, for the Western States.

Celebrated Comedies to R. D. Lewis Film Company, of Dallas, Tex., for Texas, Oklahoma and Arkansas.

Three Two-Reelers Finished by Westart

The Westart Pictures Corporation, which started work six weeks ago in Tulsa, Oklahoma, making two-reel western dramas announce that they have finished the first three pictures. These were given a private screening for the officials of the company.

J. Gordon Cooper, who directed the Chief Flynn stories is directing the Westart pictures. The leading man is Jack Mower who will be remembered as the hero in "The Third Eye" for Pathe. Al Hart, and Robert Conville, are respectively, character and heavy leads with the company.

The Westart company is purchasing stories suitable for five-reel pictures and condensing them into two-reel lengths. Each story is made in 4,000 feet and reduced later to a 2,000 foot negative. A large studio has been erected in Tusla.

"Black Gold", the first picture, will be released through independent exchanges about December 1st. "Black Gold" is a western story the scenes of which are laid in the Oklahoma oil fields. The plot revolves around an attempt to steal valuable oil lands. The story has a surprise finish with the denouement following the climax closely. The thirty Westart daredevil cowboys take a very active part in this and all other Westart pictures.

"Out of the Clouds", the second picture is a new departure in Westerns. "The Fatal Scar" is the third picture.

"The Son of Tarzan" on Final Episode

Harry Revier, director, Roy Somerville, photodramatist, and a company of over twenty players, have just returned from San Francisco, where they spent a few days finishing the initial scenes of the fifteenth and final episode of "The Son of Tarzan," which Mr. Revier is producing as a big special serial for the National Film Corporation.

Through the courtesy of Captain Cousins of the "President," Mr. Revier was enabled to secure a number of shipboard scenes for the grand finale of the serial while en route to the Golden Gate city.

Included in the party on location were: Karla Schramm, Manilla Martan, P. Dempsey Tabler, George Morrell and Eugene Burr of the cast, Ad Linkoff, assistant director, and Lee Humiston and Charles Clark, cameramen. "The Son of Tarzan" was adapted by Mr. Somerville from the famous book by Edgar Rice Burroughs. The world's rights to the serial are controlled by David P. Howells.

Lina Cavalieri Now in New York City

Lina Cavalieri, the star of "Mad Love," arrived in New York last week to fulfill her operatic engagements for the season, according to an announcement of Victor Kremer. Bookings on the operatic star's latest picture are increasing rapidly, according to reports received from the New York Independent Masterfilms, who are handling the feature.

Chicago Executives Meet

Independent Films Ass'n Heads Discuss Future of State Rights

IS it a fact that exhibitors in every section of the country are placing more bookings with the various independent exchanges than ever before? How does the volume of business being done by the independent exchanges compare with that of the program exchanges?

These two interesting questions were threshed out pro and con at a meeting of the executives of the Independent Films Association in Chicago last week.

An analysis of conditions in each distributing territory was presented by H. E. Belford, sales manager, with the prediction that if the independent film exchanges could rely on getting more releasing series like the Neal Hart Specials, which are released every six weeks, they would very soon be head and shoulders above the program exchanges in volume of business.

"The program exchanges are booking the cheaper pictures," said Mr. Belford. "The state right men are getting better prices for their product, because the exhibitors find more satisfaction in doing business with them and also because the pictures handled by the independents strike a higher average of quality than most program releases."

Reports from various parts of the country were said to have showed that state right men are doing capacity business at the present time, and that this business has shown a tendency to increase as rapidly as new units were added.

Independent Films Association will open a New York office within the next thirty days. Plans for increased production of its members exchanges for more units along the line of the successful Neal Hart series.

One thing brought out at the meeting was that the independent market offered a great opportunity for producers who were willing to cater to that field and make pictures fitted to the needs and requirements of the independent exchanges.

Following the business session, there was a dinner at the Blackstone Hotel. Those present were Eddy Eckels, president and general manager; H. A. Woody, secretary and treasurer; H. E. Belford, sales manager; Richard Robertson, advertising manager; H. C. Robertson, foreign representative; M. B. Raub, service manager.

Broadwell to Recapitalize

"Nick Carter" Producers to Have Four Units With Added Capital

BROADWELL PRODUCTIONS, INC., producers of the "Nick Carter" series which are being released through the Pioneer Film Corporation, announce through their New York representative, John J. Glavey, 1457 Broadway, New York City, the recapitalization of the Corporation from $30,000 represented by 60,000 shares of common stock to $3,800,000 represented by 300,000 shares of common stock, par value $10.00 each and 800,000 shares of preferred stock, par value $10.00 each, payable at 8% per annum on the common stock and 10% on the preferred stock.

The recapitalization was approved by the Secretary of State of the Commonwealth of Massachusetts, a few days ago.

Following this extension of capital, the company announce for their future production plans the organization of two production units, each of which will make six special super-features per year and one company to make two-reel features, also one company to produce a feature serial. This will give the Broadwell Productions, Inc., four producing units.

Beside Tom Carrigan, Mae Gaston, Colin Chase and Harry Keenan, a well known woman star has been signed by Mr. Broadwell for the features.

Photoplay Based on Facts

"The Sky Pilot" Made by Curtis Is Based on Author's Own Experiences

"THE SKY PILOT," on which the motion-picture production of the Cathrine Curtis Corporation of Los Angeles and New York is based, and which is being put on with an all-star cast, is considered to be the most famous and popular novel of Ralph Connor, the Canadian preacher-writer. "Ralph Connor" is the pen name of the Rev. Charles W. Gordon, pastor of the Church of St. Stephens in Winnipeg. His novel is not all imaginative; it grew out of the author's actual experiences in the cattle ranges of Montana and among the rough pioneers in the foothills of the Canadian Rockies.

Cathrine Curtis purchased the rights to "The Sky Pilot" for the corporation of which she is the head. She has seen to it that the picturization of this drama of the hills and plains should lack no aid to success. She determined that all of the principal scenes in the picture should be made on the exact locations made familiar by Ralph Connor, and she secured an all-star cast to interpret the well-known characters. The picture will be released through the National Exhibitors' Circuit.

Field Shows Interest in Capital Stars

Lester Cuneo in "Lone Hand Wilson" seems to be making an instant appeal to the states-right field, according to report from Chicago. For many days the office of the Capital Film Company has been invaded by an army of telegraph and special delivery messengers. Up to the present time, ninety-five per cent of the state-right buyers have been heard from through some manner of communication.

A circular just being sent to all exhibitors in the United States, with an enclosed card, is bringing unheard of results. Exhibitors in the Chicago territory even coming in personally to get information regarding "Lone Hand Wilson."

The Fritzie Ridgeway two-reel Westerns, released in October, are also being received very favorably by movie fans all over the country, according to reports received from state-right buyers.

W. D. Russell, of Capital, sees nothing but the most optimistic future for the company because of the instant appeal Mr. Cuneo and Miss Ridgeway are making.

Equity Feature Booked Heavily in New York

Strong booking of "Whispering Devils," Equity's six-reel states-rights feature starring Conway Tearle and Rosemary Theby, is reported by the Commonwealth Film Corp., which controls New York State.

In the course of a month it is claimed over two hundred bookings have been secured, covering the finest houses of New York State. The rentals are said to be above the average, and set a high water mark in Commenwealth's history, rivalling the income on the Clara Kimball Young productions in amount and length of run.

Fischer Pictures Past Half Way Mark

David G. Fischer, director and vice-president of Fox-Fischer Masterplays, announces that the half-way mark has been passed in the production of his eight-reel special, "In the Shadow of the Dome", featuring Dixie Lee. After another week's work at the Brooklyn studio, scenes will be taken of the House of Representatives in session.

Mr. Fischer has already taken 32,000 feet of film for this production, the total footage of which will amount to 60,000 feet before cutting.

Alexander Will Handle Many Features

The Alexander Film Corporation have closed contracts with the Ascher Features, Inc., for the physical distribution, the entire output of the Hamilton Film Corporation, the Triangle Film Corporation, Ascher Features, Inc., and the Ascher Productions. All the productions from Triangle with Hart, Talmadge, Ray Gish, Keenan, Olive Thomas, etc. will be recreated with new paper new prints and re-edited. The Alexander distribution will cover the entire State of New York and Northern New Jersey.

CURRENT RELEASES

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S
The SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

BUSTER KEATON *in*
ONE WEEK-CONVICT 13 & THE SCARE CROW

COMING

JACK LONDON'S
The STAR ROVER
ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST

THE FOUR HORSEMEN
OF THE APOCALYPSE
By Vicente Blasco Ibanez ALL-STAR CAST

POLLY WITH A PAST
By George Middleton & Guy Bolton starring INA CLAIRE

METRO
PICTURES
CORPORATION

It's Jim Burke's story, the story of a crook who prided himself on his dress, his manners and the fact that he always had been scrupulously unscrupulous.

METRO PICTURES CORPORATION

SOMEONE IN THE HOUSE

The year's punchiest story of mystery, romance and high-handed adventure - enacted on the screen by an

ALL-STAR CAST

From the stage play by LARRY EVANS, GEORGE S. KAUFMAN *and* WALTER PERCIVAL. *Scenario by* LOIS ZELLNER *and* MARC ROBBINS. *Directed by* JOHN E. INCE

JURY IMPERIAL PICTURES Ltd. *Exclusive Distributors throughout Gt. Britain. Sir Wm. Jury, Man. Dir.*

THE KEY TO THE BIG MONEY VAULTS

JOSEPH M. SCHENCK *offers*

BUSTER KEATON

in

FUNNIER EVEN THAN ONE WEEK *or* CONVICT 13

The SCARECROW

A LAUGH GRENADE THAT BURSTS INTO A MILLIONS LAUGHS

Exclusive METRO *Distributors*

A scene from "Betty the Vamp," a Muriel Ostriche comedy released by Arrow

Muriel Ostriche to Be in Movie Exposition

Miss Muriel Ostriche, who is appearing in a series of two-reel comedies which are being produced by Mrs. Garnette Sabin, will be a visitor in Atlanta, Ga., at the Motion Picture Exposition which will be held during the week of December 6.

Miss Ostriche is at present working on her latest comedy, released by the Arrow Film Corporation, the title of which has not yet been announced.

Pansy Porter to Play Opposite Hoxie

Word has been received by the Arrow Film Corporation from Ben Wilson that Miss Pansy Porter is to play the leading feminine role opposite Jack Hoxie in his first special five-reel feature production which is now in the course of production. Miss Porter has had considerable screen experience, as well as two years of stage training.

On the screen she has appeared in several serials with Ruth Roland, Ben Wilson and Eddie Polo. In her latest part she appeared opposite Eddie Polo in his serial, "King of the Circus," which has just been completed.

Urban's Movie Chats at Broadway Houses

Charles Urban's Movie Chats will be seen regularly henceforth at both the Rivoli and Rialto theatres in New York.

The Twelfth Series of the Movie Chats are employed in this week's programs, the subject being a demonstration of the Electrolysis of Metals.

"Any exhibitor," states Kineto, "who is in doubt as to how theatre patrons react to the Movie Chats ought to step into the Rivoli and Rialto theatres and listen to the comments of the audience while the Movie Chats are being shown.

Sherman Speeds Up Production

Third Feature Named by New Producing Organization

HARRY A. SHERMAN, head of the recently formed Sherman Productions Corp., announces that until franchises covering the entire United States and Canada have been issued by Sherman Productions Corporation, no announcement will be made regarding the group of independent exchanges which will act as its distributing units.

When the circuit is complete a definite release schedule will be adopted by the franchise-holders and the equitable Sherman plan of delivering positive prints, based on actual pro-rata production cost, without advances of any kind, by the exchange, will then be put into active operation.

Meanwhile, President Sherman is carrying out his production plans, which contemplate the completion of from four to six attractions before the date of the initial release. Announcement has already been made of the completion of two productions, "Man and Woman" and "Miss 139." The third, announced this week for early release on the Sherman schedule is "What Will People Say?" a super-special which it is claimed will prove a vertible screen sensation.

Two other stories, announcement concerning which will be made later, are also being put into production, and another is under consideration, which will call for picturization upon a most elaborate scale.

Production on the last mentioned picture probably will be delayed until it can be submitted to the Sherman franchise-holders for decision as to its cost and box office possibilities, for under the Sherman policy no picture costing more than $100,000 will be made by Sherman Productions Corporation without first receiving the sanction and approval of the exchanges which will release it.

President Sherman is confident, however, that this decision will be favorable once the character of the story and its advertising and potential box office value is understood.

As he points out, under the Sherman plan of distribution, the production cost among twenty-five exchanges, according to territory, only after the picture is completed and ready, the question of expenditure is of secondary importance, if the requisite attraction value is contained in the picture.

Under the Sherman plan, the practical advantages to the distributor and the exhibitor are obvious, for the producer's and the distributor's profits are combined without detriment to either, and by eliminating the profit ordinarily required by the producer the system is said to operate directly to the benefit of the exhibitor as well as the exchange.

Equitable booking values are to be maintained based on the real cost of the picture, and not upon an arbitrary figure established by the producer and this operates for the benefit of all concerned.

"The Sherman plan," stated one exchangeman, "once it is put into full operation, will do more to standardize picture booking costs on the basis of a fair and equitable proportion of the actual production cost, than any other system so far evolved.

"With the privilege of rejecting any inferior picture, which Harry Sherman's personal guarantee affords each franchise-holder, the Sherman plan of dealing with distributors while entirely practical, is the fairest and most advantageous ever offered to the independent exchanges of their country."

$10,000 to Publicize Serial

Metro Film Exchange to Boost "Tarzan" in Philadelphia

ROBERT LYNCH, manager of the Metro Film Exchange, of 1321 Vine street, Philadelphia, which exchange owns the territory of Eastern Pennsylvania and Southern New Jersey on the David P. Howells fifteen episode serial "The Son of Tarzan," is ready to start his big drive on this feature serial full of confidence.

"I am certain," states Mr. Lynch, "that not only will 'The Son of Tarzan' be one of the greatest box office serials, but that it will outdraw 'The Lost City' serial. I have been informed by not less than sixty per cent of the exhibitors who ran 'The Lost City' that it was a life saver for them during the summer months."

Metro Film Exchange, always one of the most enterprising and wide-awake in the Sleepy City, will spend at least $10,000 in publicity before any theatre will be allowed to run the first episode. They expect to put out two forty-foot floats with six horses to each one, with a miniature forest on one half of the float and on the other half two cages to contain different animals. One of these trucks is going to parade all around Philadelphia for thirty days before release date, going from one public school to another and in the evenings up and down the main streets. It will also visit all theatres possible.

Metro will go into newspaper publicity almost equally strong. They expect to take space in the newspapers of every town of any size in the entire state of Pennsylvania. "In other words," announces Mr. Lynch, "we intend to make this one of the best box office attractions of the season."

"The Son of Tarzan" is a fifteen episode jungle serial based on the book by Edgar Rice Burroughs. It was directed by Harry Revier from the scenario by Roy Somerville. World rights are controlled by David P. Howells, of 729 Seventh avenue, New York.

It is pointed out that the various exchanges who have already purchased rights on the serial are a recommendation of it. It abounds with thrills and rapid fire action, has a beautiful scenic background, and includes a very capable cast among its other assets. Philadelphia and vicinity, considered by some to be one of the best serial centers in the country, is expected by the trade to respond generously to the advertising and publicity appeal made by Bob Lynch. While no bookings are announced as yet, it is practically assured that "The Son of Tarzan" will find its way into some of the largest and most exclusive of Philadelphia's theatres. It is described as the kind of a serial that will win for itself a place in houses where never before has a serial been shown.

Joan Feature in Chicago

"She Played and Paid" Said to Go Big in Week's Run at Bandbox

"SHE PLAYED AND PAID," the Joan feature starring Fanny Ward, opened at the Bandbox theatre in Chicago on November 1st, and, it is reported, drew big crowds throughout the entire week. The Bandbox is one of the foremost of the loop theatres.

Chicago was in the midst of its first show storms at the time and the outlook for the picture was bleak. "Despite all the competing elements which included many strong bills in competing houses, 'She Played and Paid,'" announces Joan, "entered the Bandbox and with its tempting title incited the fans of Chicago to sit in at the 'game' and pay the price."

"Another surprising thing," states Joan, "in connection with the showing of 'She Played and Paid' in Chicago last week is that no particularly sensational stunts were employed to steer the public into the Bandbox. The showing of the picture was treated in a dignified matter-of-course way, as the Bandbox theatre has a prestige that does not call for any exciting campaigns in connection with its pictures though there have been showings where indirect drives were undertaken on a grand scale.

ONLY NEW SPROCKETS IN FIVE YEARS!!!

"These SIMPLEX machines have been run for five years. Only repairs were new sprockets. You can't beat them."

Liberty Theatre 10 Walla Walla, Wash.

Jack Eaton, president of the Town and Country Films, announces to W. E. Shallenberger, president of Arrow, that "The Happy Duffer," a golf picture, will be the third of the Sport Pictorials. The fourth will be "Girls Will Be Boys," a girls' camp story. The fifth is entitled "Athletics in the Making," a subject taken at West Point, showing the cadets drilling, fencing and doing mass boxing. The sixth will be "How Do You Get Your Exercise," which will illustrate almost every kind of sport from football to trout fishing, and include slow motion of Greek sports.

Broadway Favorite is Signed by World

Eileen Wilson, who is being featured in "The Lady of the Lamp," the successful show now running at the Republic theatre in New York, has been signed up by the World Motion Picture Corporation.

This announcement was made by the World through Director James B. ("Smiling Jimmy") Kelly, who states that Miss Wilson will appear in the series of two-reel comedies which they will shortly start releasing.

As has been announced, the initial comedy will be entitled "The Little Liar," and Eileen Wilson has been engaged to appear in this. The acquisition of Miss Wilson will round out the cast for this production in every respect. Those who have followed the career of Miss Wilson on the legitimate stage are well aware of her ability. She has afforded many a pleasurable moment to those who delight in comedy-drama, and her present popularity has been earned by her inimitable and lovable dramatic style.

Louis Weiss Corrects False Statement

The following statement has been received from Louis Weiss, vice-president of the Numa Pictures Corporation, and also Artclass Corporation:

"Concerning the article printed in a trade publication of last week, emanating from Numa Pictures Corporation, I wish to emphasize the fact that Jimmie, the principal lion in the S & E state right offering "It Might Happen to You," is the same lion who was recently registered at the Belleclaire Hotel in New York with Mr. Walter Beckwith, the latter registering under the name of T. R. Zann.

"'The Revenge of Tarzan," in which this lion appears, was produced by Numa Pictures Corporation and not by Artclass. Due to my connection with Numa Pictures Corp. and also Artclass Pictures, a natural mistake was made by S & E Enterprises in stating that Artclass had produced 'The Revenge of Tarzan'."

Reelcraft Has 12 Pictures

Production Units Set New Record in Making Dozen Short Subjects

PRODUCTION units of the Reelcraft Pictures Corporation have established a new record for themselves by announcing twelve more pictures completed for the exclusive Short Subject program now being distributed by Reelcraft and allied Independent Exchanges throughout the United States.

The Bill Franey single reel comedy unit, working under the direction of Thomas LaRose has completed six more single reel comedies titled "The Landlady", "The Moocher", "The Bull Fighter", "The Bath Dub", "The Cameraman" and "The Thief". Bill Franey is starred in the series and is assisted by Charles Hafeli and Charley Post, as principal supporting comedians.

For the Royal Comedy series two pictures have been delivered to the General Office in which Otis Harlan of musical comedy fame is featured. The titles are "Welcome Home" and "I'll Say He Forgot". These two releases follow pictures in which such well known stars as Billy B. Van, Leon Errol, Rosemary Theby, Sammy Burns are likewise featured.

In the Romance of Youth series, the fourth picture has been completed, the title is "Sunshine", and places this unit release ready for up to and including January first. Matty Roubert, "Fatty" Davis and Thelma Wilmerding are the juveniles featured in this series.

The first two releases of the new "Reelcraft Scenic" series have been received and while they have not been titled as yet, they are ready for the market. Ten other scenic releases, uncut and unedited, have been received, and will be prepared for release immediately.

Two additional producing units are now being organized for Reelcraft, to produce two additional series of releases for the Reelcraft program, and their output to the trade will be announced shortly. Reelcraft expects to have six weekly releases before December first.

"The Struggle" Now Ready

Canyon Announces Second Franklyn Farnum Western in Series of Six

"THE STRUGGLE," with Franklyn Farnum in the stellar role, has been announced by the Canyon Pictures Corporation as the second release of their series of six, five-reel western features which are being produced by Colonel William N. Selig.

Franklyn Farnum in this production plays the role of Dick Storm, a strenuous young Easterner who flees west to escape punishment for his supposed murder of a boxing instructor.

Mr. Farnum is supported by Genevieve Berte and a large company of actors and cowpunchers.

The advent of these pictures is claimed by Canyon to mark a decided step forward in the production of western photoplays. All of them are said to have compact and logical plots and are from the pens of the best writers of the day. The stories are all dramatic and have many humorous situations to lighten up each picture.

"The Struggle" was written by William E. Wing and was directed by Otto Lederer under the personal supervision of Colonel William N. Selig.

The series is proving to be a very attractive offering to the independent buyers of the counutry, and six pictures are being released at the rate of one every six weeks.

Prizma Campaign a Success

Judging from results now in evidence on the screens of the foremost Broadway motion picture theatres, the recent campaign, launched by Prizma to interest producers and exhibitors in the possibilities of enhancing their productions and presentations by the interpolation of Prizma color-schemes, is meeting with marked success.

The main title of "Madame Peacock" with Nazimova in the stellar role has been attractively done in Prizma colors and has excited favorable comment at the Capitol Theatre where it has been playing this week. At last Monday's showing of "Kismet," the Robertson-Cole super-special, at the Hotel Astor, it was noted that the main title was also Prizma-colored. "The Stealers," playing this week at the Broadway Theatre, is also representative of the artistic innovations being effected, Prizma colors entering into the main title and the sub-titles interspersed throughout the entire footage. The Capitol Dome, the trade-mark of the big Broadway picture palace, is also being shown on the screen attractively augmented by the insertion of chromatic effects by Prizma.

Another noteworthy achievement of the Prizma color process, recently showing along Broadway, is "The Melody of Flowers." In this attraction, Prizma, co-operating with Dr. Hugo Riesenfeld, has synchronized beautiful color schemes in flowery settings with orchestral numbers. "The Melody of Flowers" has had, up-to-date, a seven week's run on Broadway—five weeks at the Critrion, one week at the Rivoli and this week at the Rialto. This harmonious co-ordination of colors and music has excited the admiration of the Broadway audiences.

It is understood that Prizma is

C. B. C. Preparing Series of Aeroplane Pictures

An aeroplane trip around the world for the purpose of taking a series of motion pictures from the clouds, serial scenics, of the principal cities of the world, is the latest exploitation into new fields announced for the motion picture.

Capt. Theodore L. Tibbs, formerly of the British Royal Air Force and now a Captain in the Aviation Division of the New York City Police Department left New York on Oct. 23rd in a flying boat of the Aeromarine Plane Company, on the first leg of his world tour taking airway motion pictures of the principal cities along the Atlantic Coast from New York to Havana, Cuba. Capt. Tibbs, is accompanied by James W. Morse, camera operator who has made a number of air flights.

The trip to Havana is being made in a ten passenger and U. S. Mail carrying machine of the Aeromarine Plane Company and from Havana Captain Tibbs and his camaraman Morse will complete their world tour in their own individual flying boat.

The motion pictures made on this trip will be issued in a series of single reels entitled "Around the World in Eighty Flights" by the C. B. C. Film Sales Corporation of New York.

Film Editors Busy on "Adam and Eve"

The cutting and editing of "Adam and Eve," the second of a series of special productions being distributed through state-right exchanges by the Clark Cornelius Corporation has about been completed and the initial trade showing is expected to be held some time during the coming week.

"Adam and Eve" is an adaption from the book and stage success of the same name, which was written by Louisa Parr and C. E. Monro, the screen version having been prepared by George Edwards Hall.

A complete advertising campaign is being prepared, announces the Clark Cornelius Corporation. They will make an effort to aid the state-right buyers to realize the utmost from the production. Every possible accessory, including press books, posters, advertising and publicity cuts and mats, publicity material, novelties and exploitation aids are available.

First Guinan Feature is "Daredevil Kate"

The first Texas Guinan Western to be made by that star for Victor Kremer Feature Films, Inc., will be "Daredevil Kate." Miss Guinan will soon leave for the Coast and will begin production on the first of her series in the near future. She is to make eight Westerns for Victor Kremer annually.

"We will furnish her with a series of the best Western stories obtainable," states the Kremer office. "Neither time nor money will be spared to acquire the best vehicle for this star, whose box office value has already been put to the test and not found wanting."

Miss Guinan's director will be chosen in the very near future.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Oscar A. Price, president of Associated Producers, Inc., has received the following telegram from F. B. Warren, general manager of distribution, at present in Los Angeles:

"I have shipped to our branches today a picture that has the sweep of action of 'The Birth of a Nation,' a picture such as I have longed for all summer and fall to bear the imprint of Associated Producers; a picture so fine, so big, so powerfully dramatic that it made a group of hardened picture people who watched it gasp for breath. This picture is Maurice Tourneur's 'The Last of the Mohicans,' a mighty production."

From a scene still showing Justine Johnston and William Boyd in "Blackbirds," Miss Johnston's first starring vehicle for Realart

Vitagraph to Film Old Play

Catherine Calvert in the Leading Role of "The Heart of Maryland"

"THE HEART OF MARYLAND," the play by David Belasco in which Mrs. Leslie Carter and an all-star supporting company achieved a big success nearly twenty-five years ago, has been acquired by Vitagraph, and work has already been begun on the production with Catherine Calvert in the title role. It will be directed by Tom Terriss and presented as a Tom Terriss production.

Vitagraph announces that a strong cast has been engaged for Vitagraph's screen production of "The Heart of Maryland." Catherine Calvert will be seen in the title role made famous by Mrs. Carter, which, by coincident is Maryland Calvert. Crane Wilbur will play opposite Miss Calvert as Alan Kendrick, the role originated by Maurice Barrymore, and among others in the well-balanced cast are Felix Grembs, William Collier, Jr., Ben Lyon, Bernard Siegel, Henry Hallam, Warner Richmond, Arthur Earl Victoria White, Marguerite Sanchez and Jane Jennings. William B. Courtney made the screen version of the play from the original script.

Mayer at Rothacker Plant

Views Mildred Harris Chaplin's "Old Dad"; Announces New Plans

ON his way back to the Coast Louis B. Mayer visited the Rothacker Laboratories where he viewed Mildred Harris Chaplin's picture "Old Dad" after its final editing. He was accompanied by Jack Schulze whom he has signed up to be technical director for all Mayer productions. Mr. Schulze staged "Four Years in Germany," "Rio Grande" and many other big successes.

It was a case of optimist meeting optimist when Mr. Mayer shook hands with Watterson R. Rothacker. "The coming year will be even bigger than you predict," said the visitor to Mr. Rothacker.

The Coast producer told he had contracted John M. Stahl to make specials.

"Mr. Stahl's first," said Mr. Mayer, "will be 'Women That Pass in the Night.' And the picture will be as good as the title. This will be one to watch for.

"Edwin Carewe will direct one picture for Anita Stewart and then will make a big special.

"Mrs. Chaplin's picture, 'The Woman in His House,' is going out as a road show. It will start on Broadway. We are arranging for a theatre now."

The Smith family—consisting of Pete, the Neilen publicity director, his wife and his infant heir apparent—en route to the Coast, stopped over in Chicago to see Marshall Neilan's latest, "Dinty," screened at the Rothacker Laboratories.

Another Wedding in Filmland

Miss Freda Rubenstein, actively associated with Sol Lessers since he entered the picture game, will become the bride of Jules Wolf, who until recently, has been sales manager of Associated First National, in Los Angeles. Miss Rubenstein came to Los Angeles only a year ago, when Mr. Lesser moved his executive offices from San Francisco, and while it is said to be her intention to retire from business activities in the Lesser organization, it is regarded as doubtful by her friends who know of Miss Rubenstein's intense interest in her work.

Raye Dean Leading Lady for Bert Lytell

Raye Dean has been engaged by Metro to play the principal feminine role in "A Message From Mars," the first Maxwell Karger production starring Bert Lytell, to be made and distributed by Metro Pictures Corporation. This is a picturization of the stage play by Richard Ganthoney. Miss Dean will portray the part of an English society girl in "A Message From Mars."

In the cast supporting Mr. Lytell, besides Miss Dean, will be Alphonz Ethier, Maud Milton, Frank Currier and George Spink. The screen version of the play was prepared by Arthur Zellner and Arthur Maude.

Camera Work Begun on Bert Lytell Vehicle

Camera work on "A Message From Mars," the Maxwell Karger screen production of the stage play by Richard Ganthoney, starring Bert Lytell, began this week at Metro's New York studios on West Sixty-first street. The opening scenes of the picture, the first of the series to be personally directed by Mr. Karger, are laid in the Astronomers' Club in London, and the settings as such are a marvel of handsome Jacobean interiors, states Metro.

Michel Rale Engaged for Pathe Serial

Engaged for an important character in the action of the last three chapters of the Pathe serial starring Juanita Hansen with Warner Oland and Marguerite Courtot. Michel Rale, well known for his interpretations of Oriental characters on the stage and screen, has joined the cast of the company which Bertram Millhauser is directing at the George B. Seitz studio in New York.

Ruth Roland Completes Seventh Pathe Serial

"Ruth of the Rockies", Ruth Roland's seventh Pathe serial, finished its first run with the release on December 5 of the fifteenth chapter of this screen adaptation of Johnston McCulley's novel "Broadway Bab." The picture claimed a greater total of bookings than any previous Ruth Roland starring vehicle and has shown to a number of screen patrons that far exceeds the highest mark recorded by any other serial before the completion of its first run, says Pathe.

At present Miss Roland is at work at the Brunton studios filming "The Avenging Arrow," which will present in fifteen chapters a film version of a novel by Arthur Preston Hankins.

Edith Johnson to Star with William Duncan

Edith Johnson will be co-starred with William Duncan in his Vitagraph chapter plays, beginning with the next production. The first release will be "Fighting Fate," on which they have completed six of the fifteen chapters. This play is expected to be available shortly after the first of the year.

Goodman Picture to be Pioneer Release

The Pioneer Film Corporation will release the special feature, "Thoughtless Women," which was written, directed and produced by Daniel Carson Goodman, the author of "Hagar Revelly" and "The Taker," according to an announcement of Mr. Goodman. Alma Rubens is the featured player in "Thoughtless Women."

Billie Burke as a member of "The Midnight Frolic" in "The Education of Elizbeth," a forthcoming Paramount picture in which Miss Burke is the star

Good Cast in Chinese Play

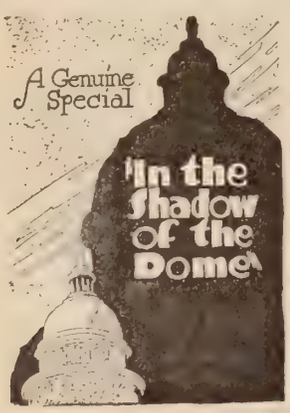
"Beyond the Great Wall" Cast Choosen from Broadway Plays

A CAST of Broadway players will interpret the principal roles in Photo Products Export Company's six-reel Chinese melodrama, "Beyond the Great Wall", scheduled for release as an independent attraction sometime in December.

The cast was assembled from the past season's Chinese stage plays, "East Is West" and Belasco's "The Sun Daughter." Lark Bronlee who understudied Fay Bainter in "East Is West" has the leading role of the Chinese girl; William Crowell who was seen in support of Lenore Ulrich in "The Sun Daughter", has the role of the young Chink and Joseph Chailee who was last seen on the stage with Otis Skinner in "Pietro" is casted as the Chinese mandarin. Richard Martin, said to be Richard Bartlemess' nearest double has the leading juvenile role.

The picture was six months in the making, a Chinese village having been erected by Director A. B. Heath and his staff of assistants. Howard Greene photographed. The picture was titled and edited by Joseph L. Kelley and produced by Eastern Film Corporation. The world's distributing rights are controlled by Photo Products Export Company. The art titles are the work of a Japanese artist and consist of photographic enlargements of miniature works in clay models. The picture is titled "Beyond the Great Wall" because of the notoriety of this expansive piece of masonry, catalogued as one of the "seven wonders of the world."

Photo Products Export Company's chief executive announces that immediately after the launching of the selling campaign of this production, another picture will be commenced under the direction of Mr. Heath. It is said that the story will be an adaptation of a famous author's work. It is likely that Miss Bronlee, the leading character of "Beyond the Great Wall", will be casted for the leading role in the next production. Photo Products is as yet undecided as to the manner in which this production will be handled. In all probability it will be sold outright.



Press-Book Available on "Velvet Fingers"

Pathe announces that "Velvet Fingers," its latest serial offering, will be released on November 5. This chapter-picture presents George Seitz as the star with Marguerite Courtot in the opposite role.

All campaign material for the picture was received at the branches some time ago. An added feature to the campaign book, which contains twenty-two pages outlining complete teaser campaigns, stunts, newspaper ads and publicity notes, is offered in the press sheet comprised of news notes and stories with which mats will be issued free to newspapers.

Oakland Theatre Signs Realart Franchise

The American theatre, Oakland, Cal., has been added to the list of prominent West Coast houses which have signed up for the full Realart star franchise.

Loew Reiterates His Stand

"Exhibitor, First, Last and All the Time," Says Metro; Has Music Plans

MARCUS LOEW has reiterated his stand as "an exhibitor first, last and all the time," announces a statement received from the home-office of the Metro Pictures Corporation. The statement defining Mr. Loew's status was issued on the occasion of his recent inspection of the Metro studios on the Coast. Mr. Loew's observations at the studios were made entirely from the viewpoint of an exhibitor, says Metro, despite his heavy investment in the Metro organization. Mr. Loew plans to return East by way of San Francisco, Denver, Chicago and other cities in which he has large theatrical holdings. Mr. Loew is quoted by Metro as follows:

"I am an exhibitor myself and look at the amusement business through the eyes of the exhibitor," he said. "Wherever I have opened houses it has been to offer a new class of entertainment, or because the ownership of houses by producing organizations has handicapped the distribution of Metro features.

"My sole desire, so far as Metro pictures are concerned, is to put out the highest quality of pictures that can be made. I must have quality picture for my own houses and other exhibitors want the same kind of attractions. I am co-operating with other theatre owners in every move that promises to improve the quality of productions placed on the market.

"Right now I am interested in developing the production of musical scores to accompany all of our pictures. There is no denying that this feature of picture making has not been studied as carefully as it should have been, in the interest of the exhibitor.

"I have already established a musical library for the use of the exhibitor and plans are under way through which we hope to acquire the services of some of the greatest composers of music in America."

"So Long Letty" Scoring

Press Reviews and Exhibitors' Comments Register Satisfaction

ROBERTSON-COLE announces that "flattering daily newspaper reviews" are coming in constantly from various sections of the country on its release, "So Long Letty," the screen version of Elmer Harris and Oliver Morosco's stage success. Al Christie filmed the production. Commenting on the way the members of the cast have put this picture over, the New York *Daily News* says in part:

A T. Roy Barnes picture is 'sartin sure' to be comic. Any one who watched his long, lean gyrations, his funny facial antics, in 'Scratch My Back' will be willing to risk a second trial of his mirth producing faculties and go to see "So Long Letty."

"T. Roy is a rarely apt comedian in his role, and Miss Colleen Moore darkly pretty as his demure consort. Also there's that dumpling, Walter Hiers, looking as well fed as usual, doing the human lawn mower with pathos; and Grace Darmond is effective in garish, well-clad fashion."

Manager Will D. Harris, of the Grand Theatre, Columbus, Ohio, was one of the first to offer "So Long Letty" in the Middle West. The Columbus Dispatch said:

"Excellent advice to husbands and wives who are dissatisfied with each other is to be had from "So Long Letty,' the feature comedy which will be the attraction at the Grand this week. One of the most successful musical comedies ever introduced on the legitimate stage, 'So Long Letty' has been splendidly transferred to the screen, the popular T. Roy Barnes and fat, jolly Walter Hiers as the husbands, and Grace Darmond and Colleen Moore, as the wives."

Texans Praise "Earthbound"

El Paso House Closes Its Regular Performance for Special Showing

CLOSING the doors of a theatre doing capacity business at 7 o'clock in the evening in order that the theatre might be cleared in time for an 8:30 invitation showing of another picture is something unusual in motion picture annals. That is what Manager Ben B. Lewis of the Ellanay and the Grecian theatres did in El Paso for Goldwyn's production of Basil King's photodrama of the unseen world, "Earthbound," on Wednesday, Oct. 20, according to a statement from the Goldwyn office.

The invitation-screening took place at the Grecian theatre at half past eight o'clock. Invitations had been sent to clergymen, educators, newspaper men and others prominent in the life of El Paso and vicinity. The production aroused no end of comment among the guests present, it is stated by Goldwyn.

General House of Fort Bliss was among those present. He pronounced "Earthbound" one of the most splendid pictures he had ever seen and stated that he did not know when he had been so affected by story or sermon.

Robert Lynch, manager of Metro Film Exchange of Philadelphia, who has bought "The Son of Tarzan" for his territory, and who will spend $10,000 in publicizing the serial

Rothacker Workers See Scenes of Holyland

One hundred and fifty Rothacker workers took a Sunday afternoon trip via the film magic carpet, to the Holyland. They were the guests of E. M. Newman, traveler and lecturer, who opened the season in Orchestra Hall.

Mr. Newman recently returned with film material for five lectures—"Jerusalem and the Holyland." "Damascus and Syria," "Constantinople and Turkey," "Spain" and "Ireland." Rothacker Laboratories developed the negatives and made the prints.

The pictures screened in Orchestra Hall Sunday showed in detail present conditions in the Holyland. Films made before the war emphasized the contrast between Jerusalem under the Turks and under present British protection. The British have built bridges to take the place of those destroyed by the Germans. A modern waterworks system now brings water from a distance of nearly 200 miles, to where formerly Jerusalem obtained its water from unsanitary wells and reservoirs.

Harold Lloyd in "Wrong Number" Due Shortly

Harold Lloyd will be seen soon in his Pathe production "Wrong Number," which the comedian completed a short time ago at the Hal Roach studios in Culver City. "Wrong Number," prints of which were shipped recently to the Pathe offices in New York, has not been given a release date as yet, but it is expected a definite date will be forthcoming soon.

W. R. Lighton is Signed by Dial Film Co.

Following on the heels of the announcement that the Dial Film Company has signed T. Hayes Hunter to direct a series of special productions, comes the news that W. R. Lighton, author and playwright, is to do the continuity on the Dial-Hunter productions.

Mr. Lighton is the author of the famous "Billy Fortune" stories that ran for many consecutive weeks in the Saturday Evening Post, and he is at present engaged in writing a new series of stories.

Fiction Offers Best Material

So Says Bayard Veiller Discounting B'way Play's Value

"THAT the picture-holder must turn to the fiction magazines, or novelists and original scenario writers exclusively and give up the idea that successful films can be made from Broadway's current plays if he is to protect himself in his investment" is the opinion of Bayard Veiller, director of Metro's West Coast productions. And Mr. Veiller should know. Having been associated with Broadway for many years not only as a newspaper man but as a successful playwright, his assertion cannot be easily disputed.

Metro's West Coast director has just paid a flying visit to New York and during his sojourn consented to talk to a representative of the NEWS upon a subject which is of paramount importance to the exhibitor and the public at large.

"The backbone of America, which means the entire country west of the Hudson river, is not interested in the Broadway play," continued Mr. Veiller, "all it asks is to be entertained. So the announcement of the exhibitor that Susie Snowflakes or Paul Dewdrop is appearing at his theatre in an adaptation of the great Broadway success, "Put Out the Fire," will bring him box office receipts only as far as the personal popularity of the star is concerned."

Mr. Veiller feels that the producer has been buncoed on the Broadway product. "Nine cases out of ten the play will prove to be poor screen material," he intimated, "and even if it scores in the silent version it has its appeal entirely with a metropolitan clientele. Why take my individual case, for example. Here I am, a Broadway man, living in California. It is natural that I should be in touch with the big street, yet I find I am no more interested in it than the exhibitor or picturegoer who resides in the Middle West. If I, who was formerly identified with Broadway, am out of touch with it, what must be the case of the fellow who only knows it by reputation?"

Mr. Veiller stated that as far as his plans are concerned he will continue to hunt for original material among the fiction magazines or the successful novel, with an eye upon the original scenario writer. He went on to say "that the stage is cluttered with the speculative producer who is anxious to dispose of the screen rights to his subject thereby gaining a fabulous sum in order that the play may be presented with the proceeds. Of course this plan reacts upon the screen producer and eventually upon the exhibitor and his public. To realize upon his expenditure the producer must ask an excessive price for his film—a film which, in reality, may not be worth over a few thousand dollars. The exhibitor, to realize upon his investment, must charge a higher admission price and publicize it with an elaborate exploitation campaign. And the dear public pays and pays and pays—yes, pays the price for an inferior picture which is supposed to be a masterpiece because it is an adaptation of the Broadway hit."

"Outside of four or five stage successes," Mr. Veiller continued, "such as 'Uncle Tom's Cabin,' 'Way Down East,' 'Ben Hur,' and 'The Heart of Maryland,' the film public is not acquainted with the theatre. So the current hit of this season or last season loses its value. Unless it is sponsored by a well known and artistic producer."

The Metro chief added that his company will present only those Broadway plays which have been given a reputation by lengthy runs and sponsored by producers whose names mean something a thousand miles or more from New York. In proof of his earnestness in giving the magazine author or novelist a chance, Mr. Veiller has signed up for his company such favorite fictionists as Arthur Somers Roche, Donn Byrne and John Edward Russell. These writers accompanied the Metro chief back to the Coast. He states that he is writing three original stories for production, one of them being a sequel to his famous play, "Within the Law." Messrs. Roche, Byrne, and Russell have been, and still are, steady contributors to the fiction mart. F. Scott Fitzgerald is expected to go to Metro's West Coast studios in the near future. The company already has an option on his stories. Mr. Russell will specialize upon stories of the South Seas where he has maintained a residence for several months. The Samoans have chosen him as the logical successor to Robert Louis Stevenson because of his story-telling ability. His honorary title is Tusitala (meaning story-teller)—the same title that was conferred upon Stevenson.

Mr. Vieller is authority for the statement that every author will have a chance under his new plan of production. Whether his stories appear in a magazine of large circulation or otherwise, makes no difference just so long as they contain screen ingredients. Henri Bendel, the New York modiste, has been engaged to dress all productions. And several new directors have been signed to put Mr. Vieller's plans into execution.

Five Realart Films Listed

Four Issues Under Star Franchise Plan and Taylor Special on List

FIVE productions are announced by Realart for November release. They are "The Furnace", a William Desmond Taylor production; "Her Beloved Villain", with Wanda Hawley; "Eyes of the Heart", featuring Mary Miles Minter; "The New York Idea", Alice Brady in the leading role; and "Blackbirds", Justine Johnstone's first picture for Realart.

The four productions last named are part of the announced quota for the current year under Realart's Star Franchise. The fifth, "The Furnace", is the second Taylor super-special for Realart.

"The Furnace" is an adaptation of the book by "Pan", the famous anonymous English writer. Marriage and divorce form the theme and the treatment is declared to be unusually compelling.

An all-star cast was chosen for "The Furnace", among the players being Agnes Ayres, Jerome Patrick, Milton Sills, Theodore Roberts, Lucien Littlefield, Betty Francisco, Mayme Kelso, Robert Bolder, Helen Dunbar and Edward Martindale.

Wanda Hawley appears in "Her Beloved Villain" which is adapted from the famous French play "La Veglione", the stage production in this country being called "The Masked Ball." The cast includes Ramsey Wallace, F. Templar Powell, Tully Marshall, Lillian Leighton, Gertrude Claire, Robert Bolder, Margaret McWade, Irma Coonly and Jay Peters.

"Blackbirds" is Justine Johnstone's first Realart picture. She is supported by a strong cast. William Boyd, Walter Walker, Marie Shotwell, Charles Gerard, Alex Saskins, Grace Parker, Jessie Arnold and Ada Boshell are included in the supporting cast.

A witty comedy of marriage and divorce is Alice Brady's latest Realart picture, "The New York Idea." In the cast are Lowell Sherman, Hedda Hopper, George Howell, Lionel Pape, Margaret Linden, Edwards Davis, Harry Hocky, Nina Herbert, Julia Hurley, Marie Burke, Emily Fitzroy, Robert Vivian, Edgar Norton and George Stevens.

W. H. Cline Speaks at Ad Luncheon

Many truths and valuable bits of advice to exhibitors and advertising and publicity men of theatres were given in the twenty-minute talk by William Hamilton Cline, Assistant Manager of the Orpheum Theatre, Los Angeles, to an audience of more than 200 who attended the L. A. Advertising Club luncheon, presided over by Frank L. Browne, Manager of Clune's Broadway Theatre, L. A.

In the opinion of Mr. Cline, the most important advertising of the theatre is that of securing "over the backyard fence comments," and making the patrons of the theatre feel perfectly at home and comfortable in every sense while in the house. The latter is emphatically pointed out by the slogan of the L. A. Orpheum, "There is No Place Like Home Except The Orpheum." For advertising and publicity the newspaper, of course, is the best, but in many instances theatres do not get the full benefit of their paid space or the courtesy space extended them, for the reason that proper copy is not furnished the newspapers, declared Mr. Cline.

"Black Beauty," Vitagraph's picture, is nearing completion at the West Coast studios. Above are Jean Paige and Jimmy Morrison as they appear in the prologue

Completing "The Black Beauty" for Vita

Production on Vitagraph's picturization of Anna Sewell's classic, "Black Beauty," is rapidly nearing completion at the Western Studio of that company, under the direction of David Smith. The magnificent animal which plays the title role is already a marked steed in the streets of Los Angeles, and its recent appearance at the Los Angeles Horse Show, in which it won a prize, has also helped to create interest in the forthcoming production.

Jean Paige plays as "Jessie Gordon," the little old fashioned girl of the book. James Morrison impersonates "Harry Blomefield," the vicar's son. George Webb plays the polished heavy; John Steppling and Mollie McConnell take the part of Squire and Mrs. Gordon; Leslie T. Peacocke and Adele Farrington appear as Lord and Lady Wynwaring; Robert Bolder and Margaret Mann play the Vicar and his wife; Colin Kenny is George Gordon, brother of the heroine; Farmer Grey will be done by George Pierce; Georgia French is seen as Jessie Gordon's sister.

Original Musical Score for Metro Special

Louis Gottschalk, the prominent composer, who has made a special study of the use of music in connection with screen productions, is writing a complete musical score for *"The Four Horsemen of the Apocalypse,"* under the terms of a contract just made with Metro.

Instead of making use of bits of popular selections, as frequently is done in the preparation of scores for films, Mr. Gottschalk will furnish original compositions to accompany the action of the picture from the first scene to the final camera shot, states Metro.

Addition to Fox Studio in New York Started

The old building which stood on the corner of 56th Street and Tenth Avenue, New York City, has disappeared and stoneworkers have started laying a new foundation for Fox there. It is expected that the new corner of the Fox building will join the original structure to its roof level within the next three weeks.

Beadell With Stoll Films

Well Known Chicago Man to Open New Exchange Early in December

THE STOLL FILM CORPORATION, a newcomer in the field of distribution, announces that it has secured Ben W. Beadell as manager of the exchange it is to open in Chicago the first week in December. Ralph O. Proctor, general manager of the Stoll Corporation, closed the contract with Mr. Beadell last week, but the announcement was kept under cover for several days, and comes as a considerable surprise to Beadell's hundreds of friends in Chicago.

Mr. Beadell is one of the ablest and best liked exchange men in the west, is a guaranteed, all wool Chicago product, and has been connected with film circles in the Windy City for twelve years. He was born and educated in Chicago and in 1909 became connected with the Thomas A. Edison Film Company, then among the biggest in the country, and became their western representative. He had to travel some in those days and his territory encompassed Illinois, Indiana, Wisconsin, Iowa and Missouri.

In 1904 Edison's Chicago office was closed and Mr. Beadell took over the western representation of Essanay. For three and one-half years he covered his old ground for Essanay, putting the pictures over in a big way and making an enviable record as a successful sales manager.

When Fred Aiken formed the Allen Film Company to handle Selig's "Garden of Allah," Mr. Beadell joined him, and in a few weeks' time had this picture in more theatres than any other feature in the same territory. Since that time Mr. Beadell has continued his successful career as manager of the large film concern and friends predict that even bigger things are in store for him with the Stoll Film Corporation.

When Mr. Beadell takes charge of his new office the first week in December, he will have affiliated with him a splendid sales force, the members of which are already being lined up.

Ben Beadell, who will open the Stoll Film Corporation's new Chicago exchange

All Star Cast With "Doug"

Many Well Known Players to Be Seen in New Fairbanks' Picture

IN his endeavor to present the most unusual picture filled with love, romance, snap and ginger that has ever come from a Fairbanks Studio, "Doug" has gone to the very extremes in obtaining an all-star cast to support him in "The Mark of Zorro," the 4th Fairbanks production to be released on December 5th by the United Artists Corporation. The picture is an adaptation of Johnston McCulley's novel, "The Curse of Capistrano," that appeared serially in the *All-Story Weekly* Magazine recently. The picture was directed by Fred Niblo.

For the feminine lead, Miss Marguerite DeLaMotte was chosen from a host of prominent candidates considered by Mr. Fairbanks. This is her first appearance as "Doug's" leading lady.

Noah Beery, who portrays the big, pretentious Gonzales,

Robert McKim, who is occasionally termed "the handsomest villain upon the screen," makes his first appearance in a Douglas Fairbanks production.

Among those who complete the cast are Albert McQuarrie and Charles Stevens, long members of the Fairbanks Company; George Periolet, Walt Whitman, Tote DuCrow, John Winn and Charles Belcher, Charles Hill Mailes and Claire McDowell.

Plan Wide Music Service

New Chicago Company to Furnish Scores as Aid in Presentations

MUSIC perfectly synchronized for feature films is something that the wide awake ehibitors, who desire to present their pictures in first-class manner, have long wished for, and the announcement that the Synchronized Scenario Music Company of Chicago was prepared to furnish scores, arranged so as to give feature pictures the proper musical setting, has been received with enthusiasm.

The new company is working on the plan of distributing its music scores in every city of the United States where the film exchanges are located and operating from these territorial divisions, foreign market to be opened up a little later.

The Synchronized Scenario Service eliminates all worries of following "music cues" and purchasing large amounts of sheet music, it is stated, and gives a complete music scenario with every feature, especially arranged by such prominent music directors as Carl Edouards, director of music, Strand theatre, New York City; James C. Bradford, formerly writer of music synopses for Famous Players and now doing similar work for the First National Exhibitors Circuit; and C. J. Breil, composer of the music score of "The Birth of a Nation"—these famous musicians being directors on the staff of the Synchronized Scenario Music Company.

The music scenarios are so arranged that they may be used by piano or organ alone or by a ten piece orchestra and used in perfect accordance with any speed projection.

Press-Book Ready for "Slave of Vanity"

Robertson-Cole's publicity department has taken especial care with the press and campaign book for "A Slave of Vanity," starring Pauline Frederick. Every possible aid to the exhibitor is given in the "A Slave of Vanity" press book which is one of the most artistic as well as practical numbers of Robertson-Cole's remarkable series, declares the releasing organization.

Tipped in at the back of the book is an eight-page publicity section containing dozens of stories of various sizes prepared with the needs of newspapers of all sorts in view. Armed with this, the exhibitor can give the press of his town a complete and comprehensive selection of news stories for the advance, opening, review, general, feature and short notices which may be desired, states Robertson-Cole.

Larry Semon's Next Is "The Sportsman"

"The Sportsman" has been selected as the title of Larry Semon's next Vitagraph comedy. Like the previous Semon comedies it has been filmed at the West Coast studios and locations on the Pacific Coast under the personal direction of the comedian. It is now nearing completion.

Semon has taken what is for him an entirely new theme for this offering. The famous comedian appears as a fearless lion hunter, a burlesque, of course, but a character which will afford Larry unlimited opportunities for fun-making, states Vitagraph.

Beverly House in B'klyn Undergoes Renovation

The Beverly Theatre, 115 Church Ave., Brooklyn, N. Y., has changed hands. The new firm will still retain the name of the Beverly Amusement Corp. The new officers of the corporation are Mr. Jacob Beer, president; Mr. Samuel Pensak, treasurer; Mr. J. J. Kramer will still retain his office as secretary. The managerial and house staff will remain intact.

The theatre is being extensively renovated at the present time.

Mildred Davis, leading woman with Harold Lloyd

All Sections Hail Fox Special Is Report

"While New York Sleeps" has started on its way through the neighborhood film houses and first-run theatres in the bigger cities. Telegrams, night letters, and personal letters from showmen everywhere are reaching the home office of the producer in New York, declares William Fox in a statement just issued.

From Sioux Falls, S. D., H. J. Updegraff, of the Princess theatre, wired twice expressing his enthusiasm over the picture. The first wire reads as follows:

"While New York Sleeps" played to capacity business, forced to run extra performance. Sorry I didn't have thousand more seats. Had them standing up from noon until nearly midnight. In my opinion a great drawing card in any territory."

Two days later his second wire arrived:

"While New York Sleeps" going over great. Would like extra day. letter follows."

Wedgwood Nowell Has Strong Support

In "813", the Robertson-Cole production which is soon to be released, is featured Wedgwood Nowell, known as "the most perfect Latin type on the American screen," states the producing concern. Mr. Nowell plays the part of Arsene Lupin, the famous French detective, whose exploits traced in the celebrated fiction of Maurice Leblanc, are known to hundreds of thousands of readers in every civilized land.

Wtih Mr. Nowell in the picture is a good cast. Kathryn Adams who has appeared in a number of Robertson-Cole releases, plays a prominent part; Wallace Beery, whose work on both the dramatic and musical comedy stage, made him a Broadway favorite, has the role of a "heavy." Others in the cast are Ralph Lewis, J. P. Lockney, William V. Mong, Colin Kenny, H. Milton Ross, Thorton Edwards, Frederick Vroom, Mark Fenton, Laura LaPlant and Vera Steadman.

Charlie Murray Seen In Sennett Comedy

"Love, Honor and Behave" is the first Mack Sennett five-reel production to exploit the comedy talent of Charlie Murray in a stellar role. The picture has been completed; has passed the cutting-room stage; and is on its way to First National headquarters in New York from whence it will be distributed.

More Films in Realart Offer

REALART PICTURES CORPORATION has announced the inclusion of two more Mayflower special features in its general offer of productions available under "the honor system" of rentals.

R. A. Walsh's "The Deep Purple" and Charles Miller's "The Law of the Yukon," both very recent releases, now can be obtained along with Allan Dwan's "Soldiers of Fortune," "The Luck of the Irish" and Emile Chautard's "The Mystery of the Yellow Room."

Realart also has announced the removal of all time limits originally placed on its proposition.

"This," says J. S. Woody, general manager of Realart, "is our answer and that of the Mayflower Photoplays Corporation to inquiries regarding the success of our revolutionary plan of motion picture distribution."

It was explained at the Realart offices that two propositions were made originally. One was a general offer, made through the trade press, and confined to the two Allan Dwan productions and the Emile Chautard feature. The other offer, made by mail to Realart customers, included all five pictures. The present announcement, according to Mr. Woody, extends the whole plan to cover all of the Mayflower productions which are released through Realart.

"We are taking off the time limit because the demand for the specials on the pay-after-you-have-run-the-picture plan has been much greater than was anticipated," Mr. Woody explains. "The real fact of the matter is that we have been forced into this action. Originally, some of our executives and managers were dubious about results, and a time limit was placed in order to satisfy those who were not thoroughly sold on the idea. Now, however, the plan has booked our prints so far ahead in most branches, and there are so many unapproved requests for playing dates that it would be unfair to exhibitors, to Mayflower and to ourselves. Our instructions to managers are permanent so far as these features are concerned.

"Back of this, though, is a more important consideration, but before I tell you about this I want to make it plain that there is, technically, a time limit to the offer. That limit will be fixed by exhibitors themselves. Ocr instructions to managers are to accept playing dates only on a basis which will keep their prints working without interruption.

"Conditions with respect to open dates vary in our different branches. Some of them are booked up solidly until after the first of the year, a few of them still can accept dates in December and one or two offices have a very limited amount of open time in November. Every effort will be made to accommodate exhibitors with the playing time they want, but of course it is necessary that we have some system of handling requests, and the plan outlined seems to be the one which our managers have found most satisfactory in average cases.

"We started the plan on a limited scale. We were prepared to back out gracefully if it didn't work. But it has worked. The principal facts thus far developed, or apparently developed, are these:

"First, the plan has brought us reasonable returns as compared with rentals which exhibitors have paid on the old fixed-price basis of selling. We are satisfied, on consideration of the revenue derived from individual theatres, that exhibitors have given us a thoroughly square deal on the average.

"Secondly, the system being tested has given us exceptionally wide distribution in a very short time. Quick distribution reduces operating costs. As matters now stand in the trade about two years are required to obtain the full revenue ordinarily to be derived from a picture. To shorten this period is to increase the turn-over both of merchandise and capital.

"Thirdly, there is the important matter of reaching exhibitors with whom we have not previously done business. Probably forty per cent of the applications received in the first two weeks of our campaign were from non-customers. Half of these came from houses which we had never solicited for business.

"Fourthly, and following logically on from the thought just expressed, there is the matter of the small-town exhibitor's welfare. The Realart plan has a very direct bearing on this condition. I do not claim that it is working miracles, but if it accomplishes nothing more than to direct a distributor's attention to the importance of this greatly neglected field it is at least justifying itself. Our observations along this line are being very carefully made, and I hope ere long to announce definite conclusions—and perhaps decisions—of a rather radical sort."

Bacheller Story to Be Filmed

T. HAYES HUNTER, as was announced last week, has been engaged by the Dial Film Company to direct "The Light in the Clearing," the first of Irving Bacheller's books to be brought to the screen and released on the W. W. Hodkinson program.

The Hodkinson organization will work hand in hand with the Dial Film Company in the making of this picture. H. Thompson Rich, a recent addition to the Hodkinson staff, is at present engaged in preparing the continuity of it.

When Mr. Hodkinson acquired the screen rights to Mr. Bacheller's works, he issued a statement in which he said that these books would not be picturized until such time as the proper arrangements could be made to insure their adequate presentation.

With this end in view, Mr. Hodkinson has been watching the producing and directorial field with an unusually wary eye, and some weeks ago the initial negotiations were entered into which bore their full fruit in the announcement that T. Hayes Hunter has been signed to direct "The Light in the Clearing."

The work of T. Hayes Hunter in directing "Earthbound," an achievement that has placed him in the foremost ranks of successful directors, is emphasized in a statement emanating from the New York headquarters of the W. W. Hodkinson organization. The Hodkinson statement follows:

"If T. Hayes Hunter had done nothing else but direct "Earthbound" his fame would be an assured and permanent thing, for seldom has the screen seen such a perfect illustration of directorial genius as was marked by the above named production. A picture without a flaw, its flawlessness was due to the superb genius of T. Hayes Hunter, under whose guidance 'Earthbound' was made. He has been responsible for many screen successes in the past, among which may be numbered 'Desert Gold,' another singularly successful Hodkinson release, "The Cup of Fury," and "The Border Legion." But all of these fade into insignificance before the absolute perfection of 'Earthbound.'

"It is such a man as this who can properly interpret Irving Bacheller; indeed Mr. Hunter has expressed himself as being more than pleased that he should be the one chosen for this great task. It is altogether fitting and proper that it should be called a great task, for it is a most emphatic move in the right direction in following up the principles Mr. Hodkinson has laid down. It is a plank in the drive for better pictures that Mr. Hodkinson is sponsoring.

"Mr. Bacheller, who was one of the guests at the Hodkinson luncheon which was held at Delmonico's on Thursday, November 4th, said that he esteemed it great honor to be numbered among those men who played a part in the sure advancement of the W. W. Hodkinson Corporation, and Mr. Hodkinson in turn expressed himself as being highly gratified that he should be the one to bring this great author's works to the screen.

"Every step which can be taken to assure the absolute perfection of the screen version of Mr. Bacheller's book is now in the course of consideration, and it is confidently expected that the finished product will be in every way worthy of T. Hayes Hunter, the director, Irving Bacheller, the author, and the W. W. Hodkinson Corporation who have co-ordinated the efforts of two great men into one perfect harmonious whole."

A scene from "Diamonds Adrift," a new Vitagraph production starring Earle Williams

Vitagraph Feature Started

Earle Williams with Fine Cast in Support Stars in Mystery Drama

COASTWISE shipping is so heavy along the Pacific shores at this season that it was with difficulty that Vitagraph chartered a steamer for a week's cruise in "Diamonds Adrift," the next Earle Williams' feature. This week the star and his company, headed by Director Chester Bennett, are on the Pacific Ocean, taking scenes at sea and at the beautiful harbor of the famous Catalina island. One of the largest steamers in the coastwise lumber trade is being used.

This feature will show Earle Williams in another role of the same strength as he had in "The Purple Cipher," one of the cleverest mystery pictures in years. The plot combines the society type of drama in which the star is best known with the action melodrama that all can enjoy. It is highly dramatic, dealing with the disappearance of a diamond bracelet which a wealthy woman's little son has accidentally slipped over the head of a pet cat. The cat escapes, gets aboard a steamer, and ends up as the pet of a beautiful senorita in Mexico. Of course, no one can believe that the gems are real.

A ship-owner's son, played by the star, however, needs that $5,000 reward when his father cuts him off. He has many exciting adventures, but finds the cat and wins the girl.

Beatrice Burnham acts the part of the Spanish girl. George Fields is cast as the Mexican villain. Hector Sarno plays the girl's father. William Walling has the part of Captain Johnson, a fighting ocean skipper. Little Richard Headrick, who won fame in W. S. Hart productions, takes the important part of the little boy who starts all the trouble. Melbourne McDowell, Jack Carlisle and Lenore Lynard also have important parts.

"Mark of Zorro" Due Dec. 5

Douglas Fairbanks Goes Limit in Providing Spectacles for Picture

ACCORDING to a statement from the headquarters of United Artists, Douglas Fairbanks has gone the limit in his newest picture, "The Mark of Zorro," in the way of providing spectacles for his production. This picture will be released on December 5th, it is announced. A feature of the production is stated to be the unusual settings, absolutely perfect in their most minute details.

The most striking instances of Fairbanks' prodigality in staging spectacular settings for his pictures in the past are the reproduction of the famous casino of Monte Carlo, which was erected at the cost of thousands of dollars, it is stated, for his picture, "The Mollycoddle," and his construction of a typical Western town on the side of a hill for the realistic flood scene in "When the Clouds Roll By," during which a million gallons of water were precipitated from a specially constructed reservoir over the town below.

In his next production, "The Mark of Zorro," "Doug" has spared no expense in erecting an exact replica of the City of Los Angeles during the time of early California when its destinies were guided by the Spanish.

The San Fernando Valley, said to resemble the space about Los Angeles during that period, was carefully selected for the purpose of duplicating the old city. The necessary data for the erection of the city required many weeks of work. Transforming of the little valley into what was once Los Angeles during the Spanish regime, required hundreds of skilled workmen and an exact reproduction of that portion of Los Angeles forms the central settings for the next big four pictures.

Big Opening for "Kismet"

Robertson-Cole Announces Great Preparations for Strand Showing

THE publicity organization of the Strand Theatre, New York City, is bending every effort toward making the Broadway opening of the Robertson-Cole Production, which stars Otis Skinner, the biggest week ever played by a picture at any house in the country, declares the releasing organization.

The Strand Theatre, according to Robertson-Cole, is striving to make this a model engagement from the exploitation and advertising angle. The date of the Strand booking is the week of November 14.

The Strand contract followed a day after the trade premier of "Kismet," which took place at the Hotel Astor grand ball room on the evening of Monday, October 25. Coming so swiftly after the first public appearance of the picture, Robertson-Cole holds the booking to be a most flattering endorsement of its great production on the part of one of the country's most representative exhibitors.

Every means imaginable will be employed to tell New York about "Kismet," states Robertson-Cole, and the thousands of exhibitors who expect to show the Skinner production at the first opportunity will herewith have a golden opportunity to observe how it can best be done.

The day following the booking, Strand artists were at work on a prologue, which will be so elaborately worked out, and so colorful, as to prepare the mind fittingly for this Robertson-Cole picture.

While this preparation has been under way inside the Strand, Broadway has been interested in watching the out-of-door advertising. In many of the leading windows of the Rialto, the Strand has placed the beautiful oil paintings of Otis Skinner in "Kismet" which it has had made for shipment to all parts of the United States. As early as two weeks before the "Kismet" showing is scheduled to start, the Strand Theater ordered 30,000 of the new Robertson-Cole program-heralds for advance distribution. The entire center of this beautiful bit of advertising the Strand occupied with an announcement in bold type of the "Kismet" booking.

Careful attention is to be paid to the lobby of the Strand Theatre which will be transformed into a charmed pathway leading into the Bagdad of old, declares the Robertson-Cole organization.

Universal Features Finished

Final Scenes Taken for the Edith Roberts and Eva Novak Productions

THE final scenes of two important features were filmed at Universal City during the last week. One is "White Youth," starring Edith Roberts, and directed by Norman Dawn, and the other is "The Torrent," starring Eva Novak and produced by Stuart Paton.

"White Youth" is a whimsical story of the attempted mating of May and December. The authors are Clara Beranger and Forrest Hallsey, whose creations have met with success on stage and screen. The locale is quaint Louisiana, with its French background and its antiquated customs. Edith Roberts, who has not been seen on the screen in five months, returns in the role of a young girl who has been reared in a convent and who is delighted when she hears that her grandfather has chosen a husband for her, because marriage means a trousseau and a long train. Norman Dawn, who directed Miss Roberts in two of her biggest successes, "Lasca" and "The Adorable Savage," guided the charming young star through her latest feature. In her support will be seen Arnold Gregg, Thomas Jefferson, Alfred Hollingsworth, Hattie Peters and many others.

"The Torrent" is a story of romance and adventure by George Rix, newspaperman and correspondent, who has dramatized several of his personal experiences. Miss Novak appears as a young girl who has jilted the man she really loved, an aviator in the government service, to marry a man of wealth. A year later, on a yachting cruise in Southern waters, she seeks to escape her husband's drunken attentions by taking shelter in the boat's tender, which is cut adrift. She is washed ashore on a desert island, where she is discovered by her former sweetheart, who has been conducting experiments with a government torpedo in the unfrequented waters. The situations which develop furnish interest and thrills for five exciting reels. Stuart Paton, who directed Miss Novak in her former success, "Wanted at Headquarters," also produced her latest picture. Jack Perrin plays the principal male role, others in the cast being Lawrence Shumway, Oletta Ottis, Jack Curtis and Harry Carter.

"Snub" Pollard Comedy Due November 21

"The Dear Departed," the latest Rolin comedy, released by Pathe November 21st, should be invaluable, in these days of high prices as it shows the various methods of dodging creditors in a highly amusing manner, declares Pathe. "Snub" Pollard is featured in the comedy, ably assisted by Marie Mosquini, "Sunshine Sambo," Hughie Mack, an amusing bear actor, and the Rolin Comedy comedians.

JESSE D. HAMPTON *presents*

H. B. WARNER

in

"DICE OF DESTINY"

Story by John Moroso
Directed by Henry King

One man saw in the beautiful innocence of the girl only something to pursue and capture.

The other saw in her something to be guarded and cherished and yet he was a crook.

To be worthy of her he decided to be straight, and straight he was from that day on. Yet those who should have been the first to help him in his worthy resolve were the last to believe and aid, the representatives of the law.

A really splendid picture, full of suspense, action, and lots of humor, too.

Pathé Distributors

A ROBERT BRUNTON

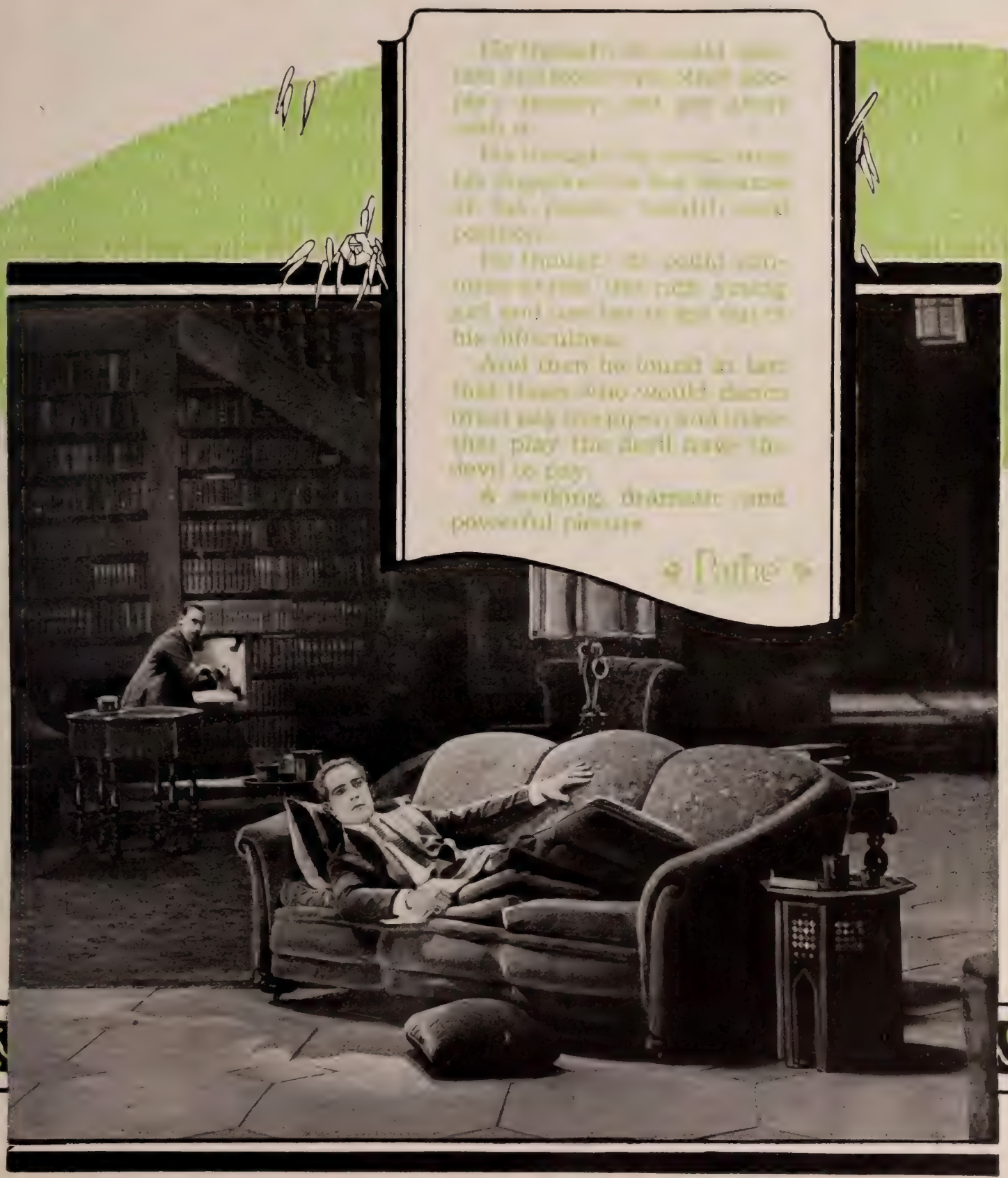
The DEVIL

from the novel by
FRANCES NIMMO GREENE
directed by
ERNEST C. WARDE

Pathé Distributors

PRODUCTION

TO PAY



Another Pathé Serial

A Pathé Serial

JUANITA HANSEN

in The PHANTOM FOE

with

WARNER OLAND

Directed by Bertram Millhauser

Produced by George B. Seitz, Inc.

Pathé Distributors

Read the Finest Reviews Ever Given a Serial Picture

"THE PHANTOM FOE" (Pathe)

Most unusual is the serial with the required attributes of a "feature" photoplay. "The Phantom Foe" has them.

First, there is the star, Juanita Hansen, at her best and losing no opportunity to show to advantage her ability as an actress as well as her aptitude in wearing beautiful gowns.

"The Phantom Foe" has a general appeal, is filled with thrills and mystery, promising good serial entertainment if the remaining episodes keep an even pace with the first two, and adding another laurel to the clever pen of George B. Seitz, as well as proving the directorial abilities of Bertram Millhauser.—LILLIAN GALE.

MOTION PICTURE WORLD

"THE PHANTOM FOE" Baffling Mystery Drama, Involving Hypnotism and Featuring Juanita Hansen, Is This Pathe Serial.

Reviewed by Jessie Robb.

Those film fans who enjoy being thrilled by mysterious disappearances, hair breadth escapes, murderous attempts on the life of the heroine and all the other villianies that go to make up a first-class mystery serial, will receive their full quota of thrills in "The Phantom Foe," a Pathe serial. The mysterious and baffling occurrences are cumulative up to the last episode, when the cause is explained and the real villain caught. The entire production has been handsomely mounted and with fidelity to detail. The many elaborate gowns worn by the women of the cast will please the feminine spectators.

A cast of well known serial players, headed by Juanita Hansen and Warner Oland, has been assembled and they measure up to the hard work demanded of them.

EXHIBITORS HERALD

WARNER OLAND AND JUANITA HANSEN IN THE PHANTOM FOE

Fifteen-episode serial; Pathe. Directed by Bertram Millhauser. Published October 17.

OPINION: If one were to come in on the showing of "The Phantom Foe" unaware of the fact that a serial was being screened he would at once gain the impression that he was seeing a fast moving feature picture, and an extremely well done one at that. For "The Phantom Foe" is not merely serial material, in the sense that we have come to know serials, but a combination of two types of production, serial and feature.

In other words "The Phantom Foe" has everything serial fans expect, action, romance, mystery, suspense, plus the niceties of a feature in investiture, acting and graceful handling. Furthermore, the subject matter, while odd, is neither wild nor silly. It is a story; at least that part of it told in the first two episodes which are all that have so far been shown, that does not over-tax one's credulity. All these factors blended into one unit give Pathe something different in serials.

Pronounced a Winner !

JESSE D. HAMPTON PRESENTS

"HALF A CHANCE"

with MAHLON HAMILTON AND LILLIAN RICH

from the novel by Frederic S. Isham
Directed by Robert Thornby
Scenario by Fred Myton

One of these men started at the top of the ladder, rich, respected, and unsuspected.

The other started from the bottom, an ignorant brute, poor, suspected, and finally jailed.

A woman was the magnet to both.

They passed each other, one going up and the other going down.

The story makes a great human picture with a great hero of brawn and brain, a hero for men, and a hero for women.

Pathé Distributors

Universal Pictures Emphasize Story

That Universal officials recognized the present trend towards all-star productions is said to be well evidenced by several recent Universal productions in which no attempt has been made to star any one player, and in which the story interest and excellence in production have been held paramount.

Among these pictures have been "The Secret Gift," a homely tale of lowly hearts in well recognizable situations, and "Pink Tights," a circus picture of universal appeal.

The latest non-star picture undertaken by Universal is called "Gold and the Woman." It was written by John Colton and Douglas Z. Doty, of the Universal scenario staff. Colton is well known as a popular author. Doty has been editor of several of America's largest publications.

"Truth About Husbands" Given Screening

"The Truth About Husbands," directed by Kenneth Webb, personally supervised by Whitman Bennett and to be distributed by Associated First National Pictures, Inc., was given a pre-lease private screening on Wednesday, November 3rd, to exhibitor officials of First National and the heads of staff of the Whitman Studio.

"The Truth About Husbands" is an adaptation of the "The Profligate" by Sir Arthur Pinero, which scored a success in London a few years ago when it was produced with a notable cast of stars. There are seven practically star parts demanding unusual histrionic ability for the proper portrayal of the story.

Bookings Reported on "The U. P. Trail"

Among the first big bookings to be reported on Benjamin B. Hampton's production "The U. P. Trail," made from Zane Grey's novel for release by the W. W. Hodkinson Corporation, is that of Tally's Broadway theatre, Los Angeles Calif., where "The U. P. Trail" will play a two weeks' engagement.

Race Picture Scores Big Hit

Educational Has 100 Prints of Picture Now in Use

FOLLOWING the record-breaking joint premier showing "The Race of the Age," the exclusive two-reel picture of Man o' War's victory over Sir Barton at Windsor, Ont., at the Strand theatres, New York and Brooklyn, Educational Film Exchanges, Inc., reports that advices from its branch offices indicate that all precedents for two-reel pictures will be broken with the showing of this film.

At Grauman's Los Angeles, the picture was made the feature of the entire bill, given with a special setting and then followed by a trained horse act. According to Los Angeles newspapers there has never been a film shown in that city that stirred such audience enthusiasm. Similar prominence was given the picture last week at such theatres as the Colonial, Columbus, Ohio; the Strand, Dayton, O; Walnut, Cincinnati; both the Rialto and Newark in Newark; the Strand in Buffalo; Albany in Schenectady; the America in Denver, the Adams in Detroit and in many others.

In every case the Man o' War picture was made the dominant feature of the newspaper advertising, and in most cases considerable advance space was devoted to the announcement. Educational reports that efforts of some theatres to persuade the public that they had real pictures of the contest when they were exhibiting only excerpts from news weekly, taken outside of the race course, proved abortive.

Special musical programs were employed in all the houses with the presentation.

More that a hundred prints have been started to work through the United States and Canada. Equal interest has been shown in the picture abroad. The English rights have been sold for a large amount and energetic bidding for the rights for France, Italy, Australia and several other countries is reported.

Here is a glimpse of "Wedding Blues," a two-reel Christie comedy, released by Educational in which Helen Darling has a prominent role

Practically every New York York newspaper gave "The Race of the Age" the leading position in its Monday morning review after the Sunday opening at the Strand, several of them devoting their entire space to the production.

The New York Times compared its presentation with the achievement of Edward Muybridge, who made the first motion picture—an animated record of a horse race—by arranging a battery of twenty-four cameras so that their plates would be exposed as the horse ran in front of them. Then it says: "It does not seem to be going too far to say that an epoch of motion picture history is marked by Muybridge's twenty-four plates and the 2,000 feet of film at the Strand this week."

In the course of nearly a column the Times goes on to say:

"But the popular interest in 'The Race of the Age' as the picture is called, will not be in its historical significance but in the picture itself, and in comparison with it most movie melodramas with their labored efforts to thrill will seem like so much blank and wasted film. Those who see 'The Race of the Age' will have many of the sensations of those who went to the Windsor track, and they will see the race itself better than many who were there, for few, if any, seats offered the clear and continuous view of the horses that has been obtained by the cameras. whose separate reels have been assembled on one length of film.

DEAD MEN TELL NO TALES

Frank Lloyd Films Announced

Pauline Frederick the Star of Two; Due for Early Release

DIRECTOR FRANK LLOYD is responsible for four of the early fourth year Goldwyn pictures, two of which will be released as Frank Lloyd Productions.

The first of the four pictures released, the screen version of Alexandre Bisson's drama, "Madame X", has already proved itself one of the new season's most artistic and financially successful productions, declares Goldwyn. Pauline Frederick, the star of "Madame X", has created her best screen part as Jacqueline Floriot in this production.

"Roads of Destiny", picturized from Channing Pollock's play founded upon O. Henry's story of the same title, recently completed by Mr. Lloyd, also stars Pauline Frederick. In this unusual picture, the star portrays four characters in four different situations, yet all basically the same character and ending in the same climax. The various "roads of destiny" all lead to the same ending. In the cast of "Roads of Destiny", which will soon be in all Goldwyn branch exchanges, are John Bowers, Richard Tucker, Jane Novak, Hardee Kirkland, Willard Louis, Maude George and M. B. ("Lefty") Flynn.

The first Frank Lloyd Production "The Great Lover", will also soon be in all Goldwyn exchanges. It was filmed from Leo Ditrichstein's most successful stellar vehicle on the stage, written by himself and Frederick and Fanny Locke Hatton. Under Mr. Lloyd's direction, the screen version retains the high comedy value of the stage play, it is stated by Goldwyn, and the dramatic situations are said to be heightened by the latitude of scene allowed by the motion picture camera.

As Jean Paurel, the great tenor about whom the action of "The Great Lover" revolves, John Sainpolis is reported to give a portrayal which, in the opinion of the producer and director, rank in sincerity and artistic fidelity to life right along with the stage characterization of the part by Mr. Ditrichstein. Claire Adams has the leading feminine role. Others in the cast are Lionel Belmore, John Davidson, Alice Hollister and Richard Tucker.

Mr. Lloyd has just started production on Gouverneur Morris' first original screen story, "The Water Lily", a tale of the Boxer rebellion, which will be released as a Frank Lloyd Production as well as an Eminent Authors' Production. The cast for this picture has not yet been announced although the work of erecting a Chinese street on the Goldwyn lot has been under way for two weeks.

Scenes from "Roads of Destiny," an O. Henry story with Pauline Frederick in the leading role, a new Goldwyn picture

"Black Beauty" Nearing Completion on Coast

A family picture has been attained in the special production of "Black Beauty," based on the autobiography of a horse by Anna Sewell, according to Vitagraph. The picture is now nearing completion at the West Coast studios under the direction of David Smith. The animal scenes were completed some weeks ago and last week David Smith, the director, finished the outdoor scenes in which both the human characters and the horses appeared. Only a few of the interiors, with the human players alone, remain to be made.

"The family appeal of 'Black Beauty,'" states Vitagraph, "will be one of the strongest features. It is as sweet and clean a story as ever was written—or filmed."

157,000 Feet of Film in "Outside the Law"

In cutting and editing "Outside the Law," the new big Priscilla Dean picture promised for release by Universal about the first of the year, Tod Browning, its director, has 157,000 feet of film from which to choose the six or seven thousand feet which will represent the finished production.

For five months, director, star and company, have been busy filming shot after shot of action, atmosphere and action from which to build Miss Dean's latest "crook" picture. Many thousands of feet were "shot" in San Francisco's Chinatown to be used in several sequences portraying the quaint ways and the wicked wiles of the transplanted Oriental.

Midnight Frolic Girls in Billie Burke Film

In her latest Paramount picture, "The Education of Elizabeth," Billie Burke appears in a scene from the Midnight Frolic which was transplanted intact from the roof of the New Amsterdam theatre to the new Long Island studio of the Famous Players. This was the first time, and probably the last, that Miss Burke ever appeared in one of her husband's revues. Mr. Ziegfeld is said to have broken one of his ironclad rules in permitting six of his most famous beauties to appear in a picture in the very same costumes they wear in The Frolic.

Goldwyn Coast Units Busy

LeRoy Scott and Gertrude Atherton at Work on New Screen Productions

LEROY SCOTT, the New York novelist and playwright, has arrived at the Goldwyn studios, to aid Gerald C. Duffy in making the screen adaptation of his story, "No. 13 Washington Square." The story was dramatized and produced several seasons ago with May Irwin in the principal role. The story is a tale of complications in New York life and should make a splendid screen comedy, states Goldwyn Pictures Corporation.

Mrs. Gertrude Atherton, the California novelist, who has been at the studios most of the time for two or three months writing and helping prepare the continuity for her first original screen story, is now spending all her time with Wallace Worsley designing the principal sets for the picture. It has gone into production under the working title of "Noblesse Oblige."

Lewis S. Stone and Mabel Julienne Scott, who have just completed acting the principal roles in the picturization of Leo Ditrichstein's stellar success, "The Concert," are cast in the leading roles in Mrs. Atherton's picture.

The continuity for Tom Moore's next stellar vehicle, "Mr. Barnes of New York," Archibald Clavering Gunter's successful novel and play of the 'eighties, has been completed, and it will go into production within a short time under the direction of Victor Schertzinger, who directed "The Concert."

Director E. Mason Hopper and the company filming Rupert Hughes' first original screen story temporarily entitled "Mr. and Miserable Jones," have returned from Catalina where they went on location and where a number of beautiful exteriors in the picture were "shot." Mason N. Litson has completed the tenth Booth Tarkington "Edgar" comedy and Frank Lloyd has started work on "The Water Lily," Gouverneur Morris' first original screen story for which an entire Chinese street is being erected on the Goldwyn lot.

Book More Keaton Films

Strand and Rivoli, New York City Contract to Show More of Series

AS an evidence that the new Buster Keaton comedies, produced by Joseph M. Schenck and distributed by Metro, have made a real hit with New York picture-goers on their first showing, Metro Pictures Corporation announces that two of the most prominent Broadway theatres have contracted to show more of the Keaton comedies. These theatres are the Strand and the Rivoli.

Buster Keaton's first two-reel laughmaker, entitled "One Week," had a dual metropolitan premiere at the Strand and Rivoli theatres during the week of October 24.

Joseph Plunkett, managing director of the Strand, immediately booked others in the series of Keaton comedies, which are to appear every eight weeks. The second will be "Convict 13," followed in order by "The Scarecrow" and "Neighbors," with others, as yet not titled, coming in regular order. Not only will succeeding Keaton comedies be shown at the Strand, but Hugo Reisenfeld, managing director of the Rivoli, has decided to exhibit more of them also.

Buster Keaton collaborates with Eddie Cline in the authorship and direction of his slapstick vehicles. Metro believes he will be crowned king of all screen comedians within a very short while.

MUSIC AND THE PICTURE —PAGE 3901

"The Witching Hour" Is Strong Production

From all accounts one of the strongest subjects ever released by Paramount is the recently completed William D. Taylor production of Augustus Thomas' famous play, "The Witching Hour," the scenario for which is the work of Julia Crawford Ivers, who was responsible for the continuities of "Huckleberry Finn" and the other Mark Twain stories which were released by Paramount with great success. Elliott Dexter plays the feature role of Jack Brookfield, the dramatic and compelling figure of the play.

Besides Mr. Dexter it includes Winter Hall, Ruth Renick, Robert Cain, Edward Sutherland, Mary Alden, Fred Turner, Genevieve Blinn, Charles West, L. M. Wells, Clarence Geldart, J. Blackwell and others.

Clara Beranger Story Now Being Filmed

"The Painted Lily," the picture Mae Murray is now making at the Long Island Studio of the Famous Players-Lasky Corporation, is the first original story Clara Beranger has done for this organization since she was signed on contract several years ago.

Under the terms of her new contract which she signed in June, Miss Beranger is given two periods of four weeks a year in which to write originals. Miss Beranger completed another story of her own recently on her trip home from Europe, which will be produced for Paramount, and she is busily making plans for a third.

Kansas House Opens with "Down Home"

The big new Tackett Theatre is shortly to be opened in Coffeyville, Kansas, will present as its initial attraction "Down Home," the Irvin V. Willat production released by the W. W. Hodkinson Corporation.

GOOD AS NEW TODAY AFTER 3½ YEARS!!!
"SIMPLEX machines have had 3½ years constant use and are as good as new today."
Chateau Theatre 7 Chicago, Ill.

Word has been sent to exhibitors throughout the country that the second William Fox serial, entitled "Fantomas," will be made in twenty episodes instead of fifteen as originally planned. The first Fox serial, "Bride 13," which is having so successful a run, was in fifteen episodes. The Fox officials plan to release the first episode of the "Fantomas" serial on the day of the fifteenth episode of "Bride 13" goes upon the screen.

When Director Edward Sedgwick began making "Fantomas" he had a wealth of material from which to choose. He is said to have crowded thrill upon thrill in such great numbers that he now has surplus enough for another serial. Wherefore, Mr. Fox has ordered him to extend the serial to twenty episodes.

Madlaine Traverse to Return to Screen

Madlaine Traverse who left the Fox Company at the beginning of the summer to enjoy a rest, will shortly return to the screen according to an announcement just made. Whether Miss Traverse will produce pictures with her own company as once was reported or has contracted to fill stellar roles for one of the leading producing organizations, is not stated, but it is known that several of the latter have been negotiating with Miss Traverse.

It is expected that a definite announcement will be made sometime next week, at which time it is said Miss Traverse will make known her plans.

Action and Mystery in R-C Release, "813"

"813," which is shortly to be released by Robertson-Cole as a super-special, is said to be especially strong in story interest and action, which are the prime requisites for a picture of mystery and thrills, such as this screen adaptation of an exploit of the famous French detective, Arsene Lupin. The most significant detail of "813," declares Robertson-Cole, is that it does not disclose its secret until the very last few feet of film.

Promotions Announced W. W. Hodkinson

News of two promotions recently made comes from the home offices of the W. W. Hodkinson Corporation. Robert Hodkinson, who was formerly manager of the traffic department, has been made laboratory supervisor, and Donald M. Mesereau, formerly engaged in assisting H. S. Beardsley, eastern district supervisor, has been promoted to be manager of the traffic department.

Congratulate Pathe News Reel

PATHE EXCHANGE, INC., reports that a great number of communications have been received at the home-office of the organization, congratulating Pathe News for its work during the past decade. These congratulations were extended on the occasion of the celebration of the tenth anniversary of the news-reel.

Typical of these statements, is that from S. L. Rothapfel, of the Capitol, New York, who writes:

"For many years I have used the Pathe Weekly, and the Pathe News, and its reliability, authenticity, and general good taste make it a most desirable and interesting publication. I could not think of running any presentation without subscribing to this most worthy screen periodical."

Jules E. Mastbaum, president of the Stanley Company, Philadelphia, is another famous exhibitor, who sings the praise of Pathe News. He said:

"I note that the tenth anniversary of Pathe News is about to be celebrated, and I felt that I could not let such an occasion pass without extending to Pathe my sincere congratulations for the success attained by this branch of your distributing organization. I have watched the growth of 'Pathe News' with real interest and I have noted with delight that the instinct for news is present in every foot of the film you present in this up to the minute assembly of the most important happenings."

A. J. Schad, of Reading, Pa., wrote:

A tense scene from "The Devil to Pay," a new Pathe picture with a strong cast, among whom is Robert McKim

"Ten years ago when the first Pathe Weekly was produced, we realized that it would be a big feature. We booked it, and have shown it on our screen ever since then. It proved to be a big feature and it has continued to be such with each succeeding number.

"We congratulate you on this tenth anniversary and congratulate ourselves for having had the opportunity to show this excellent news film all these years. May success continue to follow you in presenting to the world the latest news in picture form."

Another veteran user of Pathe News is Montgomery Moses, manager of the Taylor Opera House and Trent theatre, Trenton, N. J., and here is what he says about it:

"It affords me great pleasure to state that the Pathe News without a doubt, is, in my opinion, the best news service on the screen today. I would not substitute it for any other and I have been using the same for the past six or seven years."

George M. Fenberg, manager of the Auditorium and Alhambra theatres in Newark, Ohio, pays this tribute:

"Hearing that Pathe News will soon celebrate its tenth anniversary I want to say just a few words. I have been in Newark for five years and have run the two issues weekly since the News became a bi-weekly publication, and can truthfully say, I think, in fact know, it to be the best news weekly in the market. This is one feature of my program that I never miss and my many patrons always look forward to Monday and Saturday, the days I show the Pathe News. I wish to congratulate you on your anniversary and wish you good luck in the years to follow."

J. W. Brandon, of Brandon and Bradbury, who operate the New York string of theatres which includes the Bunny, Majestic, Olympia, Olympic, Morrish Garden, and Van Kelton Stadium, states:

"We have been a patron of Pathe News for a long time and hope to be until you celebrate another tenth anniversary. Our program would be incomplete without Pathe News. Our patrons share our opinion."

Enlarge Scenario Department

Universal Makes Some Important Changes in Personnel

IMPORTANT changes and enlargements in the Universal Scenario Department have just been announced by John C. Brownell, scenario chief of that film organization. With the addition of several new scenario experts both at the Coast and in New York, the department now is in position, says Brownell, to assure Universal stars of the best possible material for their feature productions.

Among the important additions in the New York office, directly under the supervision of Mr. Brownell, are Robert F. Roden, and Miss Dana Rush. Roden is a photo-play writer of considerable experience, and recently completed the story for a new Universal serial, "The Diamond Queen," adapted from "The Diamond Master," by the late Jacques Futrelle. This serial, the continuity of which was written by George Pyper, now is being produced with Eileen Sedgwick in the title role.

Roden is considered one of the leading American authorities on rare books and bibliography. He formerly was a rare book "scout" for the firm of George D. Smith. He is the author of many books on books and printing, among them "The Cambridge Press," the authority on the history of printing in the United Press.

Roden has been in the moving picture field for several years, and is the author of several successful screen plays, among them photoplays starred in by Violet Mesereau and Marie Doro. He was for several years a special writer for the Boston Transcript and the New York Times.

Miss Rush is known as one of the most finished story readers in the moving picture field. She formerly was with the literary agency of Alice Kauser, where she was associated with L. D. Giffen, head of the moving picture department. She is a playwright as well as a writer for the screen. She also has turned out several colorful prologue and tabloid productions.

The most important change in the scenario department at the West Coast, headed by Lucien Hubbard, former Vitagraph scenario expert, is the acquisition of Charles F. Bender, a New York newspaper man who was associated with Hubbard in the East for many months in the preparation of original screen stories.

Bender now is Hubbard's assistant at Universal City. Others in the efficient department Hubbard has built up at the Coast are Douglas Z. Doty, formerly editor of the Cosmopolitan; John Colton, a well-known novelist; Burl and LeRoy Armstrong, Doris Schroeder, C. B. Hoadley, George C. Hull, Wallace Clifton, Eleanor Fried, Alice Catlin, E. W. Guyol, M. Loewstein and Rose Weiler.

The expansion of Universal's scenario department resulted, it is understood, from a conference between Brownell of the home office scenario department, and Hubbard at the West Coast, looking to the best means of obtaining more and better material for Universal pictures.

"We want to be sure," said Brownell, in a recent interview, "of giving careful and expert consideration to every bit of material that passes through our hands. Mr. Carl Laemmle is determined that Universal stars shall get unusual stories and that these stories shall be unusually presented."

"I WOULD HAVE NOTHING BUT A SIMPLEX"!!!
Hickman Theatre 8 Luray, Kansas.

DEAD MEN TELL NO TALES

Three of the wild ones in "Mama's Boy," a Pathe release.

Fans Select Story for Torchy Comedy

"Torchy Turns Cupid," the next of the two-reel comedies made from the stories by Sewell Ford and starring Johnny Hines is promised by Educational Exchanges to furnish an even greater delight to the readers of the tales of the red-headed office boy than any that have gone before, since it represents the choice of a group of Torchy fans.

Some two months ago Johnny Hines was the guest of a house party when the subject turned to the Sewell Ford stories. It was suggested that a vote be taken to determine the most popular story in the seven volumes and the result was "Shunting Brother Bill" upon which this present comedy is founded.

Chester Comedy Title Called Ideal

According to Educational Exchanges, the perfect motion picture comedy is found in "You'll Be S'prised," the latest of the two-reel Chester fun films which will be released early in December. It is recommending the name alone to be used in a teaser campaign by theatres, since surprise is the big element of the picture. It deals with the foiling of a couple of villains who rob the village station agent. Of course, Snooky, the Humanzee, is the bright particular hero, but little Ida May McKenzie, who has been named "the sweetest child on the screen," has an equally important part.

A dog and a goat contribute considerably to the comedy element.

William Welsh Returns to Universal Forces

One of the many actors going from East to the West Coast is William Welsh, who now is on his way back to Universal City, after having been out of the Universal employ for several seasons.

Welsh was personally re-engaged by Mr. Carl Laemmle, president of Universal, several days after that executive returned from Europe. He will do character leads in some of the forthcoming Universal features. It has not yet been determined what his first picture will be.

Pioneer Makes Over Serial

Gets Negative of "The Mystery Mind"; Robert Pauline Starred

"THE aristocrat of serials" is the slogan adopted by the Pioneer Film Corporation for "The Mystery Mind," a 15-episode picture written and produced by Arthur B. Reeve and John W. Grey for the Supreme Pictures, Inc., from which concern Pioneer took over the serial for the United States and Canada. The production has just been completed after more than ten months of continuous work, and "The Mystery Mind" negative was turned over to the Pioneer this week.

The greater portion of the work was done at the Supreme Pictures studios in Flushing, according to an announcement which emanated yesterday from the office of President A. E. Lefcourt at Pioneer headquarters. Many of the scenes, however, were made in the wilds of Florida. The story carries the spectator back to the upper reaches of the Orinoco, where the mystery is unravelled.

In starring J. Robert Pauline in "The Mystery Mind," exhibitors know that their patrons are familiar already with the famous hypnotist, who has appeared on practically every stage.

Playing opposite Pauline, Violet MacMillan brings to serials a new type of serial heroine. Among heavies, Paul Paner has been a serial favorite since the classical serial days of "The Perils of Pauline." Completing the main cast of characters is Peggy Shanor, who gained high prestige in "The House of Hate." Announcement will be made later of the date of release of the serial.

Costly Sets for Stroheim

"Foolish Wives" to Cost More Than Any Previous Universal

THE technical heads at Universal City have just completed the most elaborate series of sets ever used in a Universal picture, word comes from the Coast. They were constructed for use in Erich von Stroheim's new feature, "Foolish Wives," and represent in faithful detail an exterior at Monte Carlo, the Mediterranean gambling resort showing the famous Casino, the Grand Cafe and the Hotel de Paris.

The buildings are built to exact scale and tower many feet in the air in white splendor. Thousands of feet of lumber and many tons of cement and plaster were used by Von Stroheim. They are making "Foolish Wives" the costliest picture, by more than two and one-half times, ever made by Universal

At Montery, California, additional costly sets have been constructed for this picture, representing the back view of the several large structures, and showing the terraces down to the sea, in exact replica of the magnificent view to be had at Monte Carlo. Von Stroheim has just taken a company including 200 extras to this location to film a series for Universal, and in which he himself takes a leading role.

The actor-director has just completed a series of scenes at Universal City depicting action in and around a small lake. Stroheim had a special lake built for this picture. It took a corps of fire engines and water-pumps several days to fill it. The engines later were used to aid in a gigantic storm effect which Universal officials who saw its filming say rivals the elements in violence and verisimilitude. Von Stroheim's company had to work knee-deep in water for more than a week.

Some of the Vanity Fair girls, whose comedies are released by Pathe

Well Known Players in "Sentimental Tommy"

By a coincidence the three principal characters in the John S. Robertson production of Barrie's "Sentimental Tommy" for Paramount, all scored successes on the stage or in filming the Kate Douglas Wiggin novel, "Mrs. Wiggs of the Cabbage Patch."

Mabel Taliaferro, who interprets "The Painted Lady" in the Robertson picture, created the role of Lovey Mary on the stage. Careth Hughes, who has the role of Tommy, and May McAvoy, who is Grizel, were both in the Paramount production which Marguerite Clark did, young Hughes playing the leading male role and Miss McAvoy appearing as Asis.

Hauber Theatres Laud Hodkinson Release

A letter received by Joe Bloom, Hodkinson Supervisor at St. Louis, from the Hauber theatres, Conway, Ark., reads as follows:

"I just want to tell you that 'Riders of the Dawn' is undoubtedly one of the best, if not the very best, pictures I have ever seen, bar none, and I am wondering if you could not arrange to give us a return date on it. If so, we could use it any Monday in November, preferably the beginning of the month."

"Riders of the Dawn" is the second of the Zane Grey novels to be made into a picture by Benjamin B. Hampton for release by Hodkinson.

"Hard Boiled" Convicts Cry at "Madame X"

"Madame X," a Goldwyn picturization of Alexandre Bisson's drama, in which many of the most poignant scenes are laid in prison, made the "hard boiled" fans at Sing Sing "sniffle and cry like a bunch of school girls at a canary's funeral," according to a writer in the Sing Sing Bulletin, writing in the October issue, after a prison showing of the feature.

Mermaid Comedies at Big Detroit Houses

The Mermaid Comedies, in competition at two of the biggest theatres, was the unique situation in Detroit last week. "Nonsense," in which Jimmie Adams is featured and directed by Jack White, was on the bill at the Broadway Strand, while "Dynamite," starring Lloyd Hamilton, was being shown at the Majestic.

Annette Kellerman, in "The Art of Diving," the third of Educational's special releases, also occupied a prominent position on the bill at the Broadway Strand.

Dead Men Tell No Tales

Entire Torchy Series to Run at Strand

Following the personal appearance last week of Johnny Hines, star in Torchy Comedies, at the Strand theatre, Brooklyn, it was announced that Managing Director Edward L. Hyman had signed a contract for the whole of the first year's series of two-reelers made from the stories by Sewell Ford and released through Educational Exchanges.

According to Educational, while there has been an uncertainty on the part of some exhibitors in booking the first one or two of these pictures, such showings have been followed, without a single exception, by contracts for the entire series.

S. Barret McOrmick, managing director of the Rivoli, Toledo, and acknowledged one of the world's premier showing, has featured the Torchys from the week his magnificent new theatre opened.

Educational Exchange Starts With Record

A new record is claimed by Educational Film Exchanges, Inc., for its new Denver office. Within less than a week after E. J. Drucker took charge as manager he had booked the entire series of Christie two-reel comedies, with one release every two weeks at the Princess and Rialto theatres, and both the Mermaid and Chester series at the America. At the same time he received several offers for the Torchy Comedies.

In addition, in the same week he booked "The Race of the Age," the exclusive two-reel picture of the Man o' War race at the America for what is said to be the highest rental ever paid for a two-reel subject.

Dorothy Dalton Back at Paramount Studio

Dorothy Dalton is back at work at the new Long Island City studio of the Famous Players-Lasky corporation after a lapse of a few weeks, during which time she appeared in "Aphrodite" for the Chicago run. Miss Dalton is doing "The Teaser," a story of the Canadian northwest, written especially for her by J. Clarkson Miller, in which she has the sort of role in which she first achieved great success.

Virginia Banker Joins Kane Organization

Stanley M. Ragland, who for several years has occupied responsible positions in a leading bank of Virginia, moved to New York this week and joined the staff of the Arthur S. Kane Pictures Corporation. His decision to ally himself permanently with the photoplay industry is additional evidence of the growing recognition of the business by men in other lines of activity.

French Woman Director in U. S.

A SERIES of eight dramatic French productions, to be made for Falker-Tyrol Productions for release through a large distributing organization in this country, is announced by Mme. Germane Dulac, director and producer of Les Films D. H., who sailed for France recently after a three weeks' stay in America.

Madame Dulac has the distinction of being the only French woman director. In her picture career, which started in 1910, she has directed approximately forty-five pictures. Included among these was work for Malpas and Le Film D'Art, two well known French producing companies. In her career as a director she won for herself an enviable reputation and her work in drawing out the fine points of comedy has long been recognized in France.

Arriving on October 25, Mme. Dulac began at once to make herself familiar with American production methods as well as American tastes. She witnessed all the bigger picture productions on Broadway and was a visitor at the D. W. Griffith and Paramount studios. She intends to model her new French studio, which she contemplates building in the south of France after these American structures.

Madame Germaine Dulac

"We fell far behind during the war," stated Madame Dulac, "and as a result studio facilities are very bad indeed just at present. That is one of the reasons for my trip to America. I have made Falker-Tyrol Productions my agents on this side and commissioned them to send to me all the American apparatus, equipment, and accessories that I may need. I intend also to have an American engineer and electrical equipment expert supervise the building of my new studio."

Upon returning to France, Mme. Dulac says she will begin at once to make her dramas. Mlle. Denise Lorys, who has already been under the direction of Mme. Dulac, will be starred in these features. Stories will be chosen from the best material obtainable—both French and American. Her agents in America will buy such works of American authors as appear to be up to her standard. American continuity will be written for all of the coming dramas, whether they are the work of French or American writers.

Mme. Dulac believes that it is possible to find French stories that would please America, provided they were developed according to American tastes. She intends to visit New York as often as possible and will probably return again within six months.

It is expected that Falker-Tyrol Productions will announce the releasing arrangements of these pictures in the near future.

Fox Studios Hum with Action

NEVER since the completion of the mammoth Fox studios at Hollywood, California, has there been much activity throughout the entire organization as at present according to advices from the home-offices of Fox Film Corporation. There are more companies working simultaneously than ever before in the history of the plant, announces the statement.

Tom Mix, under the direction of Lynn F. Reynolds, is making a new Western story written especially for the star by the director—a story in which the cowboy star does some fancy as well as hazardous auto driving.

With Scott Dunlap directing, William Russell is working in a story known as "The Cloth of Gold." The story is by Jules G. Furthman and furnishes the star, it is said, with a role of extraordinary force—that of a criminal masquerading as a clergyman.

Shirley Mason is creating the steller role in a story called "Flame of Youth," with Howard M. Mitchell directing her. Mr. Mitchell, it will be remembered, staged "Love's Harvest," "Little Wanderer" and "Molly and I," in all of which Miss Mason achieved success. He has also directed, since these were two interesting pictures, "Beware of the Bride" and "The Husband Hunter," starring Eileen Percy.

Lionel Adams, playing the father in "Fantomas," a new Fox serial

Jules G. Furthman, who has been writing original stories and adapting novels for Fox for some time, is engaged in his initial directorial effort with the beautiful Eileen Percy. The name of the play is "The Land of Jazz," and it is said to be a picture most unusual in plot and uproariously funny in incident.

"Partners of Fate" is the title of the picture in which Louise Lovely, the newest of Fox stars, is at work, under the direction of Bernard Durning, also a new director under the Fox banner.

A story by Robert Welles Ritchie, which appeared in "The Country Gentleman" under the title of "Trails to Two Moons," is being picturized by Fox with Buck Jones as star. The interiors are now being made at the Hollywood studio, and the company will go into the uplands near Los Angeles for the exteriors within two weeks. Edward J. LeSaint, a veteran of directing the popular Jones in the the Fox staff on the west coast, is role of hero of a story of warfare between Western cattlemen and the hated sheepmen. Mr. LeSaint adapted the story from the original.

Important in the Fox activities in Hollywood are four Sunshine Comedy units, all working at full speed in the same lot, keeping the Sunshine widows on the jump as they switch from one director to another in the various sets, which range from bathhouse scenes to magnicent hotel lobbies, it is announced.

Clyde Cook, the inimitable pantomimist and contortionist extraordinary, who is making for Fox a series of "Clyde Cook special comedies" is as busy as the proverbial bee—and a good deal funnier in action, says William Fox.

Shoot us a wireless and ask us about Marshall Neilan's DINTY
Spencer Amusement Co.

A pretty shot from Buck Jones' latest vehicle on the Fox program, "Just Pals"

Storm Completes His Staff

Announces Technical Personnel and Supporting Cast for Lillian Gish

JEROME STORM this week completed the organization of his production staff and placed under contract the players to appear in support of Lillian Gish in her first picture directed by Storm for the Frohman Amusement company. Filming of the play, by Fred de Gresac, commences next week at the Biograph studio, which has been leased by the Frohman company.

Warren Fromme assistant to Mr. Storm, was formerly assistant director for Hobart Henley and Mrs. Sidney Drew.

Irving J. Martin, appointed to the post of art director and title illustrator, was associated with Thomas H. Ince for six years during which time he originated new schemes of decoration.

George Peters has been engaged as cameraman. He has made a record for superior photography with Goldwyn, Clara Kimball Young and Metro.

The chief electrician is Andrew Reid, for years a valuabie aide to D. W. Griffith. With his assistance, Mr. Storm plans some spectacular effects in the way of lighting.

Edward Quinn, who has been placed in charge of properties, held a similar office with Hobart Henley and Mrs. Sidney Drew.

Harold Brown's services as technical director were secured this week, thus completing the quota of technical aides.

James Rennie will act as leading man for Miss Gish. He now is appearing on the New York stage in a leading role of "Spanish Love."

An important role is taken by Emily Chichester, who recently appeared in "The Woman in Room 13" and prior to that appeared in a number of Griffith productions.

The chief character part is played by Emily Fitzroy, who came into prominence as the boarding-house keeper in D. W. Griffith's "'Way Down East."

Other members of the cast are: Una Merkle, Alice Fleming, Helen Flint, Dorothy Grau, Dorothy Chappell, June Terry, Mary Foy and Frances Silcox.

First National Office in Portland

Announcement is made of the opening of a branch office of Associated First National Pictures, Inc., at Portland, Oregon. The new office will, it is said, especially benefit the exhibitors in southern and eastern Oregon, for the office will be kept stocked with exclusive prints of all releases and a full line of accessories so that all shipments will be made direct from there, according to Jensen and Von Herberg, holders of the Associated First National Pictures, Inc. franchise in that territory.

L. O. Lukan, northwest director for First National, will be in general charge of the new office. In addition to the manager, the staff includes a booker, cashier, poster clerk, skipper, salesman, bookkeeper and film inspector. An appropriation of $20,000 has been made to cover tentative salaries for the first year. Offices for the new branch have been secured at Ninth and Burnside streets.

RUNS 6 YEARS FOR LESS THAN ONE DOLLAR!!!
"Total expense for SIMPLEX repairs, six years, less than one dollar."
J. B. Cary School 9 Richmond, Va.

Two Paramount Releases

Melford's "Behold My Wife" and "Sins of Rosanne" Issued Nov. 7

GEORGE MELFORD'S production, "Behold My Wife," an adaptation of Sir Gilbert Parker's novel, "The Translation of a Savage," and Ethel Clayton in "Sins and Rosanne," a screen version of Cynthia Stockley's story of South Africa, "Rosanne Ozanne," are the Paramount releases scheduled for November 7.

One of the most conspicuous features of "Behold My Wife," one which was commented upon by every New York critic during the picture's successive pre-release engagements at the Rivoli and Rialto theatres, is the excellence of its cast. Heading the list of players is Milton Sills. Playing opposite him is Mabel Julienne Scott, who jumped into prominence as a screen artist in the George Melford production of "The Sea Wolf." In a role almost equally important is Elliott Dexter, former leading man in the productions of Cecil B. DeMille, who but recently has returned to pictures after a long illness. Then there is Ann Forrest, who registered one of the character hits of the year in William De Mille's production of "The Prince Chap;" Winter Hall, who had a leading role in Cecil B. DeMille's "Till I Come Back To You;" Maude Wayne, who was last seen in "The Fighting Chance;" Helen Dunbar, Fred Huntley, Jane Wolfe, Mark Fenton and F. Templar-Powell.

In "Sins of Rosanne," Ethel Clayton is again presented in a highly dramatic role, as may be deduced from the fact that all of Cynthia Stockley's stories have a decidedly dramatic flavor. The scenario was written by Mary H. O'Connor, formerly scenario editor at the Lasky studio. The story is laid near the famous Kimberley diamond mines in South Africa and the opening scenes show the heroine as an infant. When she is severely ill and is given up by the English doctor, she is taken in hand by a Malay woman and cured. At the same time the woman impregnates the child with a craving for gems. This craving leads her in later life into a strange alliance with an unscrupulous diamond smuggler and nearly shatters her romance with a young English baronet.

Miss Clayton's leading man is Jack Holt and the cast includes among others, Montaine La Rue, Mabel Van Buren, Fred Malatesta, Clarence Geldart and Guy Oliver.

"Over the Hill" at Lyric

Continues to Draw 'Em in Despite Changes in Housing Accommodations

WHILE moving in its appeal to the human heart, "Over the Hill," the William Fox special production which has played to constantly crowded houses since its premiere at the Astor Theatre, in New York, on September 17, has been moving also in another way—in its search for a permanent location among the Broadway playhouses. The most recent move was on Sunday last, November 7th, from the Central Theatre to the Lyric Theatre—where, according to the Fox officials, the lease assures a long and uninterrupted run.

"Over the Hill" has had an unusually successful career since making its bid for Broadway patronage. Following its hearty welcome by press, pulpit and public at the Astor theatre, notice was served that another attraction, holding a prior lease, must move in. The Fox production, after enjoying four weeks of unprecedented motion picture business, moved out to the Nora Bayes Theatre nearby.

It has long been a pet theory of Broadway theatre wiseacres that no Broadway production can move during the height of its prosperity and continue its success. "Over the Hill" boldly and triumphantly challenged this idea by not only moving to the Nora Bayes, but by hanging out the "S. R. O." sign at every showing during the week's run there.

Another wallop at Broadway's pet theory was taken when, after the week at the Nora Bayes Theatre, "Over the Hill" packed up and hied to the Central Theatre—also in the heart of the White Lights—where hope was held out that the landlord would talk in terms of months instead of days. The end of the third week brought with it blasted hopes, and again "Over the Hill" went merrily on its house-hunting way.

Convinced that his wonderful picture had scarcely begun its life of Broadway prosperity, Mr. Fox quickly solved the problem by securing a lease at the Lyric. The announcement that "Over the Hill" would not be shown in any neighborhood motion picture theatre during 1920, 1921, 1922, and the evident determination to keep the picture on Broadway, give double assurance of faith in the picture for a long and prosperous Broadway showing, declares William Fox.

DEAD MEN TELL NO TALES

Paul Iribe, the French architect and designer, has gone to the Coast to assist in the production of "Anatol," Arthur Schnitzler's play, which Cecil DeMille will make into Paramount's first super-feature with an all star cast. The announcement of Mr. Iribe's trip to the Coast with Jesse L. Lasky, vice president of the Famous Players-Lasky Corporation, came immediately after the statement from the executive offices of the company concerning the new policy of production which brings all the forces of the high Paramount organization together for the making of super pictures.

The talents of the Frenchman will be added to those of Mr. DeMille, the all-star cast consisting of Gloria Swanson, Bebe Daniels, Wanda Hawley, Agnes Ayres, Wallace Reid, Elliot Dexter, Theodore Roberts and Theodore Kosloff, and the collaborating authors, Jennie Macpherson, Avery Hopwood, Beulah Marie Dix and Elmer Harris in the production of 'Anatol."

Big Cotton Crop Brings Boost for Film Trade

W. T. Yoder, Southern District Manager of Pathe Exchange, Inc., who is at present in New York, brings news of improved conditions in the South. He says:

"There is a big cotton crop this year, and the feeling is general that better prices will continue and that is all that is needed to restore confidence and activity everywhere. There are evidences of new life at all the chief centers. Even building is being resumed. Especially significant is the fact that more capacious and finer motion picture theatres are being built in a number of the larger Southern cities.

"During the recent period of depression the motion picture business did not suffer to the same extent as other lines. As usual, people found relief from their worries in this favorite form of recreation. But, nevertheless, the last week or two have witnessed a decided increase in attendance, with the best class of pictures drawing to capacity."

Hodkinson to Release Comedy Production

What W. W. Hodkinson describes as one of the really brilliant comedies of the year was completed recently by the Rockett Film Corporation. This is "The Truant Husband," made by Al and Ray Rockett from the story by Albert Payson Terhune, which appeared in the May issue of the *Cosmopolitan* magazine. It is a singularly clever bit of motion picture construction with an exceptional cast of players, foremost among which may be mentioned, Mahlon Hamilton, Francelia Billington and Betty Blythe. It is interesting to note that "The Truant Husband" is the first comedy ever to be released on the Hodkinson program.

Related Arts Must Aid Film

And Thus Deficiencies of Picture Will Be Covered, He Says

"THE motion picture art must call to its aid all the related arts. There is much that is incomplete in motion pictures. They are silent and they are without color tone. Music has long been employed to cover up the silence. Art will be employed to render the beholder oblivious to the fact that the pictures are without the emphasis of sound.

M. Leone Bracker, internationally famed American poster artist, recently commissioned by Associated First National Pictures, Inc. to make a series of poster pictures, thus expressed himself in an interview in a Los Angeles paper shortly after his arrival on the Coast. Commenting on the influx of literary lights into the cinema world and expressing the belief that similarly the industry would attract to itself the best talent in the art world, Mr. Bracker is quoted in part: "You will note," said the artist, "that there is now in progress a veritable exodus from literature towards the Canaan of the films that is full of promise for the betterment of story materials available for motion pictures and a solution of, or at least a valuable step towards the solution of, the difficulty producers are said to experience in maintaining the supply of the better sort of scenario in keeping with the greater demand, and particularly the better standard demand, which prevails today. Rudyard Kipling, the gentle James Matthew Barrie (I decline to identify him as 'Sir James'), Edward Knoblock, Sir Gilbert Parker, and George Bernard Shaw are some that are traversing the arid waste of the desert of words to reach the vivid oasis of picture revelation.

"It must be the same with art. I believe that the motion picture will attract to itself the best that the world of art has to offer. It is, after all, merely a matter of progress and of recompense. Wagner would have written a certain opera had the equivalent of the forty thousand dollars he demanded been forthcoming. Artists are really better business men than the world gives them credit for being. They only pretend to artistic ignorance in business affairs.

"The motion picture art must inevitably call to its aid all the related arts, for there is much that is incomplete in motion pictures. They are silent and they lack color tone. The first impressions we receive of the natural world in which we live are related to sound and to color. Pictures, for the most part, are black and white and are without the distinction of sound. Music is engaged to cover up the silences; art will be employed to render the beholder oblivious to the fact that the pictures are without the emphasis of sound.

"The artist who apologizes for his relations to the motion picture is an anachronism; he is out of date. I believe that if so solid and substantial a creator in thought as Matthew Arnold were alive today he would be happy to relate himself to the pictures,—and as for such illuminative, creative geniuses as Edgar Allan Poe and Guy De Maupassant—what could not they do with a camera, a director and an hour or two of leisure? Incidentally, the pictures are revealing to the artist the fact that he has an audience. The world loves, recognizes and endorses beauty. The artist is brought into a new distinction through the films which open up to him amazing opportunities to express himself in the terms of his art to an audience that covers the civilized globe.

"I welcome the opportunity given me by Associated First National. It is my belief that the picture poster can be made so dramatic and human and yet so illustrative of the actual picture inside the theatre that the man in the street will stop, look and go in."

Metro Specials for Openings

Metro Films Open New Strand, Albany, and Seattle Theatre

TWO big motion-picture theatres, the New Strand of Albany, and the Winter Garden, of Seattle, are starting their careers as exhibitors of photoplays by featuring Metro special productions during their opening weeks. The fact that the managers of these new houses have chosen Metro productions on the occasion of launching their enterprises, is looked upon by Metro officials as an augury of their success in pleasing the public.

The New Strand Theatre opened its portals to the people of Albany, on November 7, with a bill headed by "The Price of Redemption" starring Bert Lytell, and including "One Week," Buster Keaton's comedy, another Metro release. The Winter Garden in Seattle, opening November 21, will present Metro's "The Great Redeemer," produced by Maurice Tourneur, and also the Keaton comedy, "One Week."

Not haphazard is the choice of two Metro feature pictures for the opening week, according to the management of the New Strand in Albany, which announces that Metro Special productions will follow in the future. The Strand is owned by The Moe Mark Company, which owns and operates in addition, the Strand Theatre of New York, the New Strand of Brooklyn, and others of the same name.

The New Strand Theatre is modern is every detail. It is spaciously built, with every convenience that will cater to the comfort of its patrons. Its seating capacity of about 2,400 makes it almost as large as the New York Strand Theatre. Architecturally, it is considered one of the finest motion pictures in the East.

James Q. Clemmer and Edward James are the owners and managers of the Winter Garden in Seattle. The reasons leading up to the choice of these two metro films are explained by Harry Lustig, special representative of Metro at Seattle, in a letter recently received at the home offices. He writes in part:

"From all the current productions on the market, and after reviewing practically everything worth while, Messrs. Clemmer and James decided that 'The Great Redeemer' would be a very appropriate opening attraction. Consequently, we had the pleasure of selling this beautiful special production.

"In conjunction with 'The Great Redeemer,' the first Buster Keaton Comedy—'One Week'—will also be shown. This is a combination that is hard to beat and in my estimation will be a program worth remembering for a long time."

"The Great Redeemer," by H. H. Van Loan, is a Maurice Tourneur production distributed by Metro, and acted by House Peters, Marjorie Daw, Jack Macdonald and Joseph Singleton. "The Price of Redemption" was adapted by June Mathis from I. A. R. Wylie's novel, "The Temple of Dawn," "One Week," is the first of a series of Buster Keaton two-reel subjects produced by Joseph M. Schenck and released by Metro.

Edward Jose Finishes Release for Pathe

Actual production work on the new Edward Jose feature for Associated Exhibitors, Inc., has been completed, and Mr. Jose is now applying himself to assembling and editing his film, which the Associated Exhibitors will distribute through Pathe.

The Jose special, which as yet has not been titled, was in production over ten weeks. It is reported by Pathe to be the most pretentious picture this director ever attempted in a career of more than five years as a photoplay producer.

"Edgar Comes Out," one of the Booth Tarkington "Edgar" stories presented by Goldwyn.

Bessie De Litch in Christie Comedies, released through Educational Exchanges.

Suggests a Way to Get Stories for Screen

A practical way of securing stories adaptable to the screen has been conceived by R. A. Walsh, whose independent productions are being presented as First National attractions by the Mayflower Photoplay Corporation .

Briefly the scheme is this: Through the publicity department of the Mayflower Photoplay Corporation, a query is being sent to the literary critic of every newspaper in the country asking for specific information concerning current novels, advance copies of which are always forwarded to these critics direct from the publishers.

The queries sent by Mr. Walsh are in the form of questionnaires and can be filled out with a minimum of time and effort by the literary editors. Space is left at the bottom of each questionnaire where the editor can paste his published criticism of the book in question. An addressed and stamped envelope is enclosed so that neither the critic nor the paper is put to any expense in sending the information to Mr. Walsh.

"In this fashion," said the producer, "I hope to be able to obtain advance information on every book published."

Al St. John, comedian, acrobat, tumbler, and slapstick comedian is now at work with the Fox Sunshine Comedy forces at the Hollywood studios in California. Peculiar interest and importance attach to the engagement of St. John for the reason that he brings to the organization not only his ability as a mirth-making actor but his ability as a director as well.

"His addition to the personnel of the Sunshine Comedies marks again the consistent-policy by Fox Film Corporation of maintaining these hilarious two-reel films at the highest level in every respect," declares William Fox.

Dead Men Tell No Tales

New Single Reel Comedies

Educational to Release Vanity and New Gaiety Comedies Weekly

E. W. HAMMONS, president of Educational Film Exchanges, Inc., announces that beginning with the first week in December his company will release single reel comedies weekly. There will be two series of these pictures, one the Vanity Comedies, produced by the Christie Film Company, and the other the New Gaiety Comedies, into which the girl element will enter the more strongly.

Arrangements for these pictures were completed sometime ago and therefore production is well ahead. In order that exhibitors may appreciate that these pictures are above the usual single reel fun film, prints of the first of each series have been sent to all the branch offices with instructions that exhibitors be invited to see these pictures before contracts are offered. This plan was followed with the greatest success by Educational in the case of its four series of two reel pictures.

While in the first few of the Vanities some of the players who have been familiar in two reel Christies will appear, new faces will be seen in the later ones and the appearance of these players will be confined to these shorter films. In this way they will be made entirely distinctive. The same plan will be followed with the New Gaiety series and it is promised that these pictures will introduce several male and female comedians who will leap into sudden popularity.

In both series there will be emphasis placed on the story element, plenty of action, a definite purpose in their creation.

"We expect, said Mr. Hammons, "to prove to exhibitors that these single reelers contain more real merit and abler casts than a greater portion of the two reel comedies on the market. It has been unfortunate that the single reel comedy has in the past represented a poorer picture than the two reeler, inferior casts and far less care in production. We have had a demand for these single reelers for some time, but we did not care to enter the field until we were sure that we would be able to offer the same degree of quality that has made our Mermaids, Chesters, Torchys and Christies such successes."

"Tea For Two," the first Vanity, will be released the week of December 5 and the first Gaiety, "Ain't Love Grand?" Dec. 12. "Without a Wife" will be the second Vanity and "Sand Witches," the second Gaiety. They will then alternate regularly.

Omaha Holds "Movie Week"

Associated First Nat'l Releases Play Big Part in the Celebration

ACCORDING to a statement from the home-office of Associated First National Pictures, its attractions enjoyed a feature place in the celebration of "Movie Week" from November 7 to 14th in Omaha, Neb. More than thirty Associated First National pictures were billed and played in some fourteen theatres of the city and suburbs.

Taking time by the forelock as soon as plans for a movie week formulated general manager C. E. Holah of the A. H. Blank Enterprises and of Associated First National Omaha Exchange conceived the idea of making a special First National week of the opportunity the projected movie festival would afford. Further Mr. Holah devised the scheme of arranging for the publication of special suburban sections of the Omaha newspapers as a means of securing wide attention to the slogan "Go to the Movies," and these supplements carried advertisements of all suburban houses during the movie week.

As a result of the First National's representative's enterprise, the following theatres played that organization's attractions, namely: Rialto theatre, "Peaceful Valley," entire week; Strand theatre, "Nomads of the North," entire week; Alhambra theatre, "In Wrong," Sunday; Alhambra, "The Family Honor," Monday and Tuesday; Alhambra theatre, "Forty-five Minutes From Broadway," Wednesday, Thursday and Friday; Alhambra theatre, "A Splendid Hazard," Saturday; Grand theatre, "Polly of the Storm Country," Sunday; Grand theatre, "Go and Get It," Monday and Tuesday; Grand theatre, "The Fighting Shepherdess," Friday and Saturday; Suburban theatre, "Heart o' the Hills," Sunday; Suburban theatre, "The Family Honor," Monday; Suburban theatre, "Polly of the Storm Country," Wednesday; Rohlff theatre, "A Splendid Hazard," Sunday; Rohlff theatre, "The Idol Dancer," Tuesday and Wednesday; Rohlff theatre, "The Yellow Typhoon," Friday and Saturday; Boulevard theatre, "The Idol Dancer" Sunday and Monday; Boulevard theatre, "The Jack-Knife Man," Tuesday and Wednesday; and the Boulevard theatre, "The Master Mind," Thursday and Friday.

Goodman Picture to be Pioneer Release

The Pioneer Film Corporation will release the special feature, "Thoughtless Women," which was written, directed and produced by Daniel Carson Goodman, the author of "Hagar Revelly" and "The Taker," according to an announcement of Mr. Goodman. Alma Rubens is the featured player in "Thoughtless Women."

Brady's "Life" Tried Out in Stamford, Conn.

William A. Brady's recent presentation of his picture, "Life," in Stamford for the first time on any screen, is said to have stirred that Connecticut town as have few attractions seen in the Stamford theatre in many seasons. With the idea of securing the verdict of the paying public in relation to "Life" on the screen, Mr. Brady decided to book and play his big picture in Stamford, just as he does his stage productions. The result was said to be an extraordinary and unqualified success for the picture and a demonstration of the pulling power

"The Purple Riders" to Be February Release

Daring feats of horsemanship make up a big part of "The Purple Riders," Vitagraph's forthcoming serial in which Joe Ryan is starred, according to a Vitagraph announcement. This will be the first Western serial to be made by that company in some time.

The atmosphere of the western is ably met in "The Purple Riders." Inasmuch as "western" is the big theme, Albert E. Smith, president of Vitagraph, has decided that this production will be as thrilling a western as ever was filmed. Mr. Smith, in collaboration with Cleveland Moffett, the fiction writer, wrote "The Purple Riders." It will be released in February.

"Nineteen and Phyllis" is Delivered

Charles Ray's third production from his own studio, "Nineteen and Phyllis" has been delivered to Associated First National Pictures, Inc., and according to those who witnessed a screening, the story gives him an opportunity to even excell "Forty-five Minutes From Broadway" and "Peaceful Valley," the two first independently produced features from his own studio. While the story takes him off the farm it leaves him in a country village and the tale as it unwinds develops into one continuous laugh with an accompaniment of amused chuckles.

Loraine Makes Coast Trip With Lasky

When Jesse L. Lasky, first vice-president of the Famous Players-Lasky Corporation, returned to Los Angeles Tuesday, he was accompanied by Robert Loraine, the English actor, who is on a trip around the world. While Mr. Lasky was in London last summer he was entertained by Mr. Loraine, who appeared all of last season in London in the leading male role in Sir James M. Barrie's play, "Marie Rose."

DEAD MEN TELL NO TALES

JOAN FILM SALES COMPANY INC.---- PRESENTS--

"SWEETHEARTS"

THE FIRST OF THE SERIES OF TWELVE NEW TWO-REEL JOAN COMEDIES
FEATURING BILLY WEST-RELEASED ONE EACH MONTH FOR TWELVE MONTHS

"Sweethearts"

The First of the New Two Reel Joan Comedies Featuring Billy West

Released Nov. 15th

JOAN'S New Two Reel Comedies the Answer to the Country-wide Demand

BILLY WEST in New Stories Destined to Become One of Country's Biggest Drawing Cards

AMERICA'S millions want two reel comedies. First National's recent report showed that conclusively. If the public want them, Exhibitors must have them and that means an extraordinary opportunity for Independent Exchanges and State Right Buyers who are alive to the goods that are selling fastest and easiest.

JOAN anticipated this demand months ago and, as a result has now in process of production, twelve two reel comedies built along brand new lines and featuring *Billy West.*

First release—*"SWEETHEARTS"* November 15th.

Watch *Billy West* in these new pictures. You'll see him in entirely new stuff that is destined to make him one of the biggest drawing cards in the business.

An indicator of the way these new JOAN COMEDIES are selling may be seen in the contracts placed with us by the largest and most representative Independent Exchanges and State Right buyers in America.

Write or wire us for complete information on your territory, and *DO IT TODAY!*

JOAN

FILM SALES COMPANY Inc.
33 WEST 42ND STREET, N·Y·C·

Max Ascher

Ascher Brothers Hold Anniversary Week

Ascher Brothers, of Chicago, owners of one of the largest chains of exclusive motion picture theatres in America, hold an anniversary week, beginning November 7th, in celebration of their eleventh successful year. They are among Chicago's pioneer exhibitors, having as far back as 1909, when pictures still were in their infancy, seen their possibilities. From their first venture with twin houses, the Panorama and the President, which were even at that time heralded as the city's finest theatres, they have steadfastly blazed a trail, striving, contriving always to attain just a little higher standard for the motion picture entertainment, until for the large chain of theatres which they have rapidly acquired, Ascher Brothers are at present operating twenty theatres in Chicago. This chain will be further augmented within three months by the Roosevelt, West Englewood and Portage Park theatres, which are now under construction.

These enterprising exhibitors are carrying their policy of better pictures and accompanying entertainment beyond Chicago and its suburbs and are at present operating theatres in Milwaukee, Wis.; Rockford, Ill., and Dayton, O. They are building theatres in Peoria, Ill., and Cincinnati, O.

Goldwyn announces that the next Reginald Barker Production will be "Snow Blindness" from the new story of the same title by Katherine Newlin Burt, author of "The Branding Iron," which Mr. Barker fashioned into a Goldwyn picture.

Mahlon Hamilton has been selected to act the principal role. Only two other members of the cast have as yet been announced. They are Cullen Landis and Mary Alden.

Nate Ascher

Harry Ascher

Lewis P. Newhafer

3-Month Paramount Schedule

26 Productions to Be Released During That Time

THE complete schedule of Paramount feature releases for the month of December, January and February have been announced by Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation. The list includes twenty-six productions, two for each of the twelve weeks of the period.

The following are the releases scheduled for December:

December 5, Thomas Meighan in "Conrad in Quest of His Youth," William DeMille's production of Leonard Merrick's story, scenarized by Olga Printzlau; and Dorothy Gish in "Flying Fat," an adaptation by Harry Carr and F. Richard Jones of a story by Virginia Withey, and directed by F. Richard Jones.

December 12, Roscoe Arbuckle in the feature comedy, "The Life of the Party," directed by Joseph Henabery, a screen version by Walter Woods of Irvin Cobb's ludicrous Saturday Evening Post story; and the Cosmopolitan production, "Heliotrope," which was scenarized and directed by George D. Baker from the story by Richard Washburn Child.

December 19, the first Lois Weber special production for Paramount, "To Please One Woman," written and personally directed by Miss Weber; and Bryant Washburn in "An Amateur Devil," adapted from the story, "Wanted, A Blemish," by Jesse E. Henderson and Harry J. Buxton, directed by Maurice Campbell from a scenario by Douglas Bronson.

December 26, William S. Hart in "The Testing Block," Mr. Hart's own Western story, picturized and directed by Lambert Hillyer; and Enid Bennett in the Thomas H. Ince production, "Silk Hosiery," an adaptation by Agnes Christine Johnston of a story by Frank M. Dazey, directed by Fred Niblo.

For January the releases are as follows:

January 2, Maurice Tourneur's personally directed production, "The Bait," featuring Hope Hampton, adapted by Jack Gilbert from Sidney Toler's play, "The Tiger Lady"; and Dorothy Dalton "In Men's Eyes," an adaptation of E. Phillip Oppenheim's novel, "Jeanne of the Marshes," directed by Frank Reicher from a scenario by Kathryne Stuart.

January 9, George Melford's production, "The Jucklins," scenarized by Frank Condon from the novel by Opie Read; and Wallace Reid in "The Charm School," a picture version of Alice Duer Miller's story, directed by James Cruze from Tom J. Geraghty's scenario.

January 16, Billie Burke in "The Education of Elizabeth," adapted by Elmer Harris from the story by Roy Horniman and directed by Edward Dillon; and the Cosmopolitan production, "The Inside of the Cup," founded on Winston Churchill's novel and directed by Albert Capellani.

January 23, Douglas MacLean in the Thomas H. Ince production, "The Rookie's Return," adapted by Agnes Christine Johnston from a story by Archer McMacklin and directed by Lloyd Ingraham; and William DeMille's production, "Midsummer Madness," adapted from Cosmo Hamilton's story, "His Friend and His Wife," and featuring Lois Wilson, Lili Lee, Jack Holt and Conrad Nagel.

January 30, the George Fitzmaurice production, "Money Mad," by Ouida Bergere; and Thomas Meighan in the Charles Maigne production, "The Frontier of the Stars," adapted by Mr. Maigne from the story by Albert Payson Terhune.

For February the releases are:

February 6, Roscoe Arbuckle in "Brewster's Millions," adapted by Walter Woods from Winchell Smith's stage version of George Barr McCutcheon's novel; and Dorothy Gish in "The Ghost in the Garrett," by Wells Hastings, directed by F. Richard Jones.

February 13, Cecil B. DeMille's production, "Forbidden Fruit," by Jeanie Macpherson; and Douglas MacLean in the Thomas H. Ince production, "Chickens," an adaptation by Agnes Christine Johnston of Herschel S. Hall's Saturday Evening Post story, "Yanconna Yillies," and directed by Jack Nelson.

February 20, the Cosmopolitan production, "The Fassionate Pilgrim," directed by Robert G. Vignola from George Dubois Proctor's adaptation of Samuel Merwin's novel; and Charles Maigne's production of "The Kentuckians," adapted from the novel by John Fox, Jr.

February 27, Ethel Clayton in Hugh Ford's production, "The Price of Possession"; and the second Lois Weber production, "What Do Men Want?"

That R. A. Walsh will undoubtedly desert his Eastern studio and come to Los Angeles to make his independent productions which are released through First National is the announcement contained in a wire just received from the New York Biograph studio. If the plan is carried out, the Walsh unit will be attached to the Mayflower production organization at the Brunton studio.

This change is due to the fact that Walsh's next production will require big stage settings, and Eastern studios cannot accommodate the necessities of the new Walsh story. Great inconveniences were experienced on this account by the director during the filming of "Idols," which will soon be released by First National.

Detroit House Features Educational Films

Phil Gleichman, president of the Broadway-Strand theatre, the long run house of Detroit, is specializing lately in short subjects. On his current bill which is now in its second week Educational Exchanges supply the only pictures used in addition to the feature, "Something to Think About." These are "Nonsense," a Mermaid Comedy featuring Jimmie Adams and "The Art of Diving," the single reel special in which Annette Kellerman illustrates the feats that made her one of the most famous women in the world before both the standard motion picture camera and slow motion.

Fame of Stage Version Helping Picture

Everywhere Robertson-Cole branch managers and salesmen who are engaged in booking to thousands of exhibitors the screen version of "So Long Letty," the Al Christie six-reel comedy-drama, are discovering a great interest in the picture by reason of the fame of its stage version. This was produced by Oliver Morosco, and appeared for five years in the leading theatres of the spoken drama.

On the screen it has become a comedy-drama. Not being handicapped by stage dimensions, Mr. Christie has evolved a highly-pretentious comedy-drama that bids fair to even out-do the well-known success of the stage version, declares Robertson-Cole.

"The One Best Pet" Is Next Chester Comic

"The One Best Pet" is the catchy title of the next of the two-reel Chester Comedies to be released through Educational Exchanges. It is said to introduce even more animals than in any of the Chester pictures, including a number of lions. A volume of thrills is promised including scenes of a baby being carried away and landed on a church steeple by a bunch of toy balloons.

Snooky, the Humanzee, is featured and quite a large part falls to little Ida May McKenzie. Hap H. Ward also has a prominent part in the comedy.

Theatres Give Out Returns

Paramount Exploitation Service Give Election Results to Houses

PARAMOUNT exploitation service gave prompt election returns Tuesday night to approximately five hundred motion picture theatres in three large cities. In New York City, Chicago and Detroit exclusive returns were furnished through the exploitation representative of Famous Players-Lasky Corporation by special arrangement, in each instance with a local newspaper. Audiences were kept seated long after the usual closing hour and the theatres continued to do business in many cases until well after midnight.

Abner Robinson, exploitation representative at the New York Exchange concluded arrangements with the New York American whereby returns were furnished to 200 theatres in the city and outlaying districts showing Paramount pictures. The Keith houses figured prominently in the arrangement while theatres in Hoboken, Mt. Vernon, Yonkers, New Rochelle, and Jersey City were included in the service.

Intent upon obtaining every possible benefit of Election Night for Paramount exhibitors in his district Robinson made arrangements to have posters printed in advance advertising the fact that complete and prompt returns would be available at the theatre showing the poster. In addition the New York American, for four days before Election Day published a complete list of theatres to which this service would be rendered.

The idea was founded in large measure on the suggestion of Oscar A. Doob, Chicago exploitation representative, who concluded a similar arrangement with the Chicago American. This paper not only listed the theatres which would receive such service but for a solid week ran front page stories upon the unusual facilities afforded for getting early returns by going to such and such a theatre and waiting for the results free from congestion prevalent around the bulletin board on Election Night.

Critics Praise Realartist

New York Press Applauds Minter Production, "Eyes of the Heart"

"EYES OF THE HEART," Mary Miles Minter's latest feature production for Realart, now having its first New York showing at the Rialto, strikes a responsive chord—to judge from the reviews of the picture among New York newspaper critics.

The Evening Telegram declares that "The Realart picture, which Paul Powell directed, is a sure winner." In its criticism the Telegram says: "When Dana Burnet's story, 'Blindness,' was published in 'The Ladies Home Journal,' nation-wide attention was drawn by this appealing after-the-war story.

"So dramatic were the incidents that their value for motion pictures was realized at once. The story has now been made into an excellent film drama now at the Rialto under the title 'Eyes of the Heart.'

"Miss Mary Miles Minter—is the heroine, and she has never done anything better than her work in this play. Supporting Miss Minter are Edward Burns, Lucien Littlefield, Florence Midgely, John Cook, Fred Turner, William E. Parsons and Loyola O'Connor."

Says the critic on the Sun: "Miss Minter interprets the role of a blind girl, who proves that vision is not only the function of the eye but also of the heart. The acting is excellent, especially on the part of the star, and the charm of the settings is in keeping with the strange love story."

Bruce Scenic a Setting for "Earthbound"

"Solitude," one of the single reel Scenic Beautiful made by Robert C. Bruce on his last trip to the Alaskan and British Columbian coast and released through Educational exchanges, was used last week as a prologue with the showing of "Earthbound" at the Imperial theatre, San Francisco, and several of the motion picture critics of that city commented on the way that it fitted in with the unusual feature and how the atmosphere was maintained through the Imperial's presentation.

"Solitude" is sub-titled "a tale of the Lonesome Land" and pictures the lone wanderings of a man through mountain snowstorms and Nature's great open spaces and his content with the beauties of the world out of doors.

Plane Views of Rome in International

Unusual picture of Rome, Italy, taken from an aeroplane, are shown in International News No. 75, just released by Universal. The camera-bearing aeroplane flew at low altitude over the famous bridge of Tiber, over the Coliseum, the Pantheon and over many other points familiar to the school-boy student of history.

Captain Ariel Varges, the International News cameraman, who was recently admitted to the Pope's presence and who took the first moving pictures ever made of the Holy Father (recently seen in International News releases) took the bird's-eye views of the Italian capital.

Wm. DeMille Busy with Barrie Play

"What Every Woman Knows," Sir James M. Barrie's play, which was starred in on the legitimate stage by Maude Adams, is rapidly shaping up in screen form, as a William DeMille production for Paramount.

It is said that this story is of the type that Mr. DeMille takes the keenest delight in producing. Every director has his favorite theme and his favorite type of play and Mr. DeMille has voiced the sentiment that the production of this picture is a labor of love.

I bought "The Victim" for New England because I consider it the best melodramatic feature I have ever seen and I am advising my friends to buy
C. B. C. Film Sales Corp. 600 Broadway, New York
for their Territories —
Sam Grand. Boston Federated

For the first time since 1917 Ethel Clayton is producing pictures in New York, her present vehicle being an adaptation of the novel, "The Price of Possession," by the English author, Winifred Boggs. The picture is being made at the new Long Island City studio of the Famous Players-Lasky Corporation and is the first Miss Clayton has done since her recent return from Europe.

This production also marks the return of Hugh Ford as a director of the American productions of the Famous Players-Lasky Corporation Mr. Ford having just returned from the London studio of the organization, where he made "The Great Day" and "The Call of Youth." The continuity was written by Eve Unsell of the Famous Players-Lasky staff since her recent return from the London studio. Joseph Boyle, who has been associated with Mr. Ford for several years as his assistant, again serves in this capacity.

Miss Clayton's leading man will be Rockliffe Fellowes. Others in the cast include Reginald Denny, Maude Turner Gordon and Fuller Hellish.

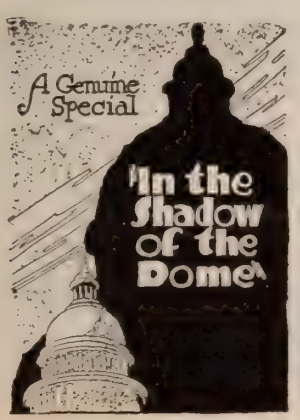
Frank Mayo to Star in Max Brand Story

"Tiger," Max Brand's novel of the New York underworld, has just been put into production at Universal City, with Frank Mayo in the leading role, Universal announces. The feminine lead will be taken by Fritzi Brunette.

Direction of the new story has been placed in the hand of Jacques Jaccard. Among the cast-members are Walter Long, Al Kaufman, Herbert Bethew, Eleanor Hancock, Charles Brinley and Willis Robards.

"Uncharted Sea" Will Have All-Star Cast

Following the announcement that Metro Pictures Corporation had purchased the screen rights to "The Uncharted Sea," by John Fleming Wilson, comes a statement from Bayard Veiller, chief of production at the company's west coast studios in Hollywood, Cal., that this powerful story will be picturized as a special production, with an all-star cast.



All Eyes Turn to Jacksonville

Inducements Offered to Producers by Committee

What might pass as an Egyptian Nile scene but in reality a "location" only ten miles from Jacksonville, Florida

THE eyes of the American producers are at present focused on the city of Jacksonville, Florida, which is now offering unusual inducements to companies who are interested in making this city their producing center. Being only thirty hours out of New York is it's strongest point. It has been claimed that it is cheaper to produce there than in any other place in the country. Every kind of location is right at hand. It lies within a short distance of Miami, Palm Beach, St. Augustine, Daytona, The Everglades, Nassau and Cuba. Already Florida is the winter playground of the United States, Jacksonville has some of the finest beaches in the world, and is itself a beautiful metropolitan city. Mountain locations are within one night's ride.

The city is not only described as being the most logical place for winter operations, but also an ideal location for all-year-round work.

Prominent men in Jacksonville want to make the city the third producing center of the world and will match dollar for dollar with producers who will establish a mammoth studio there, it is stated. They have in mind taking over a former government camp site, consisting of some three thousand acres. About eight hundred acres of this land is covered with several hundred buildings of all descriptions, all said to be suitable for some purpose connected with picture-making. The streets are paved, and this young city is complete with water and electricity. There is enough lumber and material on the ground to construct half a dozen such centers such as Universal City, it is declared. The camp site is located right on the beautiful St. John's River and is splendid for all sorts of water scenes. Many of the buildings are stated to be suitable for conversion into houses and bungalows, thus solving the housing question. A fine club house and a theatre are among the buildings.

Furthermore, the city is ready now to accommodate companies coming South with stage space in studios now operating. There is now located in the city professional talent in every line—directors, cameramen and extras.

The Motion Picture Committee of the Chamber of Commerce, of which W. R. Carter, a retired publisher is chairman, and which includes J. W. Martin, Mayor of Jacksonville; H. B. Hoyt, president of the Jacksonville Gas Company; E. E. Cohen, managing director of Cohen's big department store, and H. J. Klutho, the leading architect of Florida, announces that it will be glad to co-operate with companies coming down.

Jacksonville feels that its success as the third producing center is assured.

Pathe Drive Sweeps Country

First Week's Returns Indicate Smashing of All Records

PATHE reports that the sales-drive inaugurated on November 1st under the title of "Pearson Month" is sweeping the country "like a streak of lightning." A checking up of the reports received during the first week indicates that all past records made by Pathe for collections and new business have been surpassed, states Pathe in the statement just issued from the New York office of the distributing organization. The statement follows in part:

"Wires informing the thirty-two Pathe branch-managers of 'Pearson Month' and the conditions of the competition were sent out of the home office on Saturday, October 30th, so that it was not until the opening of business on Monday that the various managers learned of the contest. Under these circumstances, the fact that they went out and worked so earnestly as to establish new records, is a worthy tribute to Pathe's Director of Exchanges.

"Pathe managers find themselves during 'Pearson Month' in an unexcelled position to make new marks in every division of their business, for they are fortified with a list of subjects that surpassed in merit any found in the history of the great distributing organization.

"Oklahoma City, Albany, Milwaukee, and Denver are the branches called upon to defend the honors they won in March, and provided they do so this month, each member of the teams will receive a handsome remuneration.

"The selling powers of a number of individual pictures received a decided impetus during the past week. 'The Riddle: Woman' now proving itself the greatest seller in Path's annals, profited by several reasons during the work. First was the drive placed behind it by the sales force in the Pearson Month campaign. A second is the fact that the Associated Exhibitors special has been booked by the Strand in New York for the week of November 7th, a fact which reflects strongly on the box-office strength of the production, when all circumstances are considered.

"'Half a Chance', a Jesse D. Hampton special, is another which has felt the driving power of the feature sales department during the last week. 'The Money Changers', a Benjamin B. Hampton feature, Edgar Lewis's 'A Beggar in Purple'; Blanche Sweet's 'Her Unwilling Husband', Robert Brunton's 'The Devil to Pay' and H. B. Warner's 'Dice of Destiny', are current and coming productions that will figure prominently in the records of the winning teams because they are proving tremendous sellers.

"The activities of the Pathe serial department is indicative of the celerity with which the entire Pathe sales force has entered into 'Pearson Month'. 'Ruth of the Rockies', 'The Phantom Foe' and 'Velvet Fingers' are more than making good, and a good slice of each of their quotas was bitten off by the activities of the department during the opening week of the 'Pearson Month' contest. Always moving at top speed, the short subjects sales department has been hitting on all cylinders during the last seven days, and the mark established by this department is the envy of the entire Pathe force. The campaign will gain force as it progresses, and promising as was the first week of the contest, Pathe officials look to the second week being even more productive of sterling results than its predecessor."

Wallace Reid in "Always Audacious," based on the Saturday Evening Post story by Ben Ames Wilson. A Paramount picture.

The executives and employees of the Pioneer Film Corporation took advantage of Hallowe'en by staging a dance and party that will long be remembered as one of the most successful in the history of the Pioneer Film Corporation.

The headquarters of the Pioneer, on the seventh floor of the Leavitt Building, were turned into an impromptu combined ball room and cabaret. Everybody connected with Pioneer from President A. E. Lefcourt down to the newest employee who just joined the "Pioneer Family," assisted the special committee composed of Chairman Michael D. Fields, V. P. Maurer, Miss Zillah Goldstein, Miss Ida Gross, Miss Sybil Reder, Miss Emma Bender and G. M. Davidson in making the arrangements.

Peggy Shanor Is Cast in Pathe Serial

Peggy Shanor, well known for her performances in serial and feature films, has joined the cast of "The Man Who Stole the Moon," which is the temporary title of a fifteen-episode serial in production at the George B. Seitz studio for distribution by Pathe with June Caprice and Mr. Seitz as co-stars. This serial will serve as a vehicle in which June Caprice will make her bow as a serial heroine for Pathe.

Preparing a Press-Book for "The U. P. Trail"

The W. W. Hodkinson organization announces that a press book is now under preparation for "The U. P. Trail," a Beniamin B. Hampton production, shortly to be released by the Hodkinson corporation. "The U. P. Trail" is in every sense of the word a big production, and the press book which will accompany it is in every way worthy of so doing, says W. W. Hodkinson.

Preparing for Busy Season

Lasky Studio to Be Taxed to Full Capacity Soon; Companies at Work

WITHIN a short time the Lasky sudio will be taxed to its full capacity by productions under way for Paramount.

Wallace Reid will be engaged upon a motion picture adapted from "The Daughter of a Magnate" by Frank Spearman, scenarized by Eugene Lewis and directed by Frank Urson. Margaret Loomis is to be leading woman.

Roscoe (Fatty) Arbuckle in "The Dollar-A-Year Man," an original by Walter Woods, directed by James Cruze, will keep the ball rolling. Lila Lee will play opposite the heavyweight Paramount star.

William DeMille has already got a good start on Barrie's play scenarized by Olga Printslau, "What Every Woman Knows," in which Conrad Nagel and Lois Wilson have the leads.

Cecil S. DeMille will begin on a new production for Paramount, the name and nature of which both withheld at the present writing. That it will be a genuine novelty however, is assured.

Thomas Meighan will return to the coast to resume work at Lasky's under Tom Forman's direction, but the title of his picture is not yet stated.

George Melford will begin production of a new original story by Hector Turnbull, scenarized by Mary H. O'Connor. The title is not yet selected.

Two Realart Companies, William D. Taylor's and Mary Miles Minter's will have space at the big plant. Thomas Heffron will direct the latter. Thus it will be seen that the wheels will be buzzing right merrily during the holiday season and turkey will be eaten heartily by all concerned. The new cutting room is nearing completion and this will greatly relieve the overcrowded laboratory, where already a record amount of films is turned out every week.

General Manager Charles Eyton is laying plans for this exceptionally busy period, which, from all accounts, is to be virtually a regular thing from now on.

Vitagraph Improves Studio

New Facilities in Brooklyn Plant Has Made It One of Best in World

THROUGH numerous additions to its laboratories and improvements in its already existing facilities, at its Eastern studios at Brooklyn, the Vitagraph Company of America now has one of the most modern and complete plants in the world. During the past year and a half, anticipating the increased demand for Vitagraph productions which has come, improvements and new equipment have been steadily installed until now the facilities are the greatest in the history of this pioneer in filmdom, and so elastic that there is ample room for further increase as the occasion arises. The capacity for finished prints is now fully ten times as great as it was two years ago.

One of the most important changes made in the Brooklyn laboratories during the past two years was the installation of an entirely new and novel system of developing, fixing, tinting, and drying of film, perfected by Albert E. Smith, president of Vitagraph. The new system entirely does away with the old-fashioned and obsolete racks for developing, and the cumbersome, space-grabbing drums for drying. As produced at the Vitagraph studios the film is handled mechanically—human hands do not touch the print until it is ready to be shipped, declares Vitagraph.

Not alone in the printing and developing departments has Vitagraph increased and perfected its facilities but in all the other branches of the mechanical department as well. New and additional perforating Duplex printing, joining and splicing machines have been put in operation, and an additional battery of Simplex projecting machines installed.

When the newest addition to the Brooklyn studios was built a few years ago ample provision was made for increased floor space as the occasion demanded. Now these additional rooms are coming into use. The fire proofing and fire apparatus is the most modern, and city water is obtainable in addition to that supplied by Vitagraph's own artesian wells. Steel and concrete vaults insure the absolute safety of film, especially the master prints.

Kansas City Run of Fox Special Goes Big

Reports received from Fox Film Corporation's exchanges in Kansas City, Mo., immediately following the week's run of "While New York Sleeps" at the Shubert theatre in that city, indicate a keen interest in this production on the part of Missouri showmen. In many cities and towns of the state, as well as in Kansas across the river, theatre owners have awakened to the fact that in this film Fox has a box-office attraction of the first water.

For one week "While New York Sleeps" played the Shubert theatre in Kansas City on a two-a-day schedule—one matinee and one night performance. With the prices at a dollar top the Shubert drew its crowds, daily and nightly, a block and a half off Main street and against the keenest sort of competition on the chief thoroughfare of the city, declares Fox Film.

17 STORIES IN HEIGHT
160,000 SQ. FEET OF FLOOR SPACE
5 THE WORLD'S LARGEST FILM BUILDING
IS EQUIPPED WITH 31 SIMPLEXES
MAKING IT 100% SIMPLEX

DEAD MEN TELL NO TALES

Special Service on

Otis Skinner in "Kismet"

"KISMET" is an adaptation of Edward Knoblock's stage play of the same name which created a sensation when it was produced in London and New York several seasons ago. This is one of many dramas which this well known playwright has written.

His "Kismet" was the first of the Oriental spectacles to appear upon the New York stage, and its value can be appreciated by the fact that similar offerings which followed fall short in comparison.

The story of "Kismet" is a day's adventure in the life of Hajj, the Beggar, in Bagdad of a thousand and one years ago—a story which is as exotic, colorful, bizarre, picturesque and unique as its setting.

In addition to Otis Skinner, who makes his screen debut in the role he created upon the New York stage, the cast including Rosemary Theby as "Kut-Ul-Kulub," Elinor Fair as "Marsinah," the daughter of "Hajj," Nicholas Dunaew as "Nasir," Herschel Mayall as "Jawan," Leon Bary as "Caliph Abdullah," and Hamilton Revelle as "Mansur," the Grand Vizier. The latter is also playing his identical role that he assumed in the stage production. These players are all well known to the steady picturegoer. Some have been starred; all have been, some time or other, identified with leading roles.

The cast is supplemented by a large body of supernumeraries and the collective group has been selected for an adaptability for the parts portrayed not only in creating types but also in living them. The production itself is on a truly lavish scale—a production marked for its painstaking detail, rich atmosphere, perfect costuming, and splendid appointments. It is not a misstatement in declaring it to be Bagdad to the life as the imagination pictures it. The appeal to all classes of patrons is a certainty.

Advance Advertising Suggestions

The best exploitation angle of this picture is the name of the star. Everyone who has followed the theatre certainly knows that Otis Skinner is considered one of the REAL artists of the stage. Doubtless the majority of picturegoers have seen him some time or other. The point to bring out is the fact that he makes his screen debut in his greatest stage vehicle. The progressive exhibitor can concentrate upon the idea that the public is ever in search of new faces. Then the fame of the author should be considered. After planting these personages in the public mind, the next best angle would be to bring out the play itself and the lavishness of the production. The director's name should not be neglected for the benefit of the "dyed-in-the-wool" fan.

In announcing that Otis Skinner is coming in "Kismet" make it emphatic that he is America's foremost romantic actor. Emphasize also that this is the greatest play in which the star ever appeared. A good idea would be to stimulate interest by featuring the production in newspaper teasers or posters, simply telling that Otis Skinner is coming in "Kismet." Don't give the date. This is following the big circus methods. In adopting this idea, the anouncements must be made far in advance. Thus the way is paved to develop the "follow-up" campaign. About a week later you can announce the date of the showing, though in the meantime the public should be constantly fed with the merits of the production and intimate stories of Skinner. The costumes are so lavish in the offering that in the "paper" issued, the colors are brought out in striking fashion. Here is a great opportunity for the employment of an artist. And a good sketcher should be able to do wonders with a "head and shoulders" sketch of Skinner for the frames on the exterior of the house. He can gather his inspiration from one of the stills.

THESE Special Service Sections are written with the purpose of suggesting to exhibitors how to get the most out of pictures that they have booked. They are prepared after studying the picture and the best way of exploiting them. Won't you let us know any use that you made of suggestions printed here and the original ideas that you have used in putting over this picture?

THE fact that this picture is an adaptation of one of the greatest plays of all times, with Otis Skinner, who is perhaps better known than the majority of stage stars who come to the screen in their initial production, in his original role, makes "Kismet" an attraction where the ordinary methods of judging box office values are to be disregarded. Two things should be paramount in billing this picture the reputation of the play and the fame of the star. Even the smallest town has heard of Otis Skinner and "Kismet" and each resident will want to see the production.

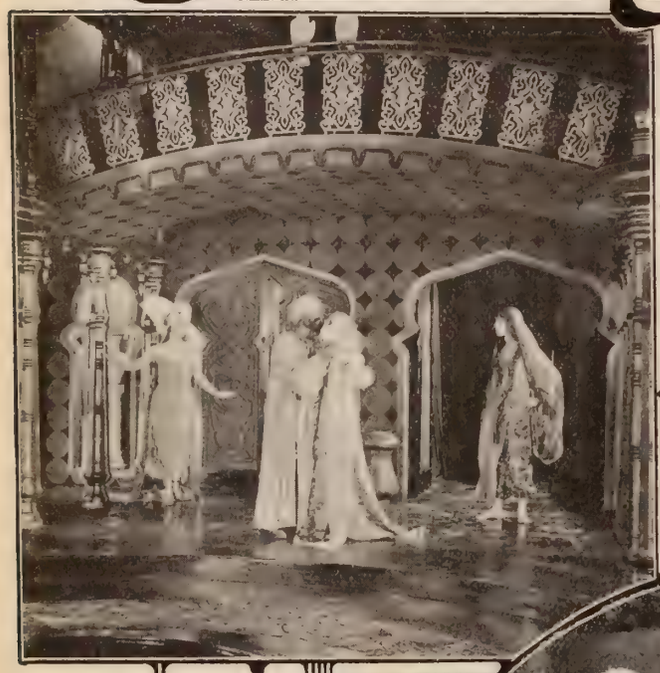
IN billing "Kismet" the wise exhibitor will bend a great deal of effort toward attracting the people who do not as a rule attend picture performances with any degree of regularity. To do this some out of the ordinary methods must be resorted to. The thing to impress on the people we have referred to is that this is the kind of a picture they will enjoy, that it is produced with the expectation of pleasing those who find fault with motion picture standards in story and plot, as they usually run. Get the preachers, doctors, lawyers, bankers, etc., interested. Make your advertising to them distinctive and dignified and above all don't "bally hoo" this picture.

Three scenes from "Kismet," in which Otis Skinner enacts his immortal role of "Hajj, the Beggar"

Otis Skinner

in

KISMET



CATCH LINES
for
"KISMET"
Starring
OTIS SKINNER

In his ragged saintliness, he unbeknowing blessed his enemy, the Sheik who stole his wife and stabbed his son.

There were One Thousand and One stories in "The Arabian Nights." "Kismet," the Thousand and Second story, by its whimsical brilliance, outdoes all the others.

How can one love a liar, a thief, a rogue and a murderer? Yet, Hajj, the beggar, is all of these things and you will love him in "Kismet."

To the Mansur of Bagdad, the execution of a dozen suspected thieves was but a little diversion.

A tale of human passions as they existed hundreds of years ago.

Blindness, a palsied arm or any affliction was an asset to the beggars pursuing their "honorable profession" in Bagdad.

In Bagdad, one could be honest and still collect a "rake-off."

There was no tailor's trust in Bagdad and no high cost of living and Hajj, the beggar, got rich on nothing.

The harem ladies liked pretty clothes, but you'd never think it to look at the size of their wardrobe.

Poor Hajj, the beggar, had to be arraigned before the man whose administration had been a reign of blood.

The Koran decided that the thieving hand of Hajj be cut off and the giant slave's sword was upraised when—

Spurned by her lord, the once-favored wife of wives declared the stranger a man among men but when she found he was a beggar—

The beauties of his kingdom sought to win the Caliph but his eyes saw only the daughter of the beggar.

When Hajj was thrown into prison for his attempt to kill the Caliph the ruler unconsciously did Hajj a favor.

Father and son, each searching for the other, met face to face and yet they did not know. Otis Skinner, America's most distinguished actor, in the internationally famous play that stands at the pinnacle of stage successes of the last decade.

Strange how quickly a blind beggar sees—when a gold piece is slipped into his hand.

Giving some idea of the splendor and the attention to detail of "Kismet," in which Otis Skinner plays his world-famous role of the beggar

Announce That Star Makes Screen Debut In This

As far as the plot is concerned there is no real necessity of going into detail. It presents a very complicated story anyway. And the announcement that it is a tale of Bagdad, the wonder city of a thousand and one years ago, is sufficient to excite curiosity. The very title is significant with mystery and color and atmosphere. You can arouse enough interest by simply telling that it is like a page from the Arabian Nights. While you are making your plans in this direction, your local editors are co-operating with you in exploiting the name and fame of Skinner, and the inside facts of the play. They are running cuts of him and of the play itself. They are constantly publicizing the worth of this picture. Stories of the leading character should be fed the public and quotations of his philosophy.

An excellent angle on the opening day would be to link up with the Shriners if such a lodge is located in your city. Have them come in a body to the theatre. In their uniforms if possible. Or present the picture in the Masonic Temple or the headquarters of the Shriners as a private showing only. Another good suggestion would be to put on a sort of miniature circus parade. If it is possible try to get hold of some camels and elephants, ridden by men disguised as Arabs. A parade would surely gain the publicity and might reach those patrons who don't pay much attention to a newspaper campaign. The figure on the camel could be made up to resemble "Hajj", the Beggar. Of course you can employ men who would be eager to disguise themselves as Arabs. And these circulating in and out of your lobby and in front of the house would give the picture a deal of local color. This is copying the Coney Island methods and may seem cheap in putting such an artistic picture across—a picture which should be well patronized on the strength of Skinner's name.

However, "Kismet" has great "bally-hoo" possibilities and those exhibitors who follow that style of campaign should find the stunts valuable. Why "Hajj", the Beggar, can live again right on your streets, three or four days preceding the showing or during the presentation. He can walk around in his rags and tatters, although advised not to beg alms as he does in the picture. In the display advertising you have the colorful stills and "paper" for your lobby. Give most of your attention to the star, the author, and title, mentioning the fact that it is a superb picture made from an equally superb play.

Cast of "Kismet"

Hajj, the Beggar.....Otis Skinner
Kut-Ul-Kulub.....Rosemary Theby
Marsinah.....Elinor Fair
Nargis.....Mme. Comont
Nasir.....Nicholas Duneaw
Jawan.....Herschel Mayall
Zayd.....Fred Lancaster
Caliph Abdullah.....Leon Bary
Jester.....Sidney Smith
Mansur.....Hamilton Revelle
Gaoler.....Thomas Kennedy
Amru.....Sam Kaufman
Abu Bakr.....Emmett C. King
Gulnar.....Fanny Ferrari
Maid to Gulnar.....Emily Seville
Muezzin.....Harry Lorraine
Afife.....Paul Weigel
Kasim.....Robert Evans
Miskah.....Cornelia Skinner
Chamberlain.....James Adams

A Robertson-Cole production. Original play written by Edward Knoblock. Directed by Gasnier.

Prologue Suggestions

Those exhibitors who wish to stage a prologue (progressive and artistic exhibitors are ever staging prologues in worth-while pictures) should take a scene from the play—any outstanding scene would do, though it would be our plan to present a reproduction of the original flash. You can employ "Hajj," the Beggar, again, seated on the steps of the Mosque begging alms. Incense can be used curling up from fires on the stage. You can people the scene with figures from the play—people who are constantly on the move, praying, chanting, selling merchandise, etc. The costumes should be easy to obtain. You can use shadow effects which would climinate the trouble of building massive sets. This would introduce the proper illusion. Put plenty of color and atmosphere into the set.

Your musical setting should be exploited for its atamosphere, too. A soprano singing Rimsky-Korsakoff's "Hindoo Love Song" should precede the feature. This is the song that Alma Gluck features in her repertoire. Or if you prefer the artist singing "Less Than the Dust" you can employ Miss Gluck's voice off-stage on the talking machine to bring color to the presentation. The producers have arranged a musical setting by James C. Bradford which is ideal. It is composed of Oriental strains and excerpts from scores which are distinctly Eastern in flavor. Such a picture is made more enjoyable through giving it the correct interpretation.

If you employ only an organist or pianist and the Bradford arrangement is not obtainable, advise him to stress the Oriental flavor. Strains from Russian music, such as Tchaikowsky's "Andante Cantabile for String Quartet", Glinka's "March of the Sirdar Tribe", Rimsky-Korsakoff's "Scherezade" or the famous "Egyptian Ballet" would give it an ideal setting. Your ushers must be garbed in strictly Oriental style. If you employ girls, you can have them bedeck themselves in really startling colors—with the veils hiding their faces as per custom.

The main thing to achieve harmony. Here you have a rich and spectacular production with an Oriental setting. By staging a prologue identical with a certain scene in the picture, and embellishing it with the proper atmosphere which is generated through the music and the ushers who are costumed in an appropriate manner, your house is placed in a sympathetic state of mind.

Newspaper Catch Lines

Otis Skinner, America's foremost romantic actor, will appear at the . . . next . . . in "Kismet," a screen reproduction of the famous play in which he scored the greatest success of his career.

Bagdad, the beautiful Bagdad, the city of the Orient that flourished a thousand and one years ago—will be presented to patrons of the . . . theatre next . . . . It forms a setting for "Kismet," the Otis Skinner picture.

"Hajj", the Beggar, lived a thousand and one years ago in the beautiful city of Bagdad. He begged alms from dawn to sunset. Into his life was woven a rich pattern of adventure. A day arrived when "Hajj" climbed to the heights but when the sun sank behind the towers of the city, fate led him down to his beggarly kingdom.

Edward Knoblock's celebrated play, "Kismet", transferred to the screen with all its adventure, dramatic sweep, vivid actiion, color and atmosphere.

Can a beggar rise above his rags and tatters? And still be a beggar at heart? That is the story of "Kismet"—the story of "Hajj", the Beggar, who lived in Bagdad a thousand years ago.

"Alms, alms, for the love of Allah", was the cry of "Hajj", the Beggar, from dawn to sunset. Some gave begrudgingly; others gave generously. And "Hajj", the Beggar, prospered. He found audience with the high and mighty and so well could he play his part that many mistook him for the Caliph. He was drawn into a net of intrigue and adventure and the only way he could extricate himself was in becoming a Beggar again. That is the story of "Kismet."

DEAD MEN TELL NO TALES

E. W. Hornung's Masterpiece

"DEAD MEN TELL NO TALES"—the murderous motto of the cold-blooded Senor Santos. The big gold strike in Australia was on. He lusted for a share of the yellow treasure being shipped from the mines. With that lust was born his devilish creed. He tempted and won the captain of the treasure ship. Gunpowder was secretly put aboard with the gold. And when the little ship and its cargo of gold and human beings sailed away, the dastardly design to blow it up at sea was full blown. Lifeboats were scuttled. None but the black-hearted rascals would escape.

Squire Rattray, well meaning but weak, is drawn into the murderous scheme by his love for Eva, the fair daughter of the villain Santos. With his private yacht he is to pick up the villains and their loot. Among the unsuspecting passengers is Cole, a young barrister. He and the lovely Eva are strangely attracted to each other. Then comes the fatal night—the removal of the gold by Santos and his gang. They steal away from the doomed ship and then comes the blast of the touched off gunpowder. The staunch little schooner is rent into a thousand pieces and with its human cargo of men, women and children scattered over the lonely waste. Cole alone escapes and later is picked up by a passing vessel. On reaching home the scoundrels seek to kill him. But they do not reckon with Eva, or the really good Rattray who passionately loves the girl.

"Dead Men Tell No Tales" will live forever in the minds of those who see it. As a vivid dramatic and flaming novel, it has moved millions in the past to shuddering gasps, tears and laughter. The power of its pages has been doubled—yes, trebled by the superb and glamorous production Vitagraph has given it for the screen.

A VITAGRAPH SUPER-FEATURE

"DEAD MEN TELL NO TALES"
A TOM TERRISS PRODUCTION
FROM THE FAMOUS STORY BY E.W. HORNUNG AUTHOR OF "RAFFLES" ETC.
VITAGRAPH
ALBERT E. SMITH PRESIDENT

DEAD MEN TELL NO TALES

A TOM TERRISS PRODUCTION

FROM THE FAMOUS STORY BY E.W. HORNUNG AUTHOR OF "RAFFLES" ETC.

VITAGRAPH

ALBERT E. SMITH PRESIDENT

GEORGE V. SEYFFERTITZ

PERCY MARMONT

CATHERINE CALVERT

HOLMES E. HERBERT

ROSEMARY THEBY

AS

KUT-AL-KULUB IN

"KISMET"

ELINOR FAIR
appearing as
"Marsinah"

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

JEROME STORM, after many years of experience, is enjoying a new wrinkle in the "directorial game." It should be enough that he directed one star (Charles Ray) in fourteen consecutive pictures, during which the director met with varied experiences. But this is not a matter of temperament upon the part of either the star or the director. On the contrary, quite the reverse.

One reads, often, stories about temperamental stars who hold up a director's work by arriving two hours later than the time set for "shooting"? But did you ever hear of a star who arrived ahead of time? Mr. Storm is undergoing such an experience. Sometimes he has to forego breakfast in order to uphold the tradition that the director always arrives before the star. Even then, he admits, he doesn't always make it. According to latest bulletin, obtained from the director, himself, the contest is about a tie, with Miss Gish possibly in the lead. But Mr. Storm has hopes, since he has finished rehearsals and will commence shooting in the Biograph studio, where he will have an alibi if he is a few moments late, as it seems Miss Gish's hotel is several blocks nearer the studio than Mr. Storm's.

According to information received from Denison Clift, by his friends in Hollywood, who passed the good word along, Mr. Clift, former scenario editor and director for William Fox (West Coast studio) has accepted a proposition made him by Ideal Films, of London, to produce a screen adaptation of the Guy DeMaupassant famous story, "The Diamond Necklace." Several months ago Mr. Clift was granted a leave of absence from the studio. He immediately left for a tour of Europe, believing that he could best spend the time traveling there as he accumulated material for picture stories, and at the same time learn of film conditions on the Continent first hand which would be of particular value to him. Mr. Clift traveled to many parts of Europe and it was while on his return to America that he stopped in London and was offered a very gratifying contract, which he accepted. While en route to Europe Mr. Clift accepted the offer of the English company to write a screen version of the story. He started on this while en route from London to Paris by aeroplane, so his correspondent states, and the men interested in making the firm were so pleased with the script Mr. Clift produced that they made him the offer to assume charge of the production upon his return.

It is Mr. Clift's intention to return to the Fox organization as soon as "The Diamond Necklace" production is completed.

"Lavender and Old Lace," in the opinion of the director, Lloyd Ingraham, is the best picture of his career. The author's characters and story are faithfully reproduced, and in the words of Mr. Ingraham, "if hard work and enthusiasm on the part of us all counts for anything, this picture should be a record breaker. Mr. Ingraham has a list of previous successes to his credit.

Joseph DeGrasse, and friend wife, Ida May Park, both directors of motion pictures, are spending their first vacation in many moons, in New York. Mr. DeGrasse is Charles Ray's present director.

"Many a good picture on the screen is spoiled," said Arthur Berthelet, director of the new Bessie Love features "by the speed with which it is run in the theatre. The man in the production booth holds in his hands the destiny of many a film.

"It is only trite to say that 'Macbeth' played on the stage at a galloping speed would not be a tragedy but a farce. Equally true is it that the tempo with which a serious feature picture is run determines whether its situations and people are seriously taken or made ridiculous.

"I make the comparison reluctantly but have you ever been in a church where the minister read the Scriptures or litany with a speed that took all the reverence out of them and turned solemn precepts into mere lip service? How can truths thus galloped over sink into the spirit and do their work?

"The tendency of the times is to so cram theatre programs with music tableaus and varied films that the feature must be raced to keep to the schedule. The result is disastrous for actors and director.

"If the situations or characters of a play seem to jump around from one spot to another as is too often the case they can't be taken any more seriously than they seem to take themselves. Many a situation that would have a fine dramatic effect played slowly is ruined by a fast tempo both for the reason given and the additional one that the audience can't grasp the deep significances if it is carried along swiftly from one scene to another.

Henry King the director has handled hundreds of actors with notable success but he had his hardest experience in managing a giant sword fish off the California coast recently. It weighed 118 pounds took one hour and a half to land and wore the flesh of two of King's fingers nearly to the bone.

Governor Thomas Riggs Jr. of Alaska has written to Edward Sloman director of the Jack London story "Burning Daylight," calling attention to a little slip in the production. After praising it highly as a whole, the Governor says, "but the wearing of shoes in the Alaskan cold is impossible. Being an old dog-musher myself I think I can speak authoritatively." Mr. Sloman thanked the executive for the tip.

Catherine Calvert, who returns to the screen in the leading role in Vitagraph's special production, "The Heart of Maryland"

ABOUT PLAYERS

BETTY BLYTHE was selected as star for "The Truant Husband," after consultation with a number of distributors and showmen, according to a statement from Rockett Brothers, who had a number of stars and leading women under consideration for their initial all-star production. The peculiar fitness of Miss Blythe for the rather difficult role assigned her, is illustrated by comments which have appeared in print:

"Miss Blythe in portraying the old and forgotten sweetheart does not resort to 'vampirical' tactics to make the impression the author intended to make. She is just human—and that's saying a lot for a screen star."

Another critic says:

"Betty Blythe deserves worlds of credit for her portrayal, especially since she seems unafraid to 'smear' her beauty with the effects of a hot railroad trip."

Miss Blythe's most recent appearance was the heroine of a First National release "Nomads of the North" in which she was most delightful. She is now engaged in enacting a most important role in a William Fox spectacle, which will probably be called "Queen of Sheba."

Gordon H. Standing, one of the famous theatrical family, some of whom are "Standings" and others known by varied sir-names, will be seen in an important role when "The Foreigner" makes its initial appearance. Mr. Standing is also one of the well balanced cast of "Man and Woman," first release of Sherman Productions Corporation.

Robert Schable, well known stage director for Ethel Barrymore, John Drew, and others, and an actor of pronounced ability, has been engaged to play the "heavy" lead in George D. Baker's first independent production, "Temple Dust." Mr. Schable's most recent Broadway appearance was in the George Fitzmaurice production "On With The Dance", his individual work winning the approval of critics who had heretofore known this versatile artist chiefly as a director, and for his work in "The Firing Line," with Irene Castle, "The Stolen Kiss" with Constance Binney and others. His latest picture is "The Romantic Adventuress", with Dorothy Dalton, shortly to be released.

Irving M. Lesser, producing "Peck's Bad Boy," announces he has secured the services of Henry Bergman, who has been associated with Charles Chaplin in pictures for the past four years. Mr. Bergman will not don the make-up this time. He will assist Nate Watt, who is directing the story. Mr. Bergman's efforts will be concentrated on Jackie Coogan, who is featured in the "Peck" film. During the time spent by Chaplin in making "The Kid," in which Jackie portrayed the title role, Mr. Bergman made a careful study of the little chap's histrionic ability, and there is probably no person who understands him as well as Mr. Bergman, who with Nate Watt will co-operate in the endeavor to bring out every talent the six-year-old has—which is said to be quite some.

Nelson McDowell as Lige Conklin, the horse-trader in "Down Home"

Walter Morosco, son of Oliver Morosco, the stage producer, has left the parental fold to cast his lot with the films. He will be in W. Christie Cabanne's next picture.

Although "Opportunity" is far from the end of its run at the Forty-eighth Street Theatre, James Crane, who is playing the leading role, is planning an early return to the screen. Mr. Crane may combine photoplay and stage work during the coming winter.

Heretofore Vincent Coleman has played the polite society leading man type in pictures. In his present photoplay, Vitagraph's "The Dress of Destiny," in which he is playing opposite Alice Calhoun, Coleman is showing his athletic prowess by performing several unusual stunts. In one case he leaps from a Ford to the top of a Rolls-Royce limousine. Some leap, say we, Vincent.

Irene Boyle did her bit in aiding Senator Harding's election. While returning from Augusta, Me., where she played the lead in "The Rider of the King Log," Miss Boyle met a Republican campaign party, and aided them by means of personal appearances in several Massachusetts towns.

Merle Johnson, who has spent six weeks getting together his company for his first personally supervised production, "Footsteps," is negotiating for the services of Red La Rocque to play the leading role.

Lark Bronlee will make her screen debut in "Beyond the Great Wall" when the Chinese drama, in six reels is presented in December, and in which Miss Bronlee will be seen in the leading feminine role. During the New York run of "East is West," Miss Bronlee played a small part and understudied the star, Fay Bainter. And previous to that she received her fundamental training in a Pittsburgh stock company. It is predicted we will hear considerable more about the little lady, who is as unusual in natural appeal, as is her pretty name.

Nothing to it, declared pretty Mildred Davis, leading lady of the Harold Lloyd comedies. Referring to a widespread rumor that she was engaged to one of the officers of the United States navy on the fleet which has been stationed at Los Angeles Harbor. Miss Davis has been quite a lioness among the navy men and has received many social attentions, but merely comments that she loves them all.

When James Morrison went west this summer he was engaged to play the role of a twenty-two-year-old in "Sowing the Wind." Then came "When We Were Twenty-One." Now he is playing a sixteen-year-old lad in "Black Beauty" for Vitagraph. "They'll have me in long dresses next," says Jimmy.

The outstanding features of James Whitcomb Riley's "The Old Swimmin' Hole," just finished by Charles Ray, will be the exterior locations says Director Joseph De Grasse. To obtain the old swimmin' hole Mr. Ray's producers had to sign a year's lease on a stretch of creek situated on one of the oldest Spanish grants in Southern California.

Antonio Moreno, who is returning to the field of feature stars after two years on the serial circuit, has purchased an estate in southern Spain. Denials of marriage, however, were issued at once thus frustrating any panic. Mr. Moreno already has commenced work on his first Vitagraph special, which is from a magazine story, "The Three Sevens," by Perley Poore Sheehan. He plans to make one feature in Spain next year.

The Celebrated Players Film Corporation, Chicago, has just purchased the Illinois and Indiana rights to another big serial, "The Lurking Peril," starring Anne Luther and George Larkin. It is in fifteen parts and is said to contain many thrilling and sensational stunts. The release date in Illinois and Indiana will be December 1st.

"The Jungle Princess," the five-reel feature adapted from Warner Brothers' serial, "The Lost City," will be distributed in the Chicago territory by the Celebrated beginning November 21st, and on December 1st, will come the release of "The Fall of the Saint" the first of the twelve Gaumont features recently contracted for by President Friedman of Celebrated.

Mr. Friedman is increasing his sales force which will handle these releases and an extensive advertising and exploitation campaign is being mapped out to put them over in a way to commensurate with their importance.

A few weeks since, Jessie Arnold finished her work in "Blackbirds," the first Famous-Players starring vehicle for Justine Johnstone. Previous to that, she had played in a Paramount-Artcraft release in the Dorothy Dalton company. A few weeks hence, Miss Arnold will again be seen with Miss Dalton, having been signed for that star's next screen production which has not yet been given a working title.

Natalie Talmadge, who has been spending a four-months' vacation abroad, has joined her sisters, Norma and Constance, and will play a part in Constance's new picture, "The Man From Toronto." Natalie was recently seen with Norma in "Yes or No?" and with Constance in "The Love Expert."

Jason Robards, who plays the juvenile lead, John Marvin, in "Lightnin" after an absence of six years, returns to the screen in "The Painted Lily," a Mae Murray picture, Paramount.

Who, but Constance Talmadge could so ably suggest the title of the new picture "A Butterfly in Harness," recently purchased for her, and which is a comedy drama by the always popular Fred and Fanny Hatton? And, to add to the happy arrangement, Chet Withey will direct, following the completion of "The Man From Toronto," which he will also make, with Miss Talmadge as the star.

Edith Stockton is leaving no stone unturned to fit her for a predicted career as an actress. She is studying diction under the tutelage of Theodore Irving, who has taught enunciation to a host of stage notables, including Alice Brady and John Drew, and is now playing with Miss Brady in "Voice of Blood." She believes that improved diction will lend her greater ease and assurance in her picture work, according to her own explanation, but with the current movement of so many screen personages to the speaking stage, one might suspect Edith of having plans which might rob the screen of a promising young leading woman.

Director Vignola on Exploitation

The question of exploitation which has come to mean so much to the exhibitor has so thoroughly proven its value and necessity that it has become a most important factor in the making of motion pictures. Today the keen producer and director, alive to his responsibilities and possibilities, gives as much consideration to the exploitation values of the production he is about to make as he does to the cast or the sets, according to Robert G. Vignola, producer and director of Vignola Special Productions for Cosmopolitan-Paramount.

There was a time when the director had no interest in his productions beyond the actual making," said Mr. Vignola. "Before he began a production he made as sure as he could that the elements of drama, comedy, love, intrigue, conflict, mystery, suspense, etc., were properly proportioned, that the cast was as well balanced as could be had, and that the sets were ably and beautifully made. When he finished a production he turned it over the sale department and let it go at that. He had little or no interest in the sales problems as they affected the exhibitor and the public.

"But today a different situation faces the director. No matter how fine a production he makes the problem of selling it to the public is as troublesome as if he had made a poor picture. In other words the public must be sold on a picture before it is a success. In the past this phase was left entirely to the sales and publicity and advertising departments and the exhibitor Today the director takes a hand. He can make a picture an 'easy seller' or he cannot. If he knows the science of exploitation—and it is a science—he can inject such elements of appeal into the picture, aside from the well known heart interest stuff, etc., that the exhibitor has no trouble interesting his patrons.

"As far as I am personally concerned I consider exploitation values just as important, and I pay just as much attention to that element as I do to any other in my productions.

Colleen Moore playing "Gwen" in "The Sky Pilot," a Catherine Curtis production directed by King Vidor

Colleen Moore in "Sky Pilot"

Colleen Moore, who plays the part of "Gwen," the vivacious daughter of "the Old-Timer" in the Cathrine Curtis production of "The Sky Pilot," although born in Port Huron, Michigan, is a graduate from the Convent of the Holy Name, in Tampa, Florida, whence she emerged to begin her career on the screen. She was originally intended for a musician and she won, at the age of fifteen, a diploma from the Detroit Conservatory of Music. Her first engagement for the screen was with David Wark Griffith, who engaged her to play the ingenue lead in "The Bad Boy," which featured the late Bobby Harron. She also played with Harron in "The Old Fashioned Young Man" and with Wilfred Lucas in "Hands up." Leaving Griffith, she was engaged in turn by Triangle, Fine Art, Ince, Selig, Paramount and Universal. Her first real hit was made in the screen version of James Whitcomb Riley's "Little Orphant Annie" and "A Hoosier Romance." She was leading woman for Charles Ray in "The Busher"; for Tom Mix in "The Wilderness Trail"; for Charles Ray, again, in "The Egg-Crate Wallop" and for Monroe Salisbury in "The Man in the Moonlight." She was featured in two Christie specials, "Her Bridal Nightmare" and "A Roman Scandal"; she was Sessue Hayakawa's leading woman in "The Devil's Claim" and was "Chic" Sale's chief support in "The Smart Aleck." Miss Moore was engaged by Marshall Neilan for the chief feminine role in "Dinty," where her success was such that Neilan signed her to a long time contract. Miss Cathrine Curtis selected her as the ideal personality for the character of "Gwen" in Miss Curtis' big production of "The Sky Pilot," founded on the popular novel by Ralph Connor, now nearing completion in Canada under the direction of King Vidor, and was

Response of a Director for Directors

MOTION PICTURE NEWS, in October 30th issue, carried an editorial entitled, "It's the Big Ben Hour," which seems to have created a "stir." The following excerpts from a letter addressed to Mr. William A. Johnston will illustrate:

"The term 'motion picture director' is an entitlement which is too often flung around and indiscriminately made to bedeck some shoulders which are most unworthy.

"Your article speaks of two directors (?) in conversation, one speaking of a third as being a 'piker because he never spent over a hundred thousand dollars upon a picture!!'

"Believing that you endeavor to live up to the slogan, 'fairness and justice to all,' it is my desire to call your attention to a body of men known as the Motion Picture Directors' Association. And as a director and member of said Association, I wish to cite a pertinent instance:

"I was in a motion picture studio, as a director, where, one day, there came an ambitious mechanic electrician. In time his aggressiveness brought him the opportunity to try out on a camera, which resulted in his becoming an ordinary camera man of mediocre ability. After drifting around from one company to another, he finally persuaded a said to be producer to let him direct a picture, which, of course, proved to be without merit.

"Another instance: A producer (?) lacking foresight and hoping to save on salary by not employing a competent man, was known to give a property boy the opportunity to direct a picture, under his, the producer's, 'personal supervision.' The result was what might be expected—no picture and a total loss of investment.

"A third instance: An assistant in a well known Philadelphia motion picture studio came over to New York looking for an engagement as a director. When asked to show a picture he had directed, which of course he did not have, he had a fake title made with his name, as director, upon it. This he cut into one of that firm's productions, exhibited it as his own, secured an engagement, but naturally 'flunked.' However, he still claims to be a director and when he can land a 'sucker' wastes the money.

"A more recent occurrence points to a young man, formerly employed in the scenario department of a motion picture company in the Flatbush section of Brooklyn. His name is being used in propaganda by a new film concern as the director, to sell stock. This young man has never directed a picture.

"These examples are brought to your attention to illustrate instances of injustice done to the man of knowledge, experience and ability by being classed with the counterfeit. And these are but a few of the many instances which might be offered.

"In answer to the question you put regarding the director's knowledge of his art: The very academic nature of the Motion Picture Directors' Association is such that every member becomes schooled in efficiency, through discussions, articles presented and read by its most talented members, relating to costs of production, waste of film, stories, etc. Thus, a fundamental knowledge is widened by the experiences of others. A long list of distinguished writers, producers and studio engineers of the industry have, by invitation, lectured and spoken before this body, which goes to show that a member of this Association is enabled to equip himself so as to make the highest grade of production, and in this, no outsider may share.

"Investigation will prove that practically all of the extravagances and losses referred to have been caused by men who were incapable in every way and were employees of employers who were as ignorant as themselves."

Ten Year Old Comedy Reminiscence

THERE was a time, and not many years ago, when the name "Florence Lawrence", meant motion pictures, serials, hazardous stunts and girlish impersonations.

Recently that same Florence Lawrence, after an extended absence from the screen, shook hands with Mack Sennett, after a lapse of ten years. Ben Turpin joined the party, Charlie Murray gravitated forth, and soon motion picture history was being turned into the reminiscences of a quartet on the Sennett lot.

Frank Powell, now a Sennett director, joined the party which made it a Royal Quintet, for he, too, was in the Biograph organization when Mack Sennett, Mary Pickford, D. W. Griffith, Florence Lawrence, Henry B. Walthall and several others, now celebrated, were in their first days with the infant art.

Turpin reminded them that he was not a Biograph man, but a rival at the "Imp", where subsequently Miss Lawrence worked, prior to the formation of the Victor Company, of which Miss Lawrence was star.

Mr. Sennett blushed with embarrassment, when Miss Lawrence reminded him of the times when, between the shooting of scenes, he and Arthur Johnston blended their voices in song at the old Irving place on Fourteenth Street, near Fifth Avenue, New York.

"He had one of the most beautiful voices I have ever heard," said Miss Lawrence. "A great, deep, booming baritone with lots of the Celtic quality of tenderness for which John McCormack is noted. I always thought Mr. Sennett should have gone into grand opera."

"That will do," interrupted Mr. Sennett, who did not need to call attention to his thirty-five acres of studio property in order to refute the argument that would have directed him to opera.

"The picture art is even younger than the musical and much more generous in its rewards," reflected Miss Lawrence, who went on to tell about her accident four years ago, the culmination of several mishaps, which nearly wrecked her health and which, till now, have kept her away from pictures.

"In those days" volunteered Mr. Sennett, "the 'double' was not yet created. Stars had not assumed the personal importance they now enjoy, and if the role called for risks, we ran 'em. We took our own chances and nobody took more of them than this plucky little lady."

Miss Lawrence visited the Sennett studios en route to San Francisco. She came to Los Angeles, playing an important role in the Marcus show, leaving it in Los Angeles to return to San Francisco, where her mother and brother reside, and where she stated, she expects to engage in business related to theatrical and motion picture enterprises.

All of which brought the confession from Charlie Murray, that before pictures claimed him, and while yet the partner of Ollie Mack, his ambition was to own and operate a circus. Pictures, it is certain, are what stopped his mad career mapped out in three rings. However, since his natural ability to extract the most comedy possible from any humorous situation attracted the attention of Mr. Sennett, the certain income and living possibilities offered, turned the Indiana comedian from the sawdust trail, for which he still yearns when reminiscing upon his farce comedy days.

Ring me on the telephone and ask me about Marshall Neilan's DINTY
Moe Mark

Chas. E. Whittaker Illustrates "Seeking After the Obvious"

"IT'S strange," said Uncle Doolittle, "but I can't find my glasses, although I've been searching for quite a long time."

"Why Uncle!" said True Bill, "they're on your nose." And so they were.

"Every so often—too often for most people's patience," states Charles E. Whittaker, "there comes up the invariable headline in a deluded trade press, to something like this effect: Screens greatest need is good stories—Xerxes Y. Zooby, of Magnifico Films, will encourage men and women to write directly for the screen."

There was something on this order in a Sunday paper and on an adjoining column, a notice stating that the story of the picture shown at a certain Broadway house wasn't "suitable for the screen."

That story, according to Mr. Whittaker, was one written by a choice master of language and metaphysics—the son of a woman novelist whose works were popular for forty years. It starred not the least capable of an important theatrical family; the director was adequate; the supporting cast was unexceptionable. And the picture "flopped" in the eye of a kindly critic, because "the story wasn't suitable for the screen."

"If, as Mr. X. Y. Z. and his kind are always telling us (truthfully be it said) that there is a dearth of material—why don't they do something about it?" is Mr. Whittaker's query. "They will answer they are doing something about it all the time—that they are continually buying books and plays and short stories from varied magazines. And the Recording Angel turns away, hiding his head in his wings, which, you may be sure and custom-made and not hand-me-downs or misfits from Lucifer.

"The plain truth of the matter is that, of the four big producing firms which control this hectic business not one has really given any encouragement to screen writers to write original stories for the screen—and by encouragement I mean no mere pats on the head; Heaven and the publicity man know that those come often enough—but real encouragement in the shape of adequate compensation, compared with what any two-cent-a-word magazine writer or sixteenth best seller may get for his material, plus the combined advertising that is indispensable even to good work in order to put it across.

"How many screen writers, who write exclusively for the screen are known to the public or to exhibitors? Phrased otherwise, how many writers are those who could be called "featured" writers? There are four: Anthony Paul Kelly (a free-lance); Anita Loos (a Triangle discovery); C. G. Sullivan (exploited solely by Thomas Ince), and H. H. VanLoan (who created himself). I purposely exclude John Emerson, who was a playwright of renown before he even saw a motion picture studio, and Jeanie McPherson, who is overshadowed by her director.

"What sort of pecuniary reward do these screen authors get? Compared to authors of magazine stories and novels, whose works once purchased, have to be padded out or cut down or entirely remodelled to make them suitable for the screen? Very little.

"I have no axe to grind in this matter. I have been so busy during the last four years on adaptations, that I have had little leisure to devote to original work; excluding Kismet—the future of which rests on the knees of the Gods—I suppose the most popular picture I have adapted was "The Whip." I make bold to say that Kelly, Sullivan, VanLoan and Miss Loos could write a synopsis of a story as good as "The Whip" in three days. But is the day ever coming when one of the four can get something like $100,000 for a story, as rumor has it was paid for the picture rights of "A Tailor-Made Man."

"The answer is, at present, 'no'; in the future 'very doubtful' at least. The obvious reply of the producer is that the two plays mentioned have a definite advertising value. In view of the oft-repeated statement that it is not the first run houses which bring in the real profits but the smaller towns, it is permissible to ask what 'The Whip' and 'The Tailor-Made Man' mean to Minnesota, Arkansas and Wyoming? And if these plays really have a definite advertising value, and if a new star like Constance Talmadge—who has succeeded by reason of ability and not merely facial charms—can make a howling success, why can't an author of ability who writes exclusively for the screen?

"Mr. X. Y. Z.'s reply is that the author hasn't the personal touch with the public that a star possesses; that the audience can see the star's face and know him or her as a friend.

"Well, when the New York Capitol broke all home records with the 'North Wind's Malice,' how many of the patrons knew what Rex Beach looked like? Why did they pack the theatre? Because they knew that Rex Beach always gives them a good story.

"There are adapters working day in day out at all the studios. In the big studios, how many of these same adapters are being encouraged to write original stories with the hope of getting as much out of their original work as book-authors?

"Now, Messieurs, the Producers, don't all speak at once; and when you do speak, do please confine yourself to this question: 'Do you seek intrinsic merit in stories, or extrinsic value?' If the former, your glasses are on your nose; if the latter, sight has gone, and Heaven help you."

Interesting Developments in Film Field Abroad

THERE has just reached Paris an interesting report from Tchecko-Slovakia containing a number of enlightening statistics on the growth and development of the motion picture industry in this newly founded Republic. The report itself was issued by a committee of the National Assembly charged with an examination of the legislation affecting the motion picture theatres at present in existance throughout the country. The Republic of Tchecko-Slovakia, it is learned, contains in all four hundred and fifty motion picture theatres which give a total of 180,000 programs yearly to 40 million spectators. In view of the projects already undertaken and those outlined for immediate consideration, the report states that there is every reason for thinking that before long the number of motion picture theatres will be doubled. Tchecko-Slovakia has been relying almost exclusively on foreign imported films and of these 2,580,000 feet, or about 60 per cent of the total imported, were supplied from Germany. French films come next, with 582,000 feet, representing 14 per cent, while the United States is the third on the list supplying 12 per cent. The remainder are divided up between Italy, Norway and Hungary. In spite of these figures, it is to be noted that the films which enjoy the greatest popularity are those from the United States. This fact would seem to explain the announcement which accompanies the report—namely, that the American Film Company and the "Brograha" Company have joined interests to form a new company with a capital of 5,000,000 crowns, in 12,500 shares of 400 crowns, for the purpose of exploiting the film industry of the country. Both these companies have of late been displaying the greatest activity in Central Europe and it is the intention of the new company to construct a studio on a large and elaborate scale where they will produce their own pictures. On the industrial side, Tchecko-Slovakia used 60,700 feet of negative film and 262,500 of positive in its production during the year 1919 and of this nearly the entire quantity was purchased from a Berlin house. The largest motion picture theatres are at Prague, the most extensive being the Peklo theatre with a seating capacity of a thousand. The next in size is the Svetzor with 900 seats. Most of the largest theatres give three programs daily, increasing this to four on Sundays and holidays. The price of seats varies between 80 hellers and 6 crowns in the orchestra and up to seven and a half crowns for a seat in a loge. The cost of a license for a motion picture house is about 4,000 crowns. New licenses are given by preference to soldiers mutilated in the war. There is a heavy system of taxation on the picture theatres, and on the whole motion picture industry. The taxes imposed by the State and the different municipalities are as high as 22½ per cent while the war tax on the net profits reaches from 15 to 20 per cent of the price of the seats. The projection equipment employed in Tchecko-Slovakia are with very few exceptions of German make. The country possesses only one national factory where films and projection material is made. The pay of an operator in one of the largest houses varies between 800 and 1,000 crowns a month. How inadequate this is may be guessed from the fact that recently the operators in Prague made a joint demand for an increase of 3,000 crowns monthly. The demand was refused. The pay of other employees is proportionately low, varying between 600 and 800 crowns a month, that of musicians being from 800 to 1,500 crowns a month.

Paris is shortly to receive a new and original film from Italy entitled "The Bible on the Screen." It will arrive and be shown in instalments, the first one of which deals with the creation and fall of man and the flight from Paradise. It is said that the greatest attention to detail has been made in the making of this film. The whole of Italy was combed for suitable types to figure in the story which is set in magnificent scenery and backgrounds. Some of Italy's finest examples of sculpture and painting have inspired many of the groups to be seen in this film.

It is announced that Rip, the famous French cartoonist has made his debut as a scenario writer. His initial effort which is being filmed at present is called "Asmodee" and includes several of the best known French artists among its interpreters.

The Fox Film in Paris, whose offices on the Boulevard des Italiens have just been transferred to number 17 Rue Pigalle, is preparing a special feature in honor of the forthcoming celebrations of the 50th year of the Republic's existance. This will consist in the reappearance of the famous Fox picture "Un Drame d'Amour sous La Revolution Francaise," with Wil-

(*Continued on next page*)

Betty Blythe, to be starred in "The Truant Husband," Rockett Bros. production

Lucy Cotton Represents Stage and Screen

Lucy Cotton, who has been chosen by the American Legion to represent the screen and stage at the Armistice Day Celebration, will be presented to President and Mrs. Woodrow Wilson at the White House.

Miss Cotton, who has just completed the leading feminine role opposite George Arliss in his first screen essay "The Devil," has, in a very short length of time accomplished a great deal in becoming favorably identified in her chosen profession.

Arriving in Washington, a private car in which Miss Cotton will be met by military escort and the Marine Band, from thence to the Hotel Willard. In the evening the National Press Club have arranged for a showing of the Artcraft-Cosmopolitan special "The Miracle of Love," in which Miss Cotton is seen to great advantage in the leading feminine role. It will be followed by a dinner. On Thursday she will be presented to the President and Mrs. Wilson.

Miss Cotton's untiring efforts are winning for her the realization of her fondest dream, that of becoming an artist whose work will one day be pointed out as an example of art and technique, second only to her individual beauty.

Child Wrote Baker-Directed Special

Richard Washburn Child, said to be first in line for appointment of secretary to President-elect Harding, will have two large feathers in his hat, if the appointment is consummated, the other being the presentation of one of his stories, "A Whiff of Heliotrope", which appeared in magazine form under that title, and will soon be seen on the screen when the George D. Baker special, "Heliotrope", one of Mr. Baker's Cosmopolitan productions, is released. While a practicing lawyer by profession, Mr. Child is well known as an author and editor. "Heliotrope" is said to be a screen work of such promise that following its exploitation the author will be best known as a writer of photoplays.

"The First One Hundred"

It would be difficult, indeed, to find anyone better fitted to compile a history of screen favorites than Carolyn Lowrey, who, for many years has worked among the people who have made the great motion picture industry possible.

In Mrs. Lowrey's book, recently offered the market, published by Moffat, Yard and Company, we may find a detailed history of "the first one hundred" celebrities of the cinema, illustrated with a photograph of each. No expense has been spared in making Mrs. Lowrey's work a worthy addition to the library.

Late Notes From the Foreign Field

(*Continued from preceding page*)

liam Farnum. This film is to be seen again in Paris on November 5. The Maison Aubert will mark the event with a new and equally appropriate production entitled "The Marseillaise," a short, but impressive film which depicts the birth of the great French national hymn.

The re-establishment of commercial relations between France and Germany has already led to interesting developments in the motion picture industry of the two countries. According to a report received in Paris there has been formed in Cologne a film company known as the Pax Gesellschaft, whose capital is mainly owned by Gaumont. Both countries are merely waiting for some relaxation in the stringent laws governing the importation and exportation of films to recommence a brisk and profitable trade. This modification in the existing laws is expected to take place very soon. In the meantime the German government has granted a special authorization for the entry into Germany exceptionally of the sensational French film "Les Cinq Gentlemen Maudits." On the other hand, the Germans are protesting against the acquisition by a powerful French group of 35 motion picture theatres in different towns of Bavaria. The Germans see in this operation nothing but the long stealthy arm of French propaganda which has hit upon this arrangement for obtaining a sure means of fostering the separatist movement in Bavaria.

FRANCIS J. TUCKFIELD.

FROM

THE SUNDAY AMERICAN

ATLANTA, GA.

ALL-STAR CAST
IN "DEAD MEN TELL NO TALES."
(Vitagraph.)

Don Jose Santos.....G V. Seyferstitz
Eva Denison, his stepdaughter, Catherine Calvert
Cole Harrison.....Percy Marmont

Here, at last, seems to be a picture that most nearly approaches that goal of all producers, the perfect picture. The story opens in a moment of breathless interest, and there isn't another quiet moment. It is intensely absorbing, and if your eyes leave the screen for a moment, so perfectly is the continuity maintained, that you lose a valuable scene. Never have we seen seven reels packed quite so full of consistent, logical interest and legitimately sustained suspense.

The characters behave like human beings. They do not let drop suspicious words, and actions that would instantly betray them as crooks, in real life. They keep you guessing every minute.

A very great deal of the credit for the whole thing should go, naturally, to Tom Terriss, the director, and to the continuity writers, Mr. and Mrs. George Randolph Chester. But one mustn't forget that E. W. Hornung, who wrote the book, gave these three people the material with which the thing was wrought. The cast is flawless. Catherine Calvert has never looked so beautiful, nor done such work as in "Dead Men Tell No Tales." Her costumes—those of the modern Spanish girl, lovely lace mantillas and soft white draperies—are exquisite, and add no little to her beauty. Percy Marmont, at last, has a role which fits him like a glove, and his work is consistent throughout. Gustav von Seyferstitz, who plays the incredibly villainous Santos, however, should be the star of the piece. He is superb, and Holmes Herbert likewise acquits himself well.

The picture is perfectly balanced, and the story is far above the average.

Jessen's Studio News by Wire

BRUNTON

Norris Mumpers, studio manager for the Ben Hampton productions, has returned from New York after laying plans for a policy of expanded productions with Hodkinson.

Joseph Dowling, Maude Wayne, Frank Hayes and William Lyon West have been added to Benjamin Hampton's cast for his forthcoming production, "There Was a King In Egypt."

Ruth Rowland is now engaged on the ninth episode of the "Avenging Arrow" under the direction of W. S. Van Dyke. Upon the completion of this serial, the star will go to New York to make further subjects for release by the Pathe organization.

May Jane Irving, who is under contract to Robert Brunton has been loaned to William S. Hart for his current production.

The Dial Film Company is now engaged in selecting members for the cast of its new production, "The Light in the Clearing," by Irving Bacheler. T. Hayes Hunter will direct.

The Betty Compson Company, which has been taking a series of exteriors for the last three weeks at Pleasanton, California, under the direction of Art Rosson, has returned to Los Angeles.

William S. Hart has begun production work on his last release for Paramount-Artcraft this week. It is expected that this picture will be completed in January. Mr. Hart's company has gone to northern California to film exteriors for the production. Lambert Hillyer is directing Mr. Hart.

It is reported that C. Gardner Sullivan will make six productions annually for the Associated Producers. Lambert Hillyer will wield the megaphone for these pictures It is also reported that Mr. Sullivan's contract with Isaac Walper and Messmore Kendall has been cancelled.

W. H. Clifford, head of the B. B. Hampton scenario staff, who has been absent from the studio because of illness, has almost recovered, at least sufficiently to resume work at the studio.

Kenneth McGaffy, who for the past year has been publicity and personal representative for Mary Pickford, has tendered his resignation and is now taking a vacation in the mountains. McGaffy has other affiliations to which he will devote his time.

F. P. LASKY

Jesse L. Lasky arrived at Los Angeles on Monday of this week, accompanied by Edward Knoblock. Mr. Knoblock has gone to the Coast for the purpose of studying screen technique and to write original screen stories.

Elinor Glynn arrived on Friday of last week. Her trip to the Coast has also resulted from an engagement to write directly for the screen. It is expected that Miss Glynn will remain in the West for two months. The rumor that Gloria Swanson will be starred in the photoplays written by Miss Glynn has been denied.

The complete cast for Wally Reid's new starring vehicle, "The Daughter of A Magnate," includes Agnes Ayers, Theodor Roberts, Lloyd Whitlock, Sylvia Ashton, Clarence Burton, Ernest Butterworth, Snitz Edwards and Zelma Moda. Frank Urson is the director.

William de Mille continues production work on "What Every Woman Knows."

Roscoe Arbuckle is at the present time completing his current vehicle, "A Dollar a Year Man."

At a meeting of the Motion Picture Directors' Association held on Thursday of last week, Cecil B. DeMille, George Cox, Larry Semon, Fred Sullivan and Howard M. Mitchell were initiated into the organization. A banquet followed the initiation ceremony at the Hollywood Women's Club.

A scene from "A City Sparrow," starring Ethel Clayton. It is a Paramount picture

GOLDWYN

Mahlon Hamilton, Cullen Landis and Mary Alden have been selected for the leading roles in Reginald Barker's production, "Snow Blindness," adapted from the novel by Catherine Newlin Burt. Continuity was written by J. G. Hawks Mr. Barker's company will spend three weeks at the Goldwyn studios filming interiors, and following that, will proceed to Banff, Canada, to "shoot" the exteriors.

Victor Schertzinger has been selected to direct Tom Moore in "Mr. Barnes of New York." The continuity is being written by Gerald Duffy.

Mason Litson has begun work on a new release of the "Edgar" series, entitled "A Day's Diet."

Frank Lloyd begins production work this week at the Goldwyn studios on Gouverneur Morris's original screen story, "The Water Lily."

SPECIAL PICTURES

Louise Fazenda will begin work on November 27th in the first two-reel comedy made by A. L. Hart Productions for Special Pictures.

Chester Conklin is beginning work on his third release. The two completed subjects are "Home Rule" and "A Soft Boiled Yegg."

Dick Burrud, the producer of "Sunset-Burrud" Scenics, has returned from his trip to Alaska with a negative of several five-hundred-foot special picture releases. Mr. Burrud is now engaged in editing these subjects.

Joseph Quinn, sales manager for Special Pictures Corporation, is making a trip to San Francisco, Denver, and Seattle to investigate conditions of several exchanges in coast and inter-mountain states. He will be absent at the main office of the Corporation in Los Angeles, about three weeks.

Max Richman, general manager of the A. L. Hart productions making comedies featuring Chester Conklin, is spending several days at Tia Juana making arrangements for the filming of scenes for a comedy in which Conklin will appear as a jockey, on the opening day of the races, Thanksgiving.

The final work on the Charlott Merrian comedy, titled "Twelve P. M." is now being done and prints for this will shortly go out. Eddie Baker, James Harrison, Jay Belasco, and Margaret Cullington are principals in this cast.

ASSOCIATED PRODUCERS

Arthur Kay, who formerly was the director of the Boston Symphony and of Grauman's theatre, has been engaged by Maurice Tourneur to prepare a musical score for "The Last of the Mohicans."

Mack Sennett will make four special comedies, ranging from three to four-reels each, and six five-reel comedy dramas with all-star cases for Associated Producers, in addition to twelve two-reel comedies to be made during the early part of the coming year.

"Bell Boy 13" has been selected as the temporary title of the production starring Douglas MacLean which is being made by Thomas Ince under the direction of William A. Seiter. Continuity for this picture was written by Violet Clark. Margaret Loomis will play opposite Mr. MacLean.

Upon the completion of the current Fairbanks picture, Fred Niblo will return to direct for Ince.

C. Gardner Sullivan is now writing a story in continuity which is to be put into production for release by Associated Producers.

The persistent rumor that Mack Sennett would enter the dramatic or light production field was given confirmation when Ethel Grey Terry was placed under contract to play the featured role in a romantic comedy tentatively titled "Heartbaum," which is to be of five-reel length. At the same time the information was given out by Mr. Sennett that he had engaged Richard Jones and Frank Powell to direct the making of film drama. Both Jones and Powell are now at the Sennett plant. Jones will be remembered for his directorial work of "Micky" and a release on Paramount coming out shortly which stars Dorothy Gish. Powell is one of the pioneer directors of the industry and has many successes to his credit. Miss Terry has been on the coast for the past year and has played feature roles in productions made by William S. Hart, the Goldwyn Company, and played opposite Hobart Bosworth in "One Chance in a Thousand."

"Black Beauty," which is being directed by David Smith is to be a seven-reel special.

President Albert E. Smith of the Vitagraph Company, arrived on the West Coast last week where he is to make his permanent home and give more of his personal attention to the production department. Living in Hollywood, it will be possible for him to be in constant touch with every producing unit and for him to personally supervise the making of all subjects, from the selection of the story and its preparation for the screen, to the editing of the final scenes and sub-titles.

With the coming of President Smith it is anticipated that a num-

ber of important matters that have been pending for a number of weeks will be settled definitely. It is stated that production of Vitagraph subjects on the West Coast is to be materially increased, and it is hinted at the studio that a number of prominent people and directors are to be engaged on long term contracts.

From the film colony of Los Angeles has come many reports of reduction of production, but this is not the case at the Vitagraph plants. At the present time there are four companies working at the Hollywood studios, four at the Eastern studios, and it is expected another special feature and an additional comedy company will be added to the number of coast units.

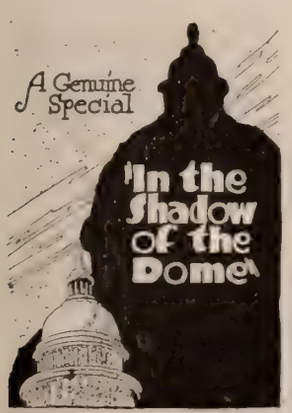
The fire scenes for the Vitagraph special, "Black Beauty," were filmed last week by Director David Smith, and now all that remains for completing this film are the small interior shots which will be made at the studio. More than 125,000 feet of negative have been exposed and it is anticipated that 50,000 more feet will be exposed before the final editing begins. Jean Page and Kimmie Morris are the leads.

A fight that was too realistic has resulted in delay in the filming of "Diamonds Adrift," starring Earle Williams." In this scene Williams caused a deep gash to be cut in the head of George Fields, playing the heavy role, and it will be a few days more before Fields can return to make-up. The fight scenes were aboard the Santa Barbara, a lumber schooner. Beatrice Burham is playing opposite the star and Chester Bennett is directing.

William Duncan and Edith Johnston co-starrs in "Fighting Fate," with other members of the chapter drama have returned from a week on location at Balboa, Calif., while the Joe Ryan company is preparing for a trip to San Francisco where scenes in Chinatown will be filmed for the "Purple Riders."

Antonio Moreno is shortly to begin work in his first feature production for Vitagraph which is to be an adaptation from the Perley Poore Sheehan novel "Three Sevens". The continuity for this screen version is now being written and production is to be started within a few days.

Announcement is made of the completion of the Larry Semon comedy "The Hunter" and it is very probable the subject will be released under the title of "The Sportsman". Semon in this subject takes the role of a lion hunter who is captured by the sultan's guards and has a "terrible" time in a Turkish harem.



Three Sennett laugh-makers. From left to right: Ben Turpin, Florence Lawrence and Charlie Murray

UNIVERSAL

"Hidden Fires" will be Edith Roberts' next starring vehicle. The story was written by Norman Dawn, who will also direct the screen production. The locale is laid in South America. A huge volcano-crater is now being built for use in filming this story. The members of the cast are being selected.

A two-reel western, entitled "The Cowboy Conquest", is to be made into a five-reel feature. Hoot Gibson is to be starred in this production which will be directed by Edgar Laemmle.

J. P. McGowan has completed the filming of "The Tiger" in which Frank Mayo is starred.

Harry Carey has completed production work on his current vehicle, "Burning Embers."

More than two hundred members of the Von Stroheim Company left on Monday of this week for Monterey, California, to take part in the great scenes centering about the huge Monte Carlo set directed at this place. The party included S. M. Tompkins of the Laboratory Department, Harry Brown of the Electric Department, Ray Van Alytyn, scenics; D. F. Scheeley, art; and Lee Lawson of the Technical Department. This is the first time that superintendents of the various departments have left Universal City to cooperate in the staging of a big scene.

Julius Sterns, the head of the Century Comedy Company, has reached Los Angeles after several weeks in Europe.

METRO

"The Lure of Youth" has been selected as the final title for the original story written by Luther Reed which has been produced under the title of "White Ashes." The completed cast for this production includes Garreth Hughes, Cleo Madison, William Conklin, William Courtwright, Alta Allen, and Lydia Knott. Phil Rosen directed.

Georgie Widthrope, former stage star has been engaged for the role of a lodge-keeper's wife in "The Four Horsemen of the Apocalypse."

Dewitt C. Jennings, who has been on the New York stage for twenty years, has been cast for an important role in "Mother Love."

Tom Kennedy will play an important part in the supporting cast of Viola Dana's new production.

Mr. and Mrs. William H. Crane celebrated their golden wedding on November 7th.

The fifth Buster Keaton comedy has been completed under the title of "The Haunted House." Virginia Fox played opposite the star-comedian in the production which was directed by Eddie Cline. Joe Roberts played the villain. The story centers around the adventures of a bank employee in rounding up counterfeiters to win the hand of the bank-president's daughter.

On Saturday night of last week a bolt of lightning struck the Metro stage. The electric equipment suffered the greatest, a loss of several thousand dollars being sustained. Viola Dana, who was engaged in a Venetian gondola scene when the lights went out, was rescued by men in the company.

FIRST NATIONAL

Joseph DeGrass who has just completed the editing of the Charles Ray subject, "The Old Swimmin' Hole", is to leave for New York within a few days to spend a part of his vacation in the East getting in touch with distribution and exhibiting angles and looking after personal business matters. He will be accompanied by Mrs. DeGrass, who is known professionally as Ida May Parks. Upon his return to the Coast he will assume direction of the Charles Van Loan story, "Scrap Iron", with Mr. Ray.

Sidney Franklin, who left for New York November 6th with the first print of "Parrot & Company", will remain East but a few days. Before his departure plans were made by Franklin and Al Kaufman for Franklin's next production which will be started about December 1st.

INCE

A new title, "Lying Lips," has been given to the Thomas H. Ince production being made under the title of "Magic Life." House Peters and Florence Vidor are co-starred in this production under the direction of John G. Wray. Joseph Kilgore and Margaret Livingston are other principals. The story is laid in England and the Canadian prairies.

The Ince organization, which is to produce "Pearls and Pain," has been delayed in its sea scenes work by the inability of the purchasing department to secure a man-eating shark. The Facific has been paged from North to South and an attempt is now being made to secure a sea monster from the Atlantic. Madge Bellamay plays leading role and other important actors are Tully Marshall and Niles Welch. Direction is by Rowland V. Lee.

The latest production to be re-

DEAD MEN TELL NO TALES

leased through Paramount by Ince was completed this week when the last scenes for the "Bronze Bell," by Louis Joseph Vance, were made. The cast has Courtnay Foote, and Dorris May heading the all-star cast, which has John Davidson, Otto Hoffman, Clare DuBrey, Larry Steers and Noble Johnson in leading parts. The film has a British East India atmosphere.

Thomas H. Ince has purchased an original story by Marc Edmond Jones, entitled "Lucky Damage," which is to be made with an all-star cast. Joseph Franklin Poland is writing the continuity.

P. A. Heath has been engaged by Thomas H. Ince to write continuity and is now engaged on preparing "The Inner Sight," a story by Martha Lord, for the screen. Heath is the author of a number of Broadway plays produced by Savage and Dillingham.

HERE AND THERE

Before the departure of General Manager Kirkpatrick, of Robertson-Cole, it was definitely decided that Doris Pawn who recently has been playing feature leads for Goldwyn is to be starred in the next L. J. Gisnier production, continuity for which is now being written.

The second producing unit is to be added by the Cyrus J. Williams company which is producing the two-reel Tom Santschi western subjects. The new unit is to make a series of one-reel boy stories to be known as "The Adventures of Bill and Bob." The eleven-year-old twin sons of Director Robert N. Bradbury will play the name parts in this series. The subjects will practically all be made in the open, showing the experiences of boys in fishing, hunting and exploring.

The Santschi company, directed by Robert N. Bradbury has returned from spending several weeks in Redrock Canyon of the Mojave desert. Principals of the cast are Louella Maxan and Tom Linghan. Interiors for the current subjects are now being made at the Brentwood studio.

Monroe Salisbury, who recently returned from New York where he disposed of his first picture, "The Barbarian," is preparing to make his second independent subject, "Practise What You Preach," from a magazine story of the same title. Continuity for this story was adapted from the magazine story which appeared under the title of "Ethen of the Mountains," by Reed Heustis and James Colwell.

The George B. West organization, making the Alice Howell comedies under the direction of Dick Smith, have leased the Fred J. Ballshoffer studio at 1329 Gordon street, Hollywood, and will continue production there. The company has completed two subjects titled, "The Boulevard Profiteers," and "Why Choose Your Wife." The subjects will be released under the brand name of "Sun-Kist." It is the plan of the company to make fifty-two one-reel releases during the year.

Picture Warmly Endorsed

Prominent Writers Impressed by First National's "Passion"

RARELY, if ever," states First National, "in the history of the industry has a motion picture production received such pre-release testimony as that given to "Passion," the super drama starring the continental emotional actress Poli Negri. Among prominent men, scholars, educationists, clergymen and others who have contributed their testimony are Dr. Frank Crane, associate editor of the New York Globe and probably one of the widest syndicated editorial writers in the world; Mrs. Alexander Fromhold, lecturer on French history; Miss Fay Cornell, of the faculty of Dwight Preparatory College; Winifred Herrick, the short story writer; Rev. Maxwell Gauter, rector emeritus, St. Ignatius Church; Miss Bertha Pearl, author of "Sarah and Her Daughter;" Mrs. Jessie Merrick-Smith, secretary of Poetry Society; Miss Martha Foote Crowe, Miss Louise V. Hackney, short story writer; Jesse Merrick-Smith, consul to Paris during the Commune; Kate Jordan, short story writer; D. H. R. Stark, president of the Inter-Church Film Company; Dr. Glenn Frank, editor; Miss E. I. Cheborg, concert singer; Miss J. C. Douglas, president Select Printing Company; Miss Nancy McGarry, teacher at Hunter School; Miss J. C. Chellborg, teacher at Hunter College for Women; Miss Gertrude Lynch, editor Fiction Publishing Co.; Miss Isabel Fisk-Conant; portrait painter; Mrs. H. W. Gilbert, prominent club woman; Miss Francis W. Hamill, Pen and Brush Club; Mrs. Eugene Davidson, writer of short stories, and Miss Daisy Reed, monologist."

Dr. Crane's whole criticism as forwarded to the offices of the distributors was:

"It is a most artistic and remarkable production and later I will take care to speak of it editorially. It fairly took my breath away."

Mrs. Fromhold, who was official translator of French documents for the U. S. Secret Service, during the war, said:

"Aside from the great dramatic appeal and artistic beauty, the film points a striking moral on the inevitable result of extravagances and excesses. The Milliner's assistant who plunged into the dissipations of the court, wasting money wrung from the very people from whom she had come, brings about her own ruin."

Herbert Rawlinson Speeds Westward

Immediately upon signing with Louis B. Mayer, Herbert Rawlinson, popular and among the best known men of the screen, left for the West Coast where he will become one of the all star cast of "The Tornado," under the direction of Edwin Carewe.

While most recently seen in "Passers By" and in "Man and His Woman," Mr. Rawlinson is favorably remembered for his clever work in the two-reel "Flynn" detective stories.

In accepting the engagement, for which he is under contract with Mr. Mayer, Herbert Rawlinson will gratify his pet ambition, that of being one of the first actual all-star cast ever assembled for a picture play. The contract binding Mr. Rawlinson's services to Louis B. Mayers' productions, was negotiated by his manager, Arthur H. Jacobs.

Alaskan Cameraman Has New Scenic Series

Captain F. E. Kleinschmidt, whose films of the frozen North have been shown in all the big theatres of the country has just returned to Seward, Alaska, after a most interesting bear hunt in the Cook's Inlet country. Writing to a friend in this city the captain says:

"Just as soon as I have caught my second wind, I am going on a moose hunt. Remembering how well the public everywhere liked the scene of the baby-bear rescued by its mother, I have striven to reproduce on the screen the intimacies of animal life rather than chases and killings. I found that the black and brown bear of Alaska are great comedians and that their antics will make the people laugh."

According to other parts of the captain's letter, he has secured motion picture records of both the comedy and the tragedy of animal life in the wilderness. He has so far over 12,000 feet of Alaska wild life—animals, birds, natives, volcanos, waterfalls, rapids, glaciers, fishing, sports, fights, etc. He says that in his latest efforts he has embodied his increased knowledge, both as a cameraman and a judge of the public taste. These new films he expects to bring to New York the latter part of November or the early part of December.

Just a snap shot from Pathe's "Queen's Up"

Charles Ray Brings Big Business in St. Paul

"Business, considering pre-election time, has been exceptionally good. We are pleased indeed," This is an extract from a letter received at the offices of the Arthur S. Kane Pictures Corporation, in New York, the other day, from Lowell V. Calvert, managing director of the Capitol theatre, St. Paul, Minn.

Of Mr. Kane's presentation of Charles Ray in "Peaceful Valley," Mr. Calvert wrote: "The picture has pleased immensely and, I believe, is considered the best of the Ray releases."

Mr. Ray and "Peaceful Valley," released by First National, packed the large house with an enthusiastic audience at every showing and the newspapers praised the picture warmly.

Paramount reports that Thomas Meighan was given a royal welcome on the occasion of his personal appearance at the opening of the Lyric Theatre, Richmond, Va. Mr. Meighan was accompanied by a number of Famous Players-Lasky officials, and the entire party on their arrival, says Paramount, were escorted to the Hotel Jefferson in Richmond by 400 Boy Scouts. At luncheon the Paramount star was the guest of the Kiwanis Club at the Business Man's Clubhouse.

In the afternoon, a large crowd gathered at the Lyric to see the star and listen to his address. At the evening performance, the house was again packed, and when Mr. Meighan passed through the lobby he was obliged to give a liberal measure of handshakes all around. The picture attraction at the Lyric was Mr. Meighan's first starring vehicle "Civilian Clothes."

Stop me on the street and ask me about Marshall Neilan's DINTY
Nate Gordon

Universal announces title changes on several of its forth-coming releases. "Risky Business" is the name of the new Gladys Walton picture now being directed for Harry Harris. It originally was called "The Flip Flapper," and was written by Douglas Doty and John Colton of the Universal scenario department.

"Beautifully Trimmed" is the new name for the next Carmel Myers picture. It is from the pen of Marguerite C. Storrs and formerly bore the title "The Orchid." It is being directed by Marcel De Sano, a new comer in the directorial field.

The name of the new picture being directed by Stuart Paton with Eva Novak in the featured role "The Torrent." It formerly was known as "Out of the Sunset" following the title of the original story, by George Rix, newspaperman and war correspondent.

The foregoing three pictures are scheduled for release in the next six weeks, and are rapidly being completed at Universal City.

World Salesman Back From Record Trip

M. F. Tobias, the Eastern District Supervisor of the World Motion Picture Corporation, has just completed one of the most successful trips ever experienced by a motion picture representative.

During the eight weeks that Mr. Tobias spent in the Central West, he covered every key city and centre in the states of Ohio, Wisconsin, Michigan, Minnesota, Iowa, Nebraska, North Dakota South Dakota, Missouri, Kansas, Kentucky and Upper New York State. He secured over five hundred contracts for service in the eight weeks time.

Mr. Tobias will remain in New York a week or ten days, after which he will visit the offices under his special supervision in the East.

Pioneer Acquires Guy Empey Productions

An announcement made by the Pioneer Film Corporation from the office of President A. E. Lefcourt tells of the acquisition of a comedy-drama, "Liquid Gold," which has been taken over for the entire United States and Canada by the Pioneer from the Guy Empey Productions. George H. Callaghan closed the deal with Pioneer.

Arthur Guy Empey appears in the leading role in "Liquid Gold." He is supported by Florence Evelyn Martin. The great romance played on the oil fields of America today forms the basis of the story of "Liquid Gold."

WORLD'S LARGEST FILM BUILDING IS 100% SIMPLEX!!!

Harry Carey in a Typical Role

"West Is West" Said to Be Best Star Ever Produced

HARRY M. BERMAN, general manager of exchanges for Universal, has just announced the early release of "West is West," which he pronounces the best picture Harry Carey ever did.

The story is about a cowboy who uses his head as well as his horse, and who settles a miner's strike by shirt sleeve diplomacy, wins a fortune for himself and his friends and proves to the girl he loves that she is not too good for him.

Among the supporting cast are Charles LeMoyne, Joseph Harris, Ted Brooks, Edward Latell, Otto Nelson, Jack Dill, Sue Mason, Mignonne, William Millett and Adelaide Halleck.

Carey entertained Eugene Manlove Rhodes for a week at his ranch in the Francisquito Canyon and helped him whip his popular novel into scenario shape. The scenes of "West is West" are laid in the ranching and mining country of Arizona, and the actual locations were used in making the film. The mining scenes were taken at the United Verde and Daisy mines, the richest copper producers in the world. Eight days and several nights were spent under ground on the 500 foot and the 1700 foot levels of the United Verde, and the 1100 foot and 1300 foot levels of the Daisy. Actual operations were filmed and as many as sixty miners take part in one scene. By special permission a mimic mine explosion was staged at the 500 foot level with the use of smoke pots. To avoid danger of asphyxiation the fumes were driven out of the shaft by the compressed air used to operate the mining drills. In subsequent scenes the actual rescue paraphernalia on hand in case of disaster was brought into play.

The Universal company of 42 were on locations fifteen days in the country around Jereome, Arizona, and the managers of the two mines say that a quarter mile below the surface of the earth is the deepest that motion picture cameras and lights have ever been used. Carey and his company moved from level to level in "chasers" the incredibly swift little elevator cages which shoot 1900 feet down, stop and return in just 59 seconds.

Several scenes were also filmed in the mansion of J. S. Douglas, one of the copper kings, which is built directly over the mine.

Screen to Have Own Authors

Day of Special Screen Author at Hand, Says King Vidor

THAT the screen is fast approaching the position where it will soon be absolutely independent of books and plays for its themes, if it has not already attained this position, is the opinion of King Vidor, producer of "The Jack Knife Man," expressed last week when the subject of original scripts was made the basis of a discussion at the Alexandria Hotel, Los Angeles.

"The screen," says Mr. Vidor, "has already attained supremacy in the field of entertainment. Only this week the New York papers carried stories of the closing of many road attractions because of the inroads made by the screen into their financial returns. Having attained this supremacy it is now going beyond mere entertainment, and can truthfully be said to have created a new field of expression and education outrivaling the spoken play and even books.

"Having attained such a position the natural result is that the screen will turn to authors who write for the screen and for the screen alone. Just as it is true that the best plays are written by playrights, so it will be true that the best screen stories will be written by specialists on screen writing.

"The day has long since past when the producer feels he must have a well known book or play in order to make a successful picture; in fact, the best of our directors who are making their own independent productions feel that the real test of ability is made, when a picture that does not depend for its success upon previous stage advertising or book advertising, becomes in screen terms "a knock-out."

"In all other industries where advanced thinking and foresight are necessary for progress, it is always from those who have devoted their whole time and energy to a particular industry that the thinking and foresight is expected. Just so will the screen look to those who have specialized in screen writing for its new themes.

"This does not mean, however, that the door is shut to new writers, but it does mean that the writer who attempts to serve two masters must fail and that the successful writers are bound to be those who devote all their time and energy to screen writing."

Harry Coleman, who is creating the role of "Corp" in "Sentimental Tommy," the James Barrie novel, now being produced by Famous Players.

Prominent Editor in Studio

Burns Mantle Engaged by Schenck to Edit Twelve Talmadge Pictures

BY an arrangement entered into by Joseph M. Schenck and Burns Mantle, dramatic editor of the N. Y. Evening Mail, motion picture editor of the Photoplay Magazine, and a contributor on stage topics to other newspapers and magazines, Mr. Mantle has agreed to write the titles and assist in the editing of twelve Talmadge pictures. He has already titled "Yes Or No," "The Branded Woman" and "Good References." His next picture will be "Satan's Paradise," on which Norma Talmadge is now at work in the West Indies, and which will be a First National release. Mr. Mantle's contract does not include the John Emerson-Anita Loos productions.

Burne Mantle is a great believer in the simple, direct and what he describes as the "sane" titling of pictures.

"Under ideal conditions the only persons directly concerned with the production of a picture would be the author of the story, who should be able to write his own continuity; the director, who transfers the story to the screen, and the producer who puts up the money," he argues. "Every time a manuscript changes hands it loses something of its original value. But under present working conditions, while picture making is still in an experimental stage, with every person around a studio making suggestions during its screening, it becomes almost necessary for a fresh mind to assist in the final editing and assembling of the scenes and the fitting of the titles to the new angles developed in the process of the picture's making.

"I am also a firm believer in spoken titles. They help not only in the development of character, which is becoming more and more essential, but they stamp the several characters introduced more tellingly on the spectators' minds than any number of flowery descriptive titles can do. You never really know a person until he talks to you. And the character in a play or a picture who talks unnaturally, or who is permitted to get out of character in the titles, helps to destroy the illusion as surely as one who acts unnaturally."

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

OKLAHOMA CITY

Oklahoma City is to have one of the largest and finest motion picture shows in the Southwest on completion of the new Cooper theatre. According to A. C. Bennett, who is in charge of the construction of the theatre, it will be finished about the first of January, 1921; but the house will, if possible, be opened for the Christmas holidays.

The theatre is being built at a cost of more than $500,000. It is to be devoted exclusively to motion pictures and will have a seating capacity of 2,400 persons. Only the best pictures will be shown at the Cooper, and they will be exclusively first-run feature pictures.

The new Majestic theatre and new National theatre, both on Elm street, Dallas, Texas, will be completed about February 1, 1921 according to an announcement by the builders recently. The Majestic will be a five-story structure of steel and concrete. The building will be fireproof and cost approximately $850,000. The frontage on Elm street is 100 feet; on Pacific avenue 110 feet, and 220 feet deep. It will house the Interstate Amusement Company. The two upper stories will be rented.

The National theatre being erected by the Hulsey interests will be a moving picture house. The foundation work for the building has been completed, and the first shipment of steel received. This building also runs through to Pacific avenue from Elm street. Including the furnishings the building will represent an investment of about $800,000. Fred A. Jones is the contractor.

PORTLAND, ORE.

Reorganization of the Universal exchange took place recently when announcement was made of the resignation of C. W. Koerner and George Bourke, local and Northwest managers respectively.

David Brill is the present manager of the Portland office. Harry J. Quinn, formerly sales manager for Universal in the Denver office, will be assistant to Mr. Brill. Edward Armstrong, Western division manager and director of the Portland, Seattle, Salt Lake, Butte, San Francisco and Los Angeles exchanges arrived in Portland to personally install the new officers. In addition to these executives, a corps of new clerks, stenographers and inspectors has been added. Increased business and the handling of special productions, such as the Eric Von Stroheim features, was given as the reason for the reorganization in Portland.

Mr. Koerner has left Portland for Butte where he will be with the Pathe office, while Mr. Bourke will also locate in Butte, interesting himself in state right films.

Melvin G. Winstock, Portland branch manager of the Pathe exchange, appeared before the Rotary Club, Ad Club, Progressive Business Men's Club and the Civic League last week in the interests of the tenth anniversary of the "Pathe News" establishment.

Local cameramen have been engaged by Mr. Winstock, who has arranged for them to take local views twice a week during a two months' period. The pictures will be exhibited in connection with the regular weekly as shown in local theatres each week.

Motion pictures were used by the Oregonian to entertain the crowds election night while waiting for the returns to come in. Through the courtesy of the local Universal office a cartoon comedy, several animal pictures and extracts from previous editions of the International News which touch on either Harding or Cox were used by the newspaper. The pictures were flashed on the walls of a building on the opposite side of the street.

C. S. Jensen returned from Spokane recently where he met J. H. Rowe and Louis Dreibilvis, partners with Jensen and Von Herberg in the ownership of the Rialto theatre in Butte. Butte is the only Northwest city where sentiment seems to favor the unions which are fighting the twenty-seven Northwest Jensen and Von Herberg theatres. At the request of Rowe and Dreibilvis, remaining stock in the cinema will be sold at public auction in the near future.

The ukelele and the plaintive guitar were taken out of the moth balls in Portland when Ralph Winsor, manager of the Star theatre, announced a special jazz feature to be put on in connection with Will Rogers' "Water, Water, Everywhere." The jazz was furnished by the Royal Hawaiian company of four musicians and their pretty dancer.

Norman Peel arrived in Portland recently to take over for the local exchange exploitation of Famous Players-Lasky productions. Mr. Peel plans to lay special emphasis on playing up the trade-mark, "Paramount-Artcraft" in all coming publicity stunts. He comes to Portland from the New York exchange.

The Portland theatre men gave their unanimous support to the campaign for the Albertina Kerr nursery raising funds for a new dormitory. Four minute speakers appeared in each of the larger down town houses and all theatres in the city ran slides for the baby home.

Will Hudson, Pathe cameraman from Seattle, spent several days in this city shooting pictures of the city health department in its care for public school children. Special emphasis is being placed on dental work conducted in the city schools, and pictures of the plan in operation were taken.

The Castle, rebuilt from the Oregon theatre at the cost of $28,000, opened November 1 in Eugene, Ore. The theatre seats 650 and is said to be the prettiest theatre of its size in the state. Eugene is the seat of the State university and a town of some 10,000. A. H. MacDonald owns the Castle and also the Rex, which is now under reconstruction. The Castle opened with the First National production, "Go and Get It."

Election night was a busy one for many Oregon exhibitors. C. M. Hill, manager of the Globe theatre in Albany, and Manager K. L. Burk of the Orpheum theatre, Baker, kept their houses open all night long.

SAN FRANCISCO

E. R. Williams, manager of the All-Star Feature Exchange, closed four key accounts approximating $15.000, in one day last week. The five new Clara Kimball Young pictures and the new David Butler production is being taken rapidly, he reports. The Tiger Ben serial is being sold on first showing, he says.

Enlargement of the Frolic theatre on Market street to a 1,500 seating capacity is planned by the Universal exchange. C. A. Nathan, manager of the San Francisco Universal exchange has signed a lease for the theatre for 30 years at an aggregate rental of $1,400,000. William Cutts, general manager of the Universal theatres, is due in San Francisco this week on his inspection tour of the country.

The prologue for "What Women Love," at the Tivoli theatre, week of October 24, staged by Manager Frank Costello, is being accorded wide publicity in the daily papers, one reviewer going as far as to say that the feature takes second place on the bill. Prince Lei Lani, Hawaiian, sings with six other dancers, including four instrumentalists and a hula dancer. The setting is Hawaiian.

Harry Carney, assistant manager of the Universal exchange, San Francisco, is seriously ill with pneumonia. He was stricken suddenly.

"Pink Tights" was put over successfully on first run at the Frolic theatre, San Francisco, week of October 24, by a tie-up with song publishing representatives and the Kelly Springfield Truck Company, with very little expense to the theatre by R. F. Abrahams, manager, and Ben Westland, publicity director of the Universal exchange.

The truck, with driver, was loaned and singers were furnished free with a piano for the entire week. Crowds were attracted on downtown corners and led to the theatre, which was packed all week. A girl was hired to ride on the truck in pink tights.

Newt Levi, Western representative of Robertson-Cole, has been in San Francisco for a short visit. He will shortly supervise direction of an all-star cast on exteriors at Pleasanton on the new picture, "What Is a Wife Worth?"

CANADA

Garrick Theatres, Limited, of Winnipeg, Manitoba, has started the construction of a brand new moving picture theatre at Garry Street and Ellice Avenue, Winnipeg, to cost $150,000, and to be opened in January. The new house will be the first of a chain of theatres in Canada, it has been announced, and already a theatre in Brandon, Manitoba, has been purchased. The company has been organized with a capital of $250,000. It is announced that a number of Winnipeg business men are interested in the venture.

The Garrick Theatre in Winnipeg will have a seating capacity of 1,500, with a frontage of 70 feet and a depth of 130 feet. The front elevation will have a marquee for the whole width. The lobby will be finished in marble.

Mr. William H. Stanley, formerly manager of Loew's Delancey Street Theatre, New York, has been appointed manager of the new Loew theatre, which was opened at Ottawa, the Canadian capital, on Monday, November 8, with a number of moving picture stars present for the first performance. Mr. Stanley started in the show business thirty-two years ago and he has been with Marcus Loew for many years.

The Canadian Government has issued a Federal charter to the Canadian Feature and Production Company, Limited, of Winnipeg, Manitoba, which has been formed to undertake the manufacture of moving picture releases. The company has been capitalized at $1,000,000. As yet no announcement has been made regarding the personnel of the directorate.

An indication of good business conditions in Canada is the record of amusement tax receipts in Winnipeg, Manitoba. The amusement tax collected at 34 moving picture theatres and five vaudeville and dramatic houses in Winnipeg during the last week in October exceeded the $10,000 mark, according to an official announcement by the Provincial authorities under whose auspices the levy is taken. This is the largest revenue from this source for any week since the tax has been in existence.

Stock musical comedy proved a financial failure at the Dominion theatre, one of Winnipeg's large and well-known houses, with the result that the house was closed for re-organization. The theatre is scheduled to be re-opened on Monday, November 15, with an all-picture policy, the opening attraction being "The Wonder Man," featuring Georges Carpentier.

The first of the exclusively British moving picture exchanges to be established in the Dominion of Canada is the Anglo-Canadian Picture Plays, Limited, with headquarters in Montreal and London, England. This company was organized more than a year ago but no attempt was made to arrange for direct distribution throughout Canada, the booking of the British releases having been placed in the hands of a Canadian distributor. Arrangements are now being made, it is stated, for the opening of several distributing offices by the Anglo-Canadian Picture Plays and direct contracts with exhibitors will be sought. It is understood that Basil Horsfall of Montreal, now proprietor of the Tivoli theatre of Montreal, is associated with the Anglo-Canadian company in establishing the new offices. Mr. Horsfall has had considerable experience as an exchange manager in Montreal and elsewhere. Capt. G. B. MacKay is the general manager of the Anglo-Canadian company and a number of prominent and wealthy Canadians are directors. The company controls the Canadian rights for the productions of a dozen or more English studios. It is probable that branches will be opened in Montreal, Toronto and St. John before the Canadian West is invaded.

Jack Kraker, until recently in California, has become sales representative in Ontario for the First National Pictures (Eastern Canada), Limited. Mr. Kraker is working out of the Toronto office of the company which is located at 91-93 Queen Street East.

Mr. Tom Dowbiggin has become sales representative for the Amalgamated Exhibitors' Circuit, Limited, for the Province of Ontario and is located at the Toronto office of the company.

A recent prominent visitor in Toronto, Ontario, was Mr. L. Ernest Ouimet, of Montreal, president and general manager of the Specialty Film Import, Limited, Canadian Pathe distributors. He inspected the new ground floor quarters in the new Hermant Annex which are to be occupied by his Toronto branch.

B. T. Hardcastle has arrived in Winnipeg, Manitoba, to open a Western Canadian distributing office for the Associated Producers, Inc., which is supported by Thomas H. Ince, Allan Dwan, George Loan Tucker, J. Parker Read, Mack Sennett, Marshall Neilan and Maurice Tourneur. Mr. Hardcastle will have charge of operations in the four Western Provinces, Manitoba, Saskatchewan, Alberta and British Columbia.

Mr. Hardcastle announced that the first release from his new Winnipeg office would be "The Leopard Woman," by J. Parker Read. The new branch of the Associated Producers is the thirteenth film exchange for Winnipeg.

The Manitoba Board of Moving Picture Censors has been giving Winnipeg film exchange managers some cause for concern recently. Last winter the Manitoba censors made their presence felt by the banning of a considerable number of moving picture comedies but during the spring and summer the decisions of the censors were quite acceptable. The Manitoba board now seems to be paying considerable attention to serial releases.

Mr. W. S. Jones, the Winnipeg Fox manager, was recently notified that the censors had seen fit to condemn the new

Fox serial, "The Tiger's Cub." The Pathe serial, "The Whirlwind," has also been condemned, while the Select serial, "The Branded Four," has been thrown out as well.

Two Pathe serials, "Pirate Gold" and "Hidden Dangers," have proved to be acceptable to the Manitoba censors, however, and will be shown throughout the Province.

It is understood that the Fox Film Corporation is appealing the decision of the Manitoba board to condemn "The Tiger's Cub."

The Northern Pictures Corporation of Calgary and Winnipeg has taken the exteriors for "Corporal Cameron," the Ralph Connor story, various locations at the Banff National Park in Alberta having been used for the purpose. The company is now arranging for the use of the horse-show building at Calgary, Alberta, as a moving picture studio in which to make the interior scenes during the coming winter.

The Oakwood theatre, Toronto, Ontario, one of the large independent moving picture theatres of the city, has been acquired by the Famous Players' Canadian Corporation. This makes the seventh theatre in the Ontario capitol to come under the direction of the corporation, the others being the Regent and Strand, two of the large downtown houses, Alhambra, Garden, Teck and Family. The manager of the house is Mr. James Crang.

The Allen theatre, Winnipeg, Manitoba, is the latest of a number of large moving picture houses in Canada to announce an adjustment of admission prices, the changes affecting the evening prices only. Until recently the general admissions for evening performances have been 30 and 40 cents, plus the tax of four cents. One price of 40 cents, plus the tax, has been established for all parts of the theatre with the exception of the loges, seats in which have been increased from 65 cents to 70 cents, plus five cents' tax. The evening price for children is 20 cents, plus two cents' tax. Matinee prices vary from 17 cents for children to 39 cents for loge seats.

The Province theatre, Winnipeg, has also advanced its prices, top charge for evening performances being 39 cents and that for matinees 27 cents, including the tax.

Other prominent theatres in Canada which have announced slight admission increases include the Regent, Allen and Strand theatres of Toronto.

Burglars removed the safe from the manager's office of the new Allen theatre at St. Catherines, Ontario, recently and, after carting it away on a truck, dumped it down a canal embankment where they forced it open with a sledge hammer and crowbars. They secured $428.28 in cash and $40 worth of amusement tax tickets. The burglars left the battered safe at the bottom of the hill where it was found the next morning.

The Ontario government decided on October 1 to stop the presentation of the health propaganda feature, "Open Your Eyes," after the picture had been screened in Windsor, Ontario. The feature had been approved by the Ontario Board of Censors, it is declared, but the picture was banned after the one public showing.

The Electra theatre, one of the best-known Montreal moving picture theatres, was re-opened on Sunday, October 3, as a remodelled and enlarged house under the continued management of Paul Guenette. One of the new structural features is a balcony by means of which the seating capacity has been increased to 1,100. The attraction for the re-opening was "One Hour Before Dawn," starring H. B. Warner.

Messrs. Jule and J. J. Allen of Toronto have secured a new theatre site in Victoria, B. C., on which to erect a $350,000 house which will have a seating capacity of between 1,500 and 2,000. The site is at Blanchard and Yates streets.

CLEVELAND

Feiber and Shea, booking agents, are going to present their well known Rainbow Revue at the leading first-run motion picture theatres throughout the territory, as an added attraction to the featured photoplay.

"The Rainbow Revue has a cast of twenty-five people," said Mr. Shea recently, "and although the show, as it stands now, takes about an hour to present, it is so constructed that it can be reduced to thirty-five minutes without losing any of its punch."

The Rainbow Revue, Mr. Shea explained, is a cross between a musical comedy and a style show. The music was specially written by A. Baldwin Sloan. The costumes are the latest creations in feminine fashions. So there's jazz for the men folks, and frills for the women folks; something for all.

Will D. Harris, of the Grand theatre, Columbus, is the first exhibitor to introduce this style of entertainment in connection with the motion picture, in Ohio. He opens with it the week of November 21st.

Mr. Shea states that, if the show is a success, he is going to put out a new one every eight weeks. They are all to be different.

C. C. Deardorff, exploitation manager for Goldwyn out of the Cleveland office, got a stock of favorable press notices as high as the sky line recently in Toledo on "The Branding Iron." "And there's a reason," says Deardorff. "I gave a special screening of 'The Branding Iron,' in the private screen room of the Pantheon theatre on Thursday evening, prior to the opening of the picture at the Pantheon the following Sunday. The Toledo News-Bee, The Blade and the Times were all represented." And after the screening, Mr. Deardorff gave a lovely little party in the dining room of the Secor Hotel, complimentary to the newspaper men.

Buster Keaton is going to monopolize the Stillman theatre screen in a manner never been tried here before, when he will be the featured star of the feature and the featured star of the comedy, too. "The Saphead," Keaton's new seven-reeler, and "The Scarecrow," his latest comedy, are both to be shown on the same program. The result is being watched with unusual interest. They're going to play the feature first and then follow with the comedy.

W. B. Frank, Pathe's special feature representative, arrived in Cleveland last week. Frank will stay here just long enough to install the new policy which gives the sales of features to a special department. Already he has named R. F. Flagler as manager of this newly created department, with R. A. Morrison, and W. S. Ainsworth, as chief aides in the selling field.

Fred McConnell, now in charge of the national exploitation of Pathe pictures, dropped into town the latter part of last week. McConnell was kept busy shaking hands all round. He knows everybody in the industry out here. He gained his wide movie acquaintance when he was editor of the motion picture department of the Cleveland Leader-News.

W. F. Seymour, division manager out of Chicago for the W. W. Hodkinson Corporation, paid local manager Herbert Ochs a short but sweet visit this week. Seymour came in in the morning, and after going over the local situation left that same night for the Windy City.

Al Lebensberger, manager of Robertson-Cole's Cleveland exchange, ought to get special railroad rates. He just got back from New York where he went to attend the special screening of "Kismet;" and right after his return, he left for Columbus.

"The County Fair" played its first Ohio engagement the week of October 31st at the Grand Opera House, Canton, and not only broke all previous house records but also set a new standard of business on whole week engagements at the Grand Opera House. This house, one of the Feiber-Shea chain of theatres, seldom plays a picture for an entire week. In fact, the only pictures that have played the Grand Opera House a full week are "The Miracle Man" and "Why Change Your Wife?" Representatives of Feiber and Shea have made this statement; so has Phil Selznick, who bought the picture for Ohio.

Selznick already has one print of "The County Fair" booked solid all through the winter. Two other prints are booking up fast.

Stephen Fuzy, organist at the Regent theatre, Buckeye Road and East 116th Street, has recently written a waltz that's fast making a hit. It's called "On the Lagoon." Fuzy has written several others best known among them being "Beautiful Stars." He lives at 10322 Crestwood Avenue.

DETROIT

The Redford Amusement company has been formed to take over some church property on Grand River avenue which will be transformed into a theatre. John Brennan and Hapham of the Cozy and Universal theatre, respectively, are backing the enterprise.

John H. Kunsky's home was robbed of furs, silverware and jewelry, valued at $5,000 last week. This is the sixth time within nine years that Mr. Kunsky's home has been entered by burglars.

A rose matinee at the Majestic, in which roses were given away, brought out the ladies, despite a rain storm, during the engagement of "The Restless Sex." Some 1,000 roses, secured from a local florist, were given away.

Will H. Elliott, managing director of the Majestic theatre, was again taken seriously ill last week and is now seriously ill with pneumonia. Last reports were that he was slowly gaining headway.

W. D. Ward has resigned as manager of the Universal exchange, which he has handled for more than three years, to handle Stoll pictures in Detroit. He is succeeded by Joe Friedman, office manager.

The Detroit Film company has taken over the business of the Hennessey-Moross company, handling state right pictures. Earl N. Hennessey, Phil J. Fetz and Frank E. Beecher, all former exhibitors, comprise the company.

George W. Trendle, general manager of the Kunsky chain of houses, has been re-elected president of the Detroit Theatre Managers' association, embracing all the big downtown houses and 80 per cent of the motion picture theatres in the city.

The greatest stage spectacle ever offered in Detroit is the hippodrome race effect achieved at the Madison where "Madonnas and Men" is now showing. Two chariots, each driven by two horses, on treadmills provide the effect. A special amphitheatre setting and lighting appliances add to the spectacle.

INDIANAPOLIS

Nelson G. Trowbridge, manager of the Murat, legitimate, went out and showed his brother-managers of the photoplay-houses how to get over a big production in a big way without much co-operation from anybody but the police department during the week of October 31.

Trowbridge put Fox's "While New York Sleeps" into the Murat for the week, intending to plug a hole caused by his inability to book a legitimate attraction and had the town by the ears in two days. The newspaper critics "panned" the picture as not being worth a third the price of admission, which Trowbridge cannily put at $1 top; and someone complained to the police that the film was too vulgar to be shown. The policewomen censors looked it over and passed it.

But despite this adverse criticism the people continued to flock in. One dollar as a price for a movie looked good to them, and they paid it in numbers so great that the film brought in gross receipts for the week said to be higher than those received during the week

(Continued on page 3992)

"WITHOUT ONE CENT REPAIRS IN TWO YEARS!!!"

"I have run this SIMPLEX a little better than two years without one cent for repairs."

MAJESTIC THEATRE, BELLFLOWER, ILL.

DEAD MEN TELL NO TALES

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Blue Moon (Special Cast)
The Gamesters (Margarita Fisher)....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter)....5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak)....5
Bachelor Apartments (Georgia Hopkins)....5
Bitter Fruit (Special Cast)....5

"TEX" SERIES

Circumstantial Evidence (Glen White)....5
The Wall Street Mystery (Glen White)....5
The Unseen Witness (Glen White)....5
The Trail of the Cigarette (Glen White)....5
Thunderbolt Jack (Jack Hovie)....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week)....2
Lone StarWesterns (one every other week)....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month)....2
XLNT (Ardath)....2
Hank Mann Comedies (one every other week)....2
Arrow (Eddie Boulden-Lillian Vera)....1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

The Magic Life (Peters-Vidor)....6
Homespun Folks (Lloyd Hughes)....6

J. PARKER READ, JR., PRODS.

A Thousand to One (Hobart Bosworth)....6
The Leopard Woman (Louise Glaum)....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood)....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford)....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin)....5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon)....6
Woman Above Reproach (Florence Chase)....6
Evolution of Man (Special Cast)....6
Woman of Mystery (Cunard-Ford)....5
When Quackel Did Hyde (Charlie Joy)....5
Thirty Years Between (Vera Stewart)....5

HARRY CAREY TWO REELERS

Wanderer....2
Sheriff's Dilemma....2
Brothers....2
His Desperate Deed....2

JOY COMEDIES

The Hoodoo Watch....2
Three of a Kind....2
Stone Quarry Romance....2
Too Much Garlic....2

C. B. C. FILM SALES

State Rights

The Victim....6

HALL ROOM BOYS COMEDIES

Sept. 2—All Balled Up....2
Aug. 19—Clever Clubs....2
Aug. 5—Some Champs....2
July 22—Wild, Wild Women....2
July 8—Stung Again....2
June 24—Back on the Farm....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

STAR RANCH WESTERNS

One two-reeler every two weeks.

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap....2
A Traitor's Vengeance....2
The Girl of the West....2
Almost an Outlaw....2
The Avenging Trail....2
Western Rays....2
Shadows of the Past....2
A Fight to a Finish....2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson....5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Andy Takes a Dancing Lesson....1
Flat Hunting....1
Andy Visits His Mama-in-Law....1
Andy Plays Golf....1
A Quiet Day at Home....1
Andy on a Diet....1
Andy's Wash Day....1
Andy's Night Out....1
Andy and Min at the Theatre....1
Andy Visits the Osteopath....1
Andy on Skates....1
Andy's Mother-in-Law Pays Him a Visit....1
Andy's Inter-Ruben Guest....1
Andy Redecorates His Flat....1
Andy the Model....1
Accidents Will Happen....1
Howdy Pardner....1
There's A Raisen....1
Ship Ahoy....1
The Toreador....1
The Broilers....1
Andy Fights the High Cost of Living....1
Militant Min....1
Ice Box Episodes....1
Wim and Wigor....1
Equestrian....1
Andy the Hero....1
Andy's Picnic....1
Andy the Chicken Fancier....1
Andy the Actor....1
Andy on the Beach....1
Andy on Pleasure Bent....1
At Shady Rest....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli)....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy)....2
La Farre Sisters (Dancers)....1
The Dying Swan (Skating)....1
Free Hand and Love (Acrobatics)....1
The Flying De Armands....1
Reynolds and Geraldine (Aesthetic Dancers)....1
Hundeller (Balancing)....1
Three Whipple Sisters (Boxing and Wrestling)....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The One Best Pet....2
A Tray Full of Trouble....2
The Big Show....2
An Overall Hero....2
Four Times Foiled....2

CHRISTIE COMEDIES

Mr. Fatima....2
Going Through the Rye....2
Shuffle the Queens....2
A Homespun Hero....2
Striking Models....2
Don't Blame the Stork (Harry Gribbon)....2
Seven Bald Pates (Bobby Vernon)....2
Out For the Night (Eddie Barry)....2
Kiss Me, Caroline (Bobby Vernon)....2
A Seaside Siren (Fay Tincher)....2

TORCHY COMEDIES

Torchy Turns Cupid....2
Torchy's Millions....2
Torchy In High....2
Torchy (Johnny Hines)....2
Torchy Comes Through (Johnnie Hines)....2

MERMAID COMEDIES

The Simp....2
Nonsense (Jimmie Adams)....2
Dynamite (Lloyd Hamilton)....2
A Fresh Start (Marvel Rae)....2
Duck Inn (Lloyd Hamilton)....2

SPECIALS

The Race of the Age (Man O' War)....2
Art of Diving (Kellerman)....1
Babe Ruth—How He Knocks His Home Runs....1
Valley of 10,000 Smokes....1

ROBERT C. BRUCE SCENICS

The Isle of Desire....1
The Explorers....1
The Banana Special....1
Tropical Nights....1
By Schooner to Skagway....1
The Castaway....1
Solitude....1
Wanderlust....1
The Song of the Paddle....1
The Log of Laviajera....1
The Great Mirror....1
Hope of Adventure....1

CHESTER-OUTING SCENICS

Getting a Polish....1
Ignazu the Exquisite....1
Frozen Thunder....1
Lovely Maoriland....1
Mad Hatters....1
Seven League Booters....1
Too Much Overhead....1
The Trail of Wedontcarewhere....1
The Tamer the Wilder....1
Wooly Bits and Monkey Hits....1

SCREENICS

Out of the Past....1
Fine Feathers—They Forgot the Town....1
Sea Planets—Apartments for Rent....1
Mules and Gabtalk....1
Through Winding Walls—Climbing Cataracts....1
They All Turned Turtle—Family Trees....1
Chosen Waters—South Sea Naiads....1
Great American Yawn—Getting His Angora....1
Foam Fantasies....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle)....6
Keep to the Right (Edith Taliaferro)....6
For the Soul of Rafael (Clara Kimball Young)....7
The Forbidden Woman (Clara Kimball Young)....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young)....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Nov. 28—A Romantic Adventuress (Dorothy Dalton)....4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.).
Nov. 21—Burglar Proof (Bryant Washburn)....4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke).5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.)....4539
Nov. 14—Always Audacious (Wallace Reid).....5101
Nov. 7—Sins of Rozanne (Ethel Clayton).....4862
Nov. 7—Behold My Wife (Geo. Medford Prod.).6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray)....4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.)..6505
Oct. 24—A Full House (Bryant Washburn).....4200
Oct. 24—Held By the Enemy (Special Cast).....5526
Oct. 17—The City Sparrow (Ethel Clayton).....4618
Oct. 17—The Cradle of Courage (Wm. S. Hart)..4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.).5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle)....6417
Oct. 3—The Jail Bird (Ince. Prod.-Douglas MacLean)....4961
Oct. 3—Something to Think About (C. B. DeMille Prod.)....7000
Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh)..5267
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Half An Hour (Dorothy Dalton).....4667

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford)....5382

PARAMOUNT-ARBUCKLE COMEDIES

Nov. 21—His Wedding Night....2
Oct. 24—Rough House (Re-issue)....2

PARAMOUNT-SENNETT COMEDIES

Nov. 28—A Fireside Brewer....2
Nov. 14—Fickle Fancy....2
Oct. 31—Movie Fans....2
Oct. 17—My Goodness....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning....1
Dec. 21—Those Distant Cousins....1
Dec. 7—After the Circus....1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits....2
Sept. 12—Kids Is Kids....2
Aug. 29—Never Again....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Nov. 28—Land of the Tin Millionaires....1
Nov. 21—Around About Manila....1
Nov. 14—Pyrenean Perspectives....1
Nov. 7—The Port of Penang....1
Oct. 17—Nature's Contrasts....1

PARAMOUNT-BURLINGHAM

Nov. 21—Kilawea Volcano Eruption....1
Oct. 17—Winter Sports at St. Moritz....

PARAMOUNT-POST NATURE PICTURES

Nov. 7—A Setting of Ages....1
Oct. 10—The Cloud....1
Sept. 5—From a Piscatorial Angle....1

PARAMOUNT MAGAZINE

Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon....1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 31—Magazine Items—Frank Moser Cartoon....1

Release Information Continued on Page 3957

Advance Information on All Film Releases

(Continued from page 3955)

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married.....2
A Bedroom Scandal.....2

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights.....1
Winning a Widow.....1
Will It Come to This.....1
He Got It.....1
Hot Dog.....1
School for Skirts.....1
The Painter.....1
Bone Dry Blues.....1

FIRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry).....
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge).....5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman).....2061
Old Dad (Mildred Harris Chaplin).....6
Twin Beds (Mr. and Mrs. DeHaven).....5
Nomads of the North (Jas. Oliver Curwood).....6
Peaceful Valley (Charles Ray).....6
Tonnerville Trolley (Dan Mason).....2
The Kick in High Life (Lehrman).....2
What Women Love (Annette Kellerman).....6
The Master Mind (Lionel Barrymore).....6
The Branded Woman (Norma Talmadge).....7
Harriet and the Piper (Anita Stewart).....6
Curtain (Katharine MacDonald).....5
In the Heart of a Fool (Allan Dwan).....7
Good References (Constance Talmadge).....6
Forty-five Minues from Broadway (Charles Ray)....6
Jack-Knife Man (King Vidor).....6
Notorious Mrs. Leslie (Katherine MacDonald).....5
The Perfect Woman (Constance Talmadge).....5
Go and Get It (Marshall Neilan).....7

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6

TOM MIX SERIES

Prairie Trails.....6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

Chin Toy.....6
The Flame of the Yukon.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen.....5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely).....5
Just Pals (Buck Jones).....5
The Land of Jazz (Eileen Percy).....5
Trail to Two Moons (Buck Jones).....5
Beware of the Bride (Eileen Percy).....5
Sunset Sprague (Buck Jones).....5
The Little Grey Mouse (Louise Lovely).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

An Elephant's Nightmare.....2
Hold Me Tight.....2
His Noisy Still.....2
Pretty Lady.....2
Chase Me.....2

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

All Wrong.....2
The Huntsman.....2
Kiss Me Quick.....2

MUTT AND JEFF CARTOONS

The Hypnotist.....½
The Papoose.....½
On the Hip.....½
Northwoods.....½
Sherlock Hawkshaw & Co.....½
All Stuck Up.....½
A Hard Luck Santa Claus.....½
Gum Shoe Work.....½
Home Brew.....½
The Medicine Man.....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Sinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Madame X (Pauline Frederick).....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore).....5290
What Happened to Rosa (Mabel Normand).....
Milestones (Special Cast).....5782
Honest Hutch (Goldwyn).....5349
His Own Law (Hobart Bosworth).....5947
The Branding Iron (Reginald Barker Prod.—Special Cast).....6569
Cupid the Cowpuncher (Will Rogers).....5
The Slim Princess (Mabel Normand).....5
Roads of Destiny (Pauline Frederick).....5

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar Camps Out.....2
Edgar's Sunday Courtship.....2
Edgar Takes the Cake.....2
Edgar's Jona Day.....2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards).....2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....2
Aug. 1—The Road to Ruin (Flanagan and Edwards).2
July 18—A Counter Plot (Buddy Post).....2
July 4—Mum's the Word (Buddy Post).....2
June 20—A Money Mixup (Buddy Post).....2

FORD EDUCATIONAL WEEKLY

Oct. 10—For the Future.....1
Oct. 3—Between Friends.....1
Sept. 26—In the Glory of the Past.....1
Sept. 19—"Air" Istocracy (Bird Life).....1
Sept. 12—Having a Circus (Chicago Zoo).....1
Sept. 5—In for a Raise (Baking Powder).....1

GOLDWYN-BRAY PICTOGRAPHS

Aug. 29—This Wonderful World.....1
Aug. 22—World's First Scientific Harness.....1
Aug. 15—If You Could Shrink.....1
Aug. 8—Eternal Nature.....1
July 18—The Life History of the Pearl.....1
July 11—Our Wonderful World (Tripoli).....1
July 4—Beating a Man at His Own Game.....1

GOLDWYN-BRAY COMICS

Aug. 22—Shedding a Profiteer (Judge Rummy).....1
Aug. 15—A Fly Guy (Happy Hooligan).....1
Aug. 8—The Rotisserie Bros. (Judge Rummy).....1
Aug. 1—The Last Rose of Summer (Happy Hooligan).....1

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....1
Speeding Through Dixie.....1
Royal Ease.....1
Colossus of Roads.....1
The Spirit of the Birch.....1
Suds.....1
Precisely as Polly.....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan).....5
The House of Whispers (J. Warren Kerrigan).....5
No. 99 (J. Warren Kerrigan).....5
The Dream Cheater (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling).....6
The Blue Bonnet (Billie Rhodes).....6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley.....5
Nov. 15—Skyfire.....5
Oct. 1—Hell's Oasis.....5

LEO WHITE COMEDIES

Jan. 1—Restless Rummies.....
Dec. 15—Back to Earth.....
Dec. 1—Razzin the Jack.....

INTER-OCEAN FILM CORP.

The Silent Barrier.....5
Bearcat.....6
Seeds of Vengeance.....6
The Gift Supreme.....6
Whispering Devils.....5
The Victim.....9
The Transgressor.....8
The Burning Question.....8
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES

Cads and Caddies.....2
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
Mis Fortune Hunters.....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps.....1
Vacation Days in Switzerland.....1
From Montreux to Berness Alps.....1
Through Switzerland in 10 Minutes.....1

JANS PICTURES CORP.

A Woman's Business.....6
Love Without Question (Olive Tell).....7

KINETO CO., OF AMERICA

Urban Popular Classics.....
Chas. Urban's Movie Chats.....
Kineto Reviews.....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri).....5
Voices (Special Cast).....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5

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Advance Information on All Film Releases

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The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....
Broncho Billy Dramas .....
Snakeville Comedies .....
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5

CHAPLIN REISSUES

A Burlesque on Carmen.....
The Champion 2
Jitney Elopement 2
Work 2
By the Sea.....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch 5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS

Dec. 27—Cinderella's Twin (Viola Dana).....6
Dec. 20—Polly With a Past (Special Cast).....6
Dec. 13—Hearts Are Trumps (Special Cast).....6
Nov. 29—The Misleading Lady (Bert Lytell).....6
Nov. 15—Someone in the House (Special Cast).....6
Nov. 8—Are All Men Alike (May Allison).....6
Nov. 1—The Fatal Hour (Special Cast).....6
Oct. 25—Body and Soul (Alice Lake).....6
Oct. 18—The Saphead (Crane-Keaton).....6
Oct. 4—Blackmail (Viola Dana).....6
Sept. 30—Clothes (Special Cast).....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast).....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison).....6

C. L. SHURTLEFF PRODUCTIONS

Feb. 21—The Little Lady of the Big House (Special Cast) 6
Jan. 10—The God of His Fathers (Special Cast)... .
Nov. 22—The Star Rover (Special Cast).....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton)..... 6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova).....7
Apr. —The Heart of a Child (Nazimova).....
Jan. —Stronger Than Death (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

Man and Woman (Special Cast) Sherman Prods. Corp.
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex).....
The Crimson Cross (Special Cast) Favark Corp.....
The Fighting Kentuckians (Special Cast) Sterling Features .....
Out of the Dust (Apex Film Co.).....
The Crimson Cross (Special Cast) The Franck Corp.
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.....
The White Rider (Joe Moore-Eileen Sedgwick) Hell's Oasis (Neal Hart) Independent Films Assn.. Peerless Feature Producing Co.....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.....

COMEDIES

After Bed Time (Frazee Film Prods.).....2
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)... Legend Film Prods.
When Quackel Did Hide (Charlie Joy) Aywon Film Corp. 4

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Nov. 28—The Devil to Pay (Brunette-Stewart).....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis').....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton).....7
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Nov. 28—Seventh, Gun Fire.....2
Nov. 21—The Crystal Bail.....2
Nov. 14—Fifth, The Tower Room.....2
Nov. 7—Fourth, The Open Window.....2
Oct. 31—Third, The Trail of the Wolf.....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Nov. 28—Fourteenth, Regina Island.....2
Nov. 21—Thirteenth, The Surprise Attack.....2
Nov. 14—Twelfth, The Secret Order.....2
Nov. 7—Eleventh, The Fatal Diamond.....2
Oct. 31—Tenth, The Secret of the Trunk.....2
Oct. 9—Ninth, The Perilous Path.....2
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory.....2
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pixen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands 2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap.....2

VANITY FAIR MAIDS COMEDIES

Nov. 14—The Sandman.....1
Oct. 31—Mamma's Boy 1
Oct. 3—June Madness 1

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion..... 2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Nov. 7—Insulting the Sultan.....1
Oct. 24—When the Wind Blows (Snub Pollard).....1
Oct. 10—Fellow Citizens (Snub Pollard).....1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1

ROLIN TWO REELERS

Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).. 5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).. .....

REALART PICTURES CORP.

SPECIAL FEATURES

The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS

Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

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Projection — Camera — Music Hints and Ideas About

"New Theatres"

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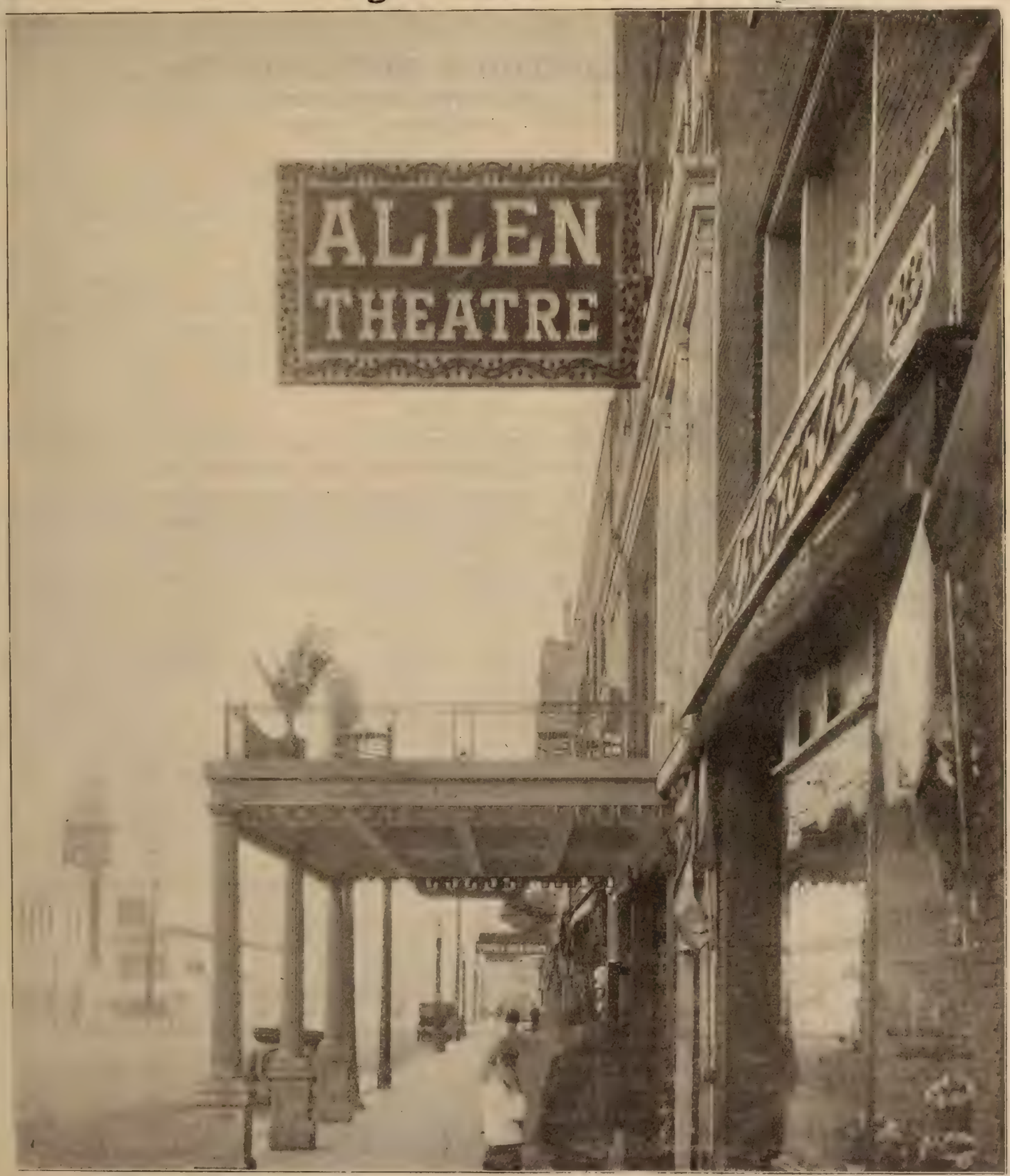

Marquee of Allen theatre, Akron, Ohio

FITZPATRICK-McELROY THEATRE CIRCUIT TO BE 100% DE LUXE MOTIOGRAPH

FITZPATRICK-McELROY CO. INC.
....THEATRE OPERATORS....
202 SOUTH STATE STREET
CHICAGO, ILL.

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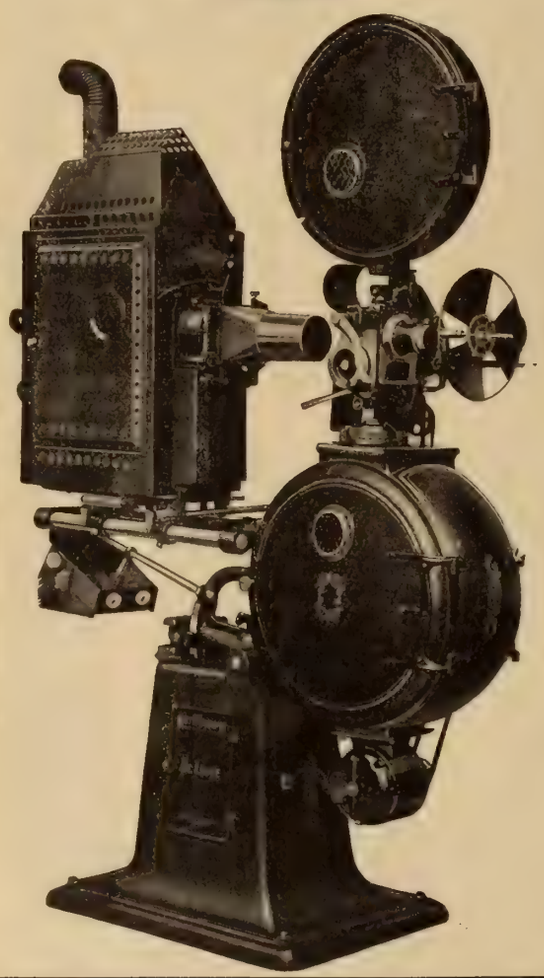

October 27, 1920

Gentlemen:

After careful consideration and investigation, we herewith order twenty DeLuxe Motiograph Machines, No. 1002-E, to be installed in our different theatres on our circuit.

We ask that these machines be delivered as soon as possible.

It is our intention to replace all of our present moving picture machine equipment with the new DeLuxe outfit, and to make our circuit of Michigan, Wisconsin and Illinois theatres 100% MOTIOGRAPH DE LUXE Equipment.

Again, we want to assure you that this is after very careful thought.

Very truly yours,
FITZPATRICK-McELROY CO.

BY L. V. Fitzpatrick Jr.

KSF-H

When ordering your next Projector, do not overlook the

MOTIOGRAPH DE LUXE

WHICH HAS WELL BEEN NAMED—THE PROJECTOR PREDOMINANT

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ENTERPRISE OPTICAL MFG. COMPANY

564 W. RANDOLPH ST. CHICAGO

Allen in Akron Exhibits Novelty in "Lovers Boxes"

Double Seats in Center of House Just Right for Two

The Allen theatre, Akron, Ohio, costing close to six figures, is one of the finest as well as one of the most modernly equipped motion picture theatres to have opened this fall, as well as embodying several brand new features in theatre construction.

One of the most striking features of the Allen theatre is its size in proportion to its cost. Time was when a big expenditure in the construction of a theatre was justified by the number of seats in the house. However, Allen T. Simmons, manager of the Allen, and a prominent showman in the territory, carried his point by keeping the Allen down to 987 seats, while the price stayed up to its original estimate. The reason for this was because of the location of the house. It is right down town in the business section of Akron. It is right next door to a prominent high class hotel. And it runs an all-day show from 9 a. m until midnight. All these facts together brought home the conclusion to Simmons that big first-run pictures, shown continuously to a transient trade, was more profitable than a large number of seats. With this in mind, the Allen, which is a rather narrow house with a 150-foot throw, has generous aisles.

The Allen theatre is all on one floor. Adopting the amphitheatre style of architecture, it is built in three elevations, each one a slight rise over the former one, thus giving equal vision to the screen from all parts of the house.

Right in the center of the house Mr. Simmons has introduced a novelty that has been named "Lovers' Boxes." They consist of ten tiers of double seats. There's just room for two in each seat. In fact, it is two seats without the dividing partition. But these boxes are very popular with the young folks.

Nothing has been spared in the decorations of the Allen. The interior woodwork is all ivory, with fine gold outlining. The walls, instead of being painted, or papered, are covered with old rose satin. The effect is not only elegant, but restful as well.

One of the outstanding features of the Allen theatre is its automatic push-button equipment. Almost every activity connected with the showing of pictures is operated automatically. Push buttons operate the lights. Push buttons signify to the operator what films, and in what order, Mr. Simmons wants them displayed. Push buttons tell the musical director what to play, as well as to start the $10,000 Wurlitzer Vocalstyle, with which the house is furnished.

A word about the lights in the Allen theatre. They are like the small lights in Pullman trains. They are recessed in the walls. At the push of one of the myriad buttons, the port holes in the wall open, and out flash the side lights, all fixed with fancy shades. When they are

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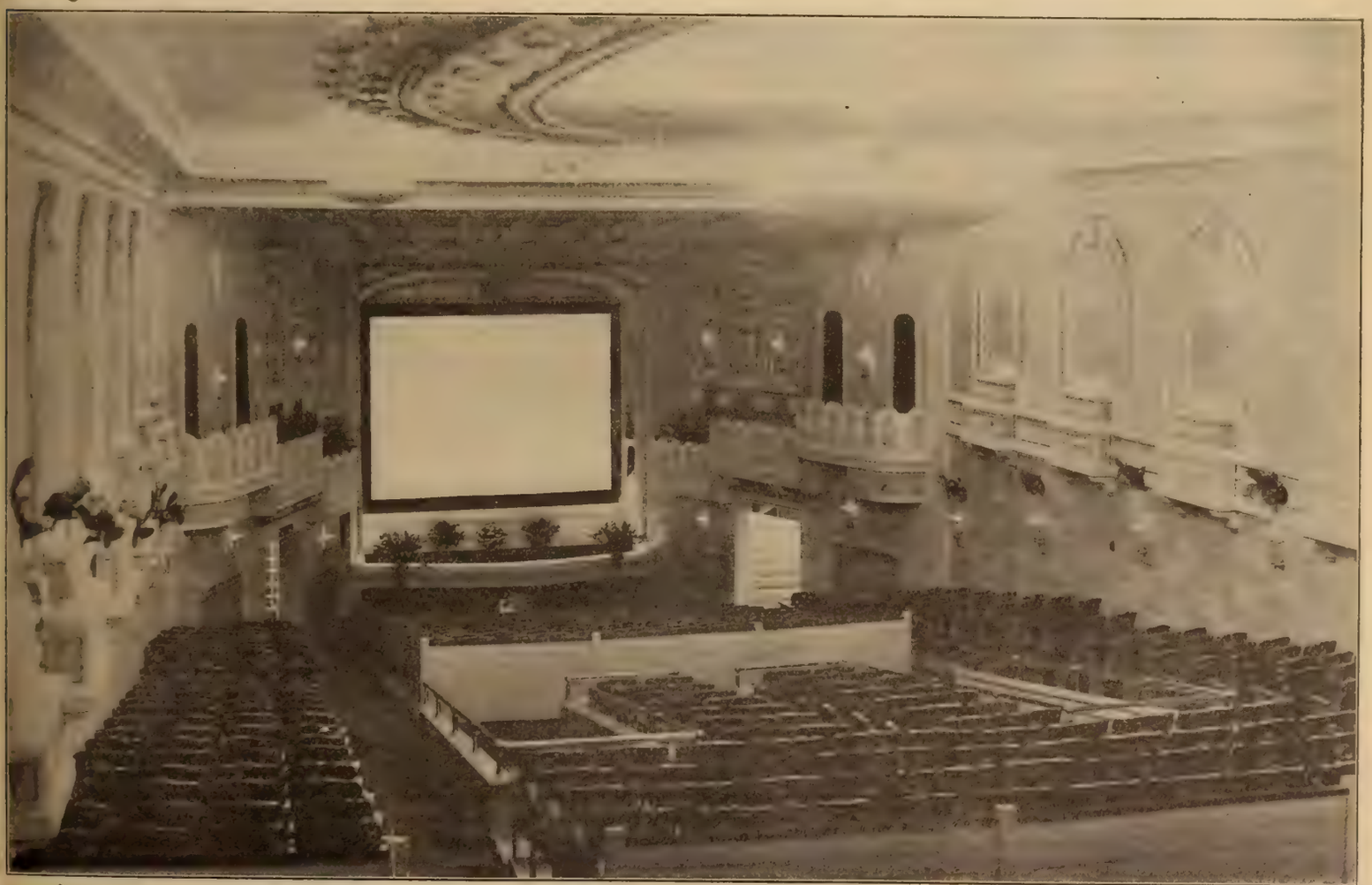

It is evident that the Allen was built with motion pictures in view. It is a well planned and finished house

Vancouver Flocks to Grand Opening of Allen Theatre

2,100 Seat House Boasts of Marquee 120 Feet Long

THE capital city of British Columbia, Vancouver, recently witnessed the opening of one of the finest motion picture houses in the entire Dominion of Canada. This new theatre, the Allen, situated at the corner of George and Seymour Streets, is one of the latest additions to the circuit of Allen houses stretching across the entire Dominion, and needless to say the new Allen, with a seating capacity of 2,100, is the last word in modern architecture, decoration and all that goes to make up the high standard implied by the name "Allen." The theatre was formally opened August 16th of this year.

This structure, designed by Mr. C. Howard Crane, the noted Detroit architect, is constructed throughout of reinforced concrete, steel, brick and tile, with art stone trimmings. The entire building has been waterproofed and made absolutely impervious against all atmospheric conditions by the application of a specially prepared coating. This is a new method of insuring buildings against the elements. The roof itself is constructed of concrete slab, which in turn is covered with roofing felt.

The imposing main entrance to the theatre is on the George Street front. Extending along the whole 120 feet frontage of this avenue is an ornamental marquee. This is entirely constructed of steel and is covered with ornamental sheet metal work. This extensive covering affords ample protection to the people who are waiting their turn at the box office.

Two box offices afford ample accommodation for the handling of the crowds which, on entering the lobby, are instantly struck with the beauty of the marble panels, with which the walls are faced.

It is, however, when one first enters the foyer of this new Allen that one gets a glimpse of the magnificence of the new house. After stepping into the foyer, the first room to the right is a check room for hats and coats, equipped with every facility for the handling of large crowds. At the extreme right of the foyer is the gentlemen's smoking room and wash room, the former luxuriously furnished and the whole a fitting accompaniment to the rest of the house.

The theatre office is conveniently situated on the left of the foyer. Adjoining this office and a little further to the left is the entrance to the handsomely furnished ladies' parlor, rest and wash rooms. To the extreme left of the foyer, through French doors, which one cannot resist the temptation to enter, is found a cozy tea room, the appointments and service of which are perfect. It is possible to drop in here for a cup of fragrant, delicious tea after a show and then walk but a few steps to the nearby Seymour street exit and enter one's motor.

Dividing the foyer from the auditorium is a handsomely finished mahogany facing screen, the artistry and finish of which cannot help but be admired. The upper half of this screen is surmounted by plate glass, cut in elaborate and fitting designs.

On entering the auditorium one is first taken up with its perfect proportions and at the first glance its seating capacity of 1,400 is not apparent. Four aisles lead to the front or stage end of the auditorium and connect with the emergency exits. The floor level of the auditorium is just of sufficient incline, so as to enable one to see perfectly from any seat in the house.

The orchestra pit is roomy and commodious, provision having been made for a large symphony orchestra, which is a feature of all performances at the Allen. The orchestra stand is raised one foot above the floor level of the auditorum.

The predominating tones in the decorations of the new Allen are mulberry and gold, this combination lending itself to a pleasing contrast with the white relief and panels of a rare pale tint of fawn. This delightful color scheme is further accentuated and heightened from many angles by the reflections in the big mirrors at each side of the auditorium.

Large decorative panels executed in ornamental plaster adorn the sides of the auditorium above the mezzanine floor level. These panels have a prevailing color scheme of cool, pale green centred with appropriate musical emblems and instruments. The whole effect achieved in this mavelous color scheme is far too pleasing a sight to be described on paper.

The lamp standards and lamp shades are finished in gold and polychrome to harmonize with the prevailing tones of the decorations.

The carpets on the main auditorium aisles, mezzanine floor, boxes and loges are a two-toned, smoke-gray, high grade Wilton. This same style of carpet, also in smoke-gray, is employed in the ladies' rest room on the lower floor, while the rest room on the mezzanine floor is of Axminster.

Back of the mezzanine floor and practically on the same level is a cozily equipped lounge to which is added a touch of homely cheer by the large fireplace in the centre. At the eastern side of the Georgia Street frontage on this floor is located the ladies' parlor and wash room and still further eastward the executive offces of the theatre. These are well lighted and appointed and would be the proud possession of any business man.

A private screening room is included in the equipment of this new theatre. It is a miniature projection room, complete in every detail, but the audiences are limited to the critical officials of the playhouse, who personally pass upon every motion picture production, great and small, before showing it to the public. By this method, the Allen is assured of absolutely nothing but the best in motion pictures.

The heart of the motion picture theatre —the projection room—has been made

Architects drawing of new Allen theatre, Vancouver, B. C.

The Fabrikoid Process adds beauty and long life to fabrics; some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof

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F A B R I K O I D

the object of special attention. It is absolutely fireproof throughout and is finished with careful regard to the comfort of the operators. Openings equipped with automatic fireproof drop shutters are provided in the front wall of the operating room, for no less than three of the very latest and most powerful type of projection machines. Fireproof magazines for the temporary storage of film are provided, thus eliminating all danger of fire in this quarter. As a whole, the operating booth in the new Allen is the last word in projection equipment.

The theatre is lighted by what is known as the Diffuser system of illumination. By means of this system, absolute control of the lighting effects in the entire house can be obtained at all times. The lights can be dimmed or brought out to a full powerful white illumination as the scenes being presented best call for. There are several different tones or colors of lights installed, so that, as the occasion demands, the house may be bathed in a bluish moonlight or glow with a soft, pulsating pink.

Patrons of the new Allen are absolutely assured of proper ventilation and heating and an even temperature is maintained at all times, by the use of modern devices. The theatre has been provided with plenty of exits, six to be exact, all of which are readily accessible.

Entrance to Allen theatre, Akron, Ohio

The Allen is an entirely fireproof construction. The floors are all of concrete, and the four tunnels that lead into the auditorium are all equipped with fire doors.

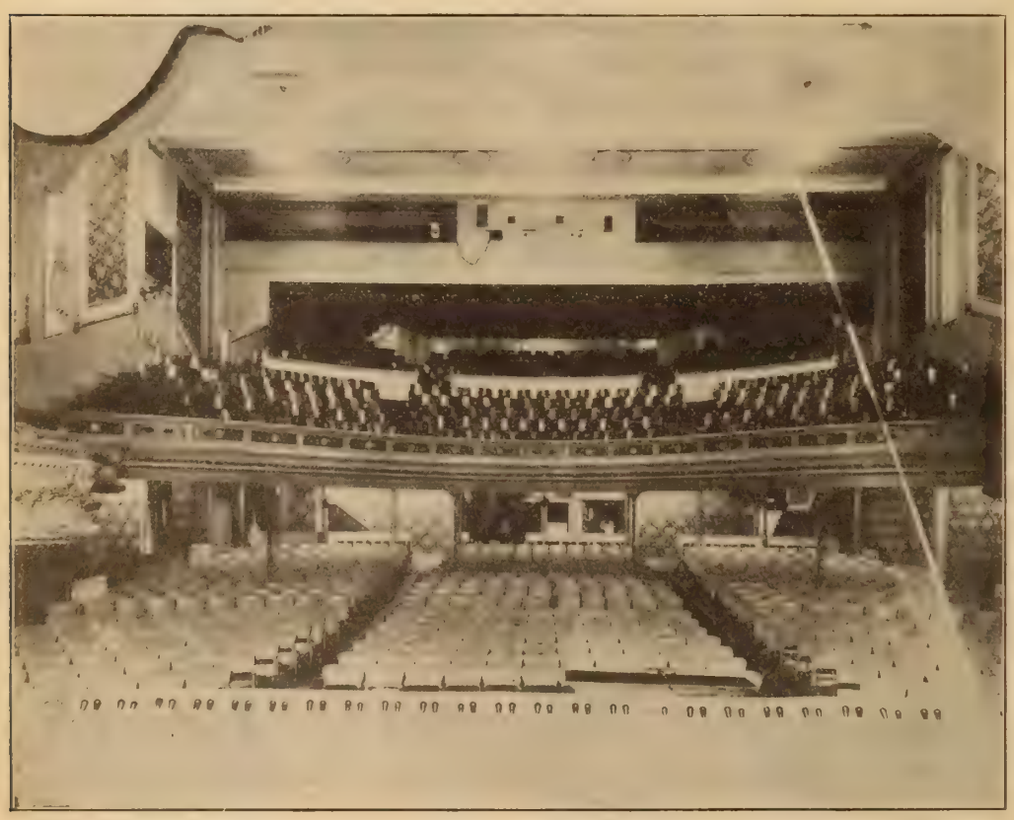
The Allen opened its doors to the picture patrons of Akron on September 7th, with "Under Northern Lights." However, there was an unofficial opening the preceding night, when two hundred prominent residents of Akron were the guests of Manager Simmons, when the house was displayed, as was also private screening of "The Devil's Passkey."

Both the private and official openings were under the direction of Palmer Slocum and his associates of Cleveland, who had entire charge of the arrangements on publicity as well as the social activities.

Allen in Novelty Has "Lovers' Boxes"

(*Continued from page* 3961)

not required, they are pushed back again into the port holes, just as the little reading lights on the sleepers are put out of sight by the closing of the metal door that covers the opening.



This 1200 *seat house is the Valentine at Defiance, Ohio*

S. M. P. E. Establishes New Membership

FROM a charter membership of 18 to an assembly of over a hundred in five years' time is the life history of the Society of Motion Picture Engineers. The growth has been slow and substantial rather than rapid and hollow. The organization now contains on its roster the leading engineers and technical workers of the industry.

For some time—in fact, since the society's future became assured—it has been in the minds of its founders to establish a membership rating secondary to the "Active Membership," to be known as the "Associate Membership."

To qualify as an Associate Member the applicant "must be not less than 21 years of age" and must be "a person interested in or connected with the study of motion picture technical problems or the application of the same."

Obviously these qualifications allow a considerable latitude in the selection of members for this new division, and as the initiation is but $10 and the yearly dues $10 this membership should attract an added number of persons interested in the activities of this organization.

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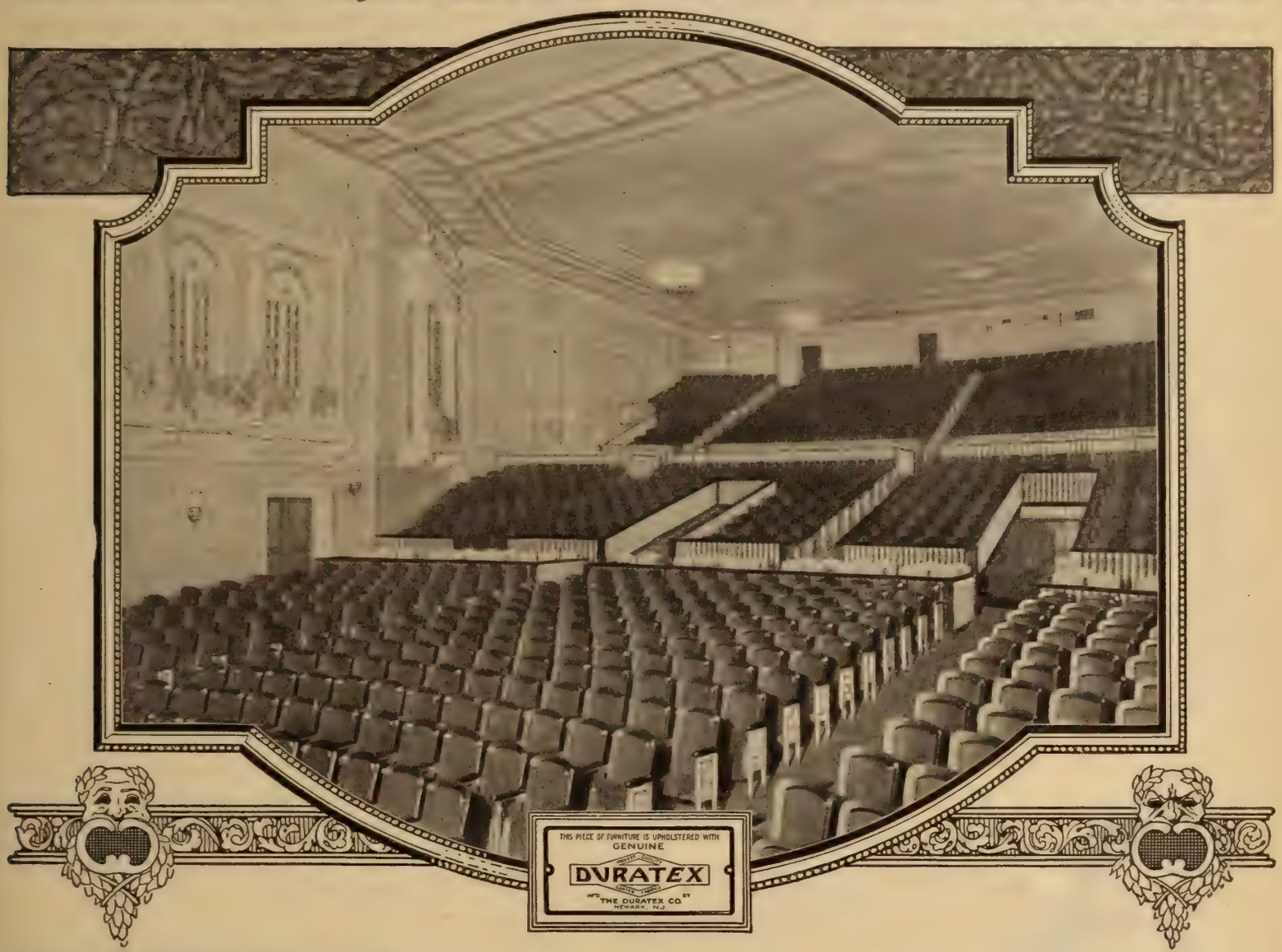

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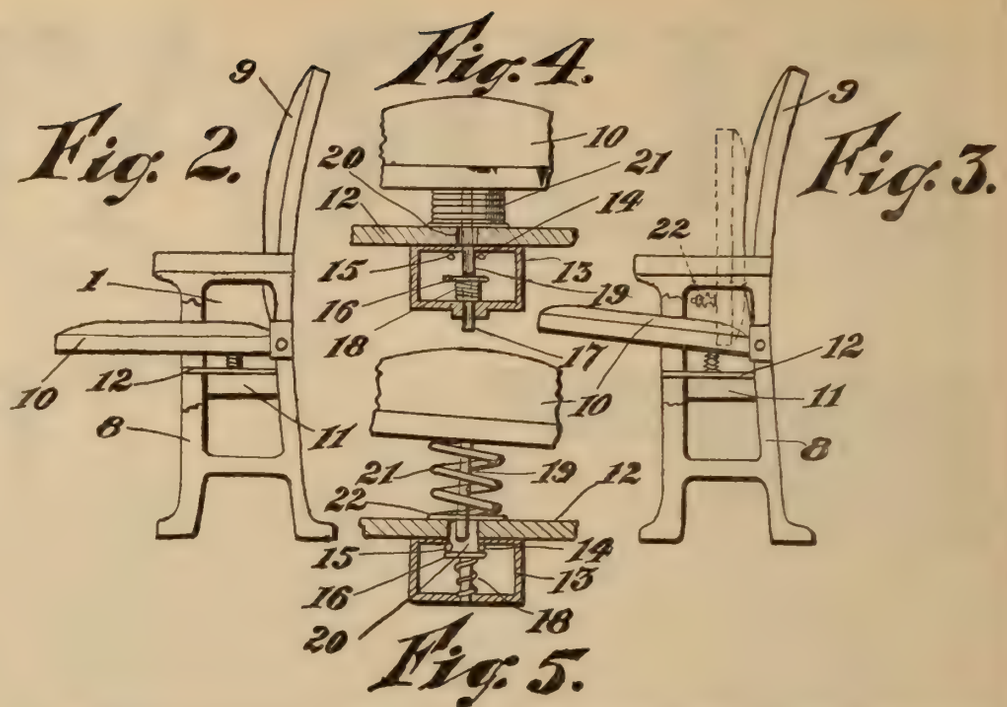
A Seat Indicating and Signalling System

An invention relating to a seat indicator and signalling system for theatres has been applied for by Carl A. Valles of Worcester, Mass. The object of his invention is to provide means for silently indicating the number and exact location of all seats in the theatre and also a signalling system for directing members of the audience to the vacant seats thus indicated without the assistance of the ushers.

The inventor believes that by the use of his devices the theatre manager will no longer have to stand the loss from unnoticed vacant seats but by relying on the signalling system may be sure that the waiting patrons may find their way to the desired seats.

It will be noticed from the drawings that the signalling is accomplished by an electrical contact beneath the seat. When the seat is occupied the contacts are thrown apart and the light on the signal board disappears but as soon as the occupant of the chair rises to leave the contact is made and the signal appears on the indicating board.



These illustrations show how the signals are sent to the indicating board. A simple contact under the seat makes and breaks an electric circuit

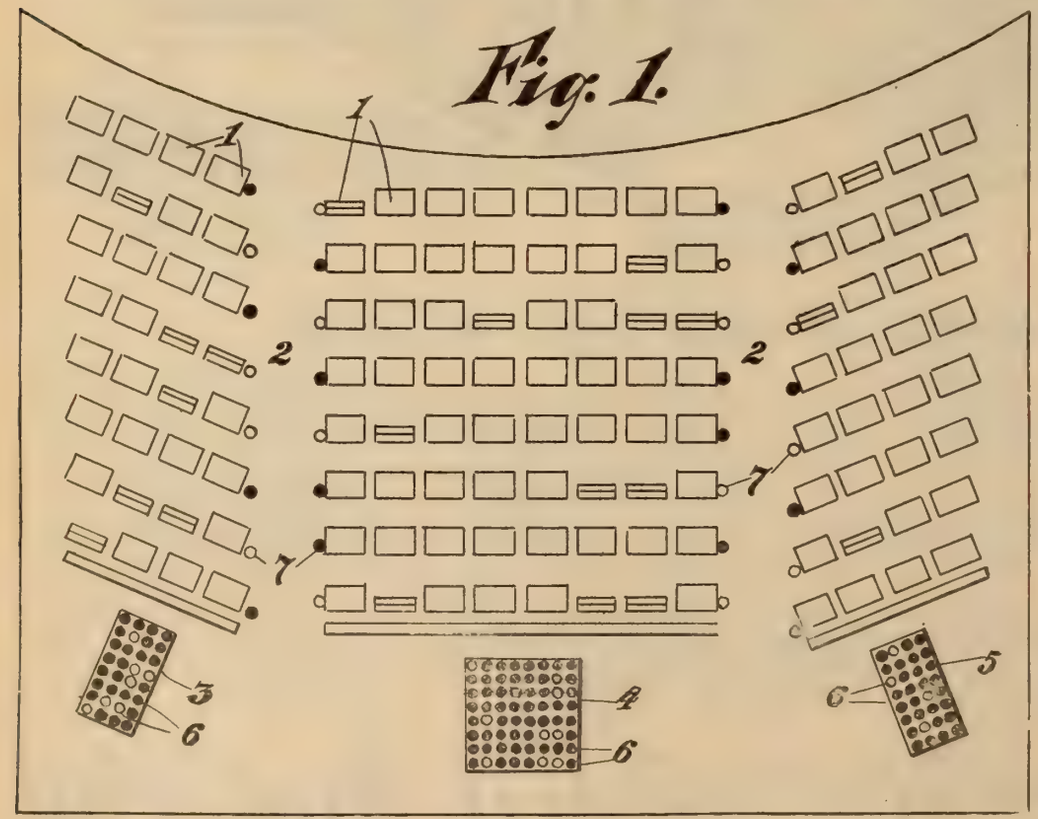
Another House Proposed by Saxe

Another downtown theatre will be built by Saxe Brothers in Milwaukee, according to an announceemnt just made. The new house will be named the Third-and-Grand, after the street intersection at which it will be located. The new site is regarded as one of the best in Milwaukee, as Third and Grand avenue is considered the heart of the business section.

The Third-and-Grand will be remodeled on the site now occupied by the Gargoyle restaurant.

According to E. C. Bostick, general manager of the Saxe Amusement Enterprises, there will be no orchestra, music being furnished by a pipe organ. The house, which will be built on a lot 44 x 95, will seat approximately 870 persons, about 500 on the main floor and the balance in a balcony. An immense canopy will cover the 44 foot street frontage.

Plans for remodeling are now being drawn by Martin Tullgren & Sons, Milwaukee, architects, and it is expected that the theatre will open January 15.



When the seats are unoccupied the indicator sh ows "white." A glance at the indicating boards tells just how many seats are vacant

New Organ in Majestic Theatre, Utica, N. Y.

The Robbins Amusement Company have installed a Marr & Colton "New Era" organ in the above well known theatre. They do not plan to make any change in their orchestra, but will use the organ in conjunction with the orchestra and also during relief periods and on Sundays. The Majestic is one of the best known vaudeville houses in Central New York.

The "New Era" organ lends itself nicely to theatres in the class of the Majestic as the installation does not require any structural change in the theatre; neither is it necessary to interfere in any way with the regular daily performance during installation.

At the console of the Robert Marton organ in the Pantages theatre, Los Angeles

Los Angeles of Motion Picture Fame

Lincoln High School, Los Angeles, California.

LINCOLN HIGH SCHOOL
LOS ANGELES
OFFICE OF THE PRINCIPAL

March 25, 19

Mr. H. F. O'Brien,
Westinghouse Electric Co.,
Los Angeles, Calif.

Dear Mr. O'Brien:

About two years ago you installed a motor-generator set for our photo-play lantern. Our lantern is a Powers 6A of the commercial type, and the set furnished was of 5.5 KW capacity. Since then the only care given the set has been the customary oiling, commutator cleaning, etc. As far as repair or trouble is concerned, we should not know we had the outfit. This is about my ideal of any set, and I can assure You we are entirely satisfied with the service it has given.

Very truly,
Martin L. Flackey
Martin L. Flackey,
Head Science Dept.,
Lincoln High School.

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LOS ANGELES CITY SCHOOL DISTRICT
OFFICE OF PRINCIPAL

Los Angeles, California, April 12, 1920.

Westinghouse Electric Co.,

Dear Sirs:

The motor-generator set you installed one year ago has given satisfaction, notwithstanding its use and sometimes abuse by amateur operators.

For high school use a unit should be double fool proof if possible and so far your set is in that class.

Respectfully,
Charles H. Thorpe

Director Stage and "Movie" Activities.

Los Angeles High School
Los Angeles,
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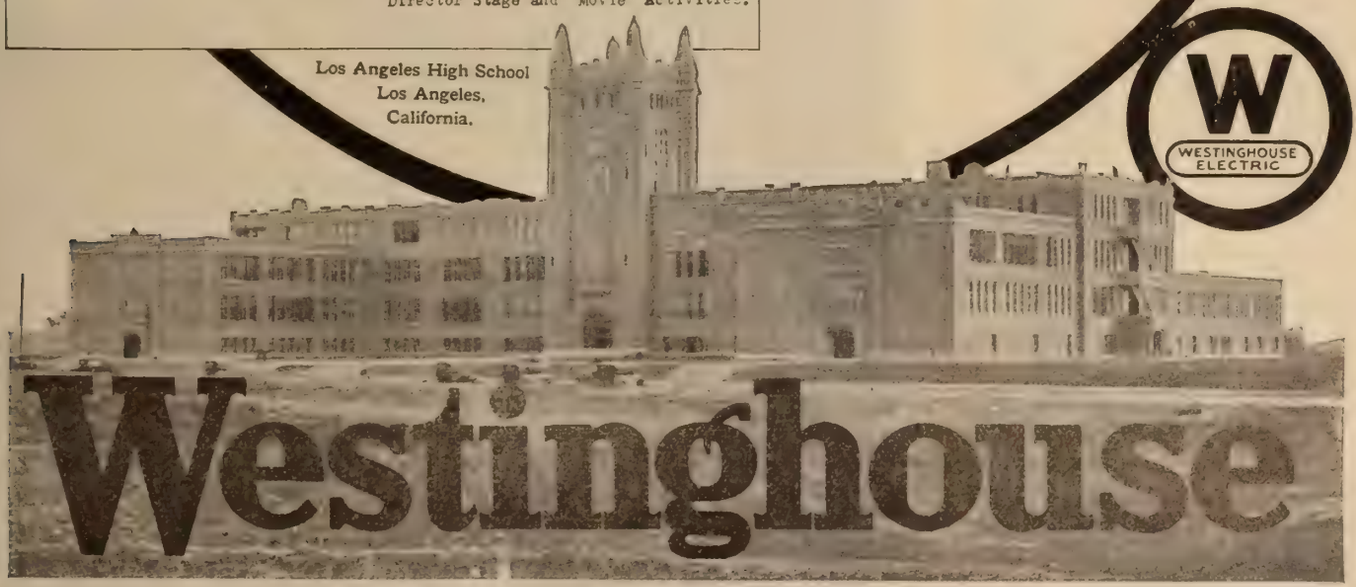


W
WESTINGHOUSE ELECTRIC

Westinghouse

Many Changes in Sheas Criteriom

IT was almost like the day of Aladdin when the old Star theatre in Buffalo, rechristened Shea's Criterion, was opened recently for the extended presentation in the Queen City of the Lakes of the superproduction of the Famous Players-Lasky productions. In fact, there is not in all the stories of the famous character and his lamp an instance in which a more astounding change was wrought even by an exceptionally hard rubbing.

The tSar theatre, known to Buffffalonians for over a quarter century, was at one time "THE" theatre of the town, and in its day was considered quite *au fait*, whatever that means. But those days are far away, and for the past several years the house was anything but popular. Its design was old fashioned, its front anything but alluring and its appointments smacked of another day. And then the miracle happened. The house was purchased by the Shea Amusement Company in association with the Famous Players Corporation, and a small army began working night and day turning the theatre upside down and inside out. The army worked for about a month, and at the end of that period there was not much left of the old Star. In its place had arisen a modern temple of the motion picture art.

In the remodeling an outlay of over $125,000 was expended in carrying out the plans of the Russell B. Smith Company of New York, the architects. The entire stage was ripped out, as were all the boxes, and in their place was erected a handsome stage and a series of imposing arches hung with gorgeous curtains and lighted from behind the railings at the bottom by soft blue lights. The design is of Grecian classic and Colonial motifs giving striking effect. In the remodeling the old stage was cut about two-thirds, giving the Criterion about 280 more seats. The interior color scheme is almost entirely in ivory. Along the walls in the rear and sides of the first floor and balcony were placed panels of rich silk and new Grecian style fixtures were put in throughout.

The present capacity is close to 1,500. The seats are arranged in four aisles on the ground floor and in the balcony. Rich red carpets cover the floors. The lighting throughout is indirect, except at the approaches to the balcony, where beautiful Grecian type fixtures with candle tops are placed.

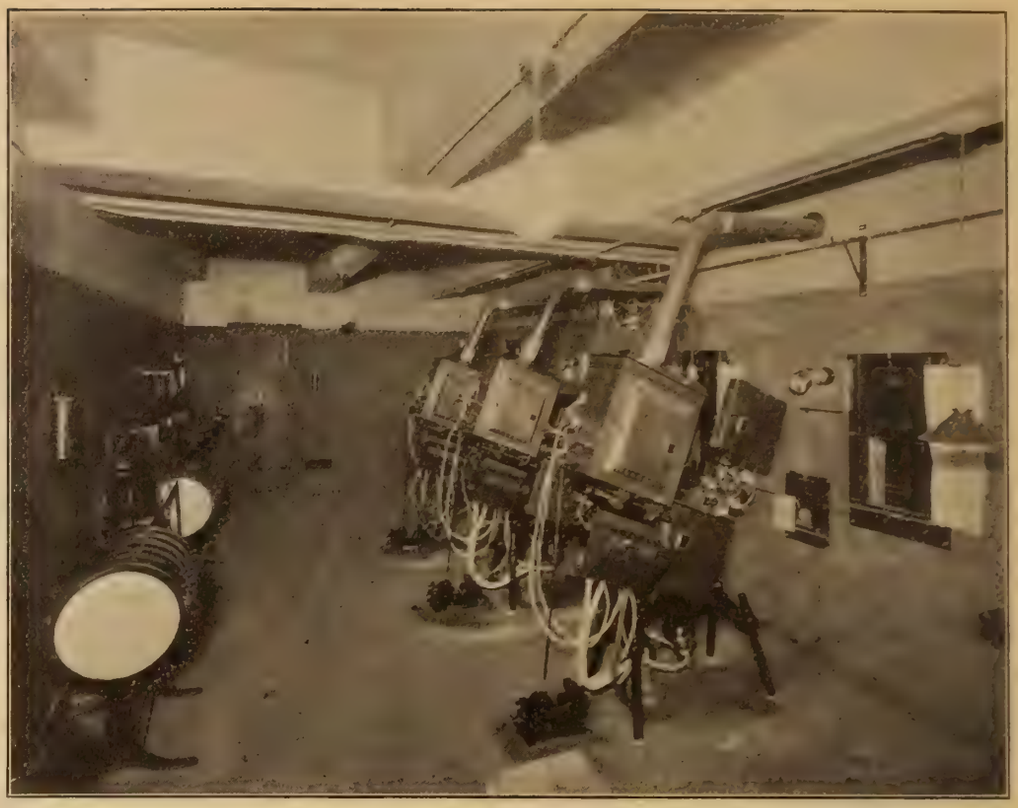
The lobby is one mass of gold leaf, giving a very brilliant effect. In the doors leading from the lobby to the theatre proper are artistically painted posters in gold frames. Around the edge of the lobby ceiling are rows of indirect lighting.

The booth in the Criterion is placed in front of the gallery, which has been closed. This room is 18 x 12 and latest type Simplex machines are used. The distance of throw is 180 feet, and the angle of projection about 35 degrees.

The size of the picture on the screen is 16 x 20 and the screen is of local manufacture. The booth is fully equipped with all the latest devices for perfect projection. Intercommunicating phones connect the booth with the manager's office and the stage. New type exit lights are seen in the new Criterion, the letters E X I T being illuminated from red lights below. Aisle lights are placed on the seats.

The American Radiator Company installed a new heating plant and a typhoon exhaust blower system provides ventilation. There are two box offices, one in front of the house midway between the entrances and the other in the lobby at the right. The latter office will be used in cold weather. Both booths are equipped with automatic ticket machines.

One of the big features of the new Criterion is the front. Here much money and time has been spent in getting a modern metropolitan effect and the result has been



Projection room of Capitol theatre, St. Paul. Powers 6B projectors, safety film cabinets and Speedco arc controllers

Interesting wall treatment in Liberty theatre, Seattle, Wash.

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Front of Palace theatre, Hamilton, Ohio. An article describing this new house appeared in a recent issue of the News

highly successful. The entire front of the house was repainted an attractive drab color. The entrance was changed from the Genessee street side to the corner. A marque was built over the new entrance, surmounting which are three large electric signs flashing forth the various programs in the new nitrogen bulbs. From the top of the marque to the roof extends the big "Shea's Criterion" sign in blue and white nitrogen bulbs. This sign is 58 feet in height and can be seen from no less than a dozen points in the downtown section. The result of this brilliant electric display is that what was formerly an uninviting corner is now a most welcome one and the capacity audiences which fill the house nightly are proof that this display was well worth while.

Shea's Criterion is under the managing directorship of Harold B. Franklin, who is also guiding the policies of Shea's Hippodrome. Jack Sawyer, former chief of projection at the Hippodrome, is house manager. The orchestra director is Harry Wallace, president of the Buffalo Musicians' Association. A Hope Jones Unit orchestral organ is one of the musical features of the Criterion.

Shea's Criterion is catering to a high class of patronage, and the house is becoming the Mecca of motorist fans. The theatre is playing the super-productions of the Famous Players-Lasky Corporation for extended presentations at advanced prices, and the policy has to date been a big success. "Humoresque" is the attraction at this writing. The theatre was opened with the first showing anywhere of Cecil B. DeMille's "Something to Think About."

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No. 75767-10 Palm Plant, natural prepared everlasting.

No. 75861 Holly Wreath, natural prepared everlasting, 16 inches diameter with red bow each $1.50, per doz. $12.00.
If this Wreath lasts only twenty years, cost will be $.05 per year and not $1.00 each year for inferior goods.

	Inches High	Palm Leaves	With Pot	Without Pot
767/4	24	4	$1.10	$.60
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767/10	48	10	3.00	2.50

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Mirroroid Mfg. Corp.
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Gentlemen:

We would like to exchange two of Genter's Mirroroid Screens 16 ft. 2 in. wide for one 19 ft. 6 in. The one we have is brand new, never unrolled, in fact never taken out of the box. It has been kept as an emergency screen in case something might happen to our other Mirroroid, which has been in use for FIVE YEARS AND IS STILL GIVING COMPLETE SATISFACTION. IN FACT OUR MIRROROID HAS BEEN COMPLIMENTED BY MANY EXHIBITORS WHO SAY THIS IS THE FINEST SCREEN THEY HAVE EVER SEEN.

This letter was signed by HIPPODROME theatre, Williamsport, Pa. By E. B. LINCK.

At last we meet an exhibitor who thinks enough of his screen to keep another for emergency. MIRROROID CUSTOMERS ALWAYS REPEAT SATISFIED. OUR SAMPLES TALK.

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UNITED MIRROROID

DAYLIGHT SCREEN

Equipment Operating Projection Questions Answered

A Study of Different Projection Screen Surfaces

Reprinted from the British Journal of Photography

(Continued from last issue)

To compare the efficiency of the chief surfaces a large frame was covered with fine white Bolton sheeting, and upon this was formed a composite screen consisting of strips six by one feet arranged as follows:

(*a*) Plain white Bolton sheeting;
(*b*) Finest white calico;
(*c*) Duresco, a white composition coated on Bolton sheeting;
(*d*) Aluminium paint direct on Bolton sheeting;
(*e*) Aluminium paint on a substratum of Duresco on Bolton sheeting;
(*f*) A typical proprietary screen of the white diffusive type;
(*g*) A proprietary screen consisting of a fabric with a fine "grained" surface with a finishing coating of aluminium paint.

This screen was then tested under strictly practical conditions, that is to say, films of different character were projected and the effects were judged by an audience who were acquainted with the practical requirements, but who were themselves unacquainted with the nature of the different surfaces. The walls of the theatre were very dark and all extraneous light was excluded. The throw was 35 feet, and the size of the experimental picture projected was 4 feet 6 inches, with a current of from 17-25 amperes flowing in the arc. The final judgment was that the white of the Duresco gave the most pleasing result, but that the picture fell below the aluminium paint on the Duresco, as might be expected. There was a distinct falling-off in brightness and in general quality in (*a*) and (*b*), but (*b*) was the better of the two. The tests, which were very carefully carried out, were after all only qualitative, but they were strictly comparative, and they dealt, moreover, with those materials which were in general use. Since it is not possible to secure and to maintain flatness by means of any form of rollable or stretched fabric, and, as flatness is essential for the desired result, the most efficient screen, judging from these experiments, would be a specially prepared flat wall with a perfectly smooth surface properly treated with white Duresco or similar material, which should, in addition, receive a final dressing of aluminium paint if the maximum luminosity be required. Actually this accords, in many instances, with the best practice. The drawback, however, to the use of aluminium, as with all highly reflective surfaces, is that it limits the angle of uniform brilliancy, so that observers seated at the margins of a wide theatre, if they were near to the screen, would be at a disadvantage as compared with those who were seated in or near the central line joining the screen and the projector. No surface painted screen, however, is permanent, particularly when exposed to the atmosphere of an ordinary theatre. Generally, the white assumes a yellow tinge, and there is formed, in addition, a film composed of particles of dust and of tarry matter from the plentiful tobacco smoke daily produced by portions of the audience. These changes reduce the reflective power of the screen, and in consequence the brilliancy of the projected picture, a small quantity of dust being very effective in this respect. On the other hand, the renewal is quickly effected, and at a relatively low cost, and the original cost not being high, the screens are altogether economical. While the reflective power of the metallic screen is high, the glare due to the lack of perfect diffusivity does cause to many considerable visual discomfort, and for this reason, as well as for the one given, viz., the restriction of angle of uniform illumination, they are open to real objection.

An interesting experiment was tried, in which there was deposited metallic silver on the matt surface of a thin sheet of ground glass which was used as a screen, the natural surface of the glass facing the projector. So far as the formation of the image was concerned, the screen was quite effective, but the brilliancy was low, far lower, indeed, than the surfaced aluminium screen.

In his paper Dr. Nutting points out that the ideal screen should reflect all the light uniformly thrown upon it within a given angle of, say, thirty degrees from the normal, and postulates that, as a measure of the "diffusive efficiency" of any screen, the ratio of the light which is reflected within this given angle to the total light which is reflected. If this be adopted, the total efficiency of some reflecting materials can be calculated from photometric data, and the results of some of these determinations are reproduced from Dr. Nutting's paper below, calculating the 30 degrees diffusion efficiency, total reflecting power, and 30 degrees total efficiency:

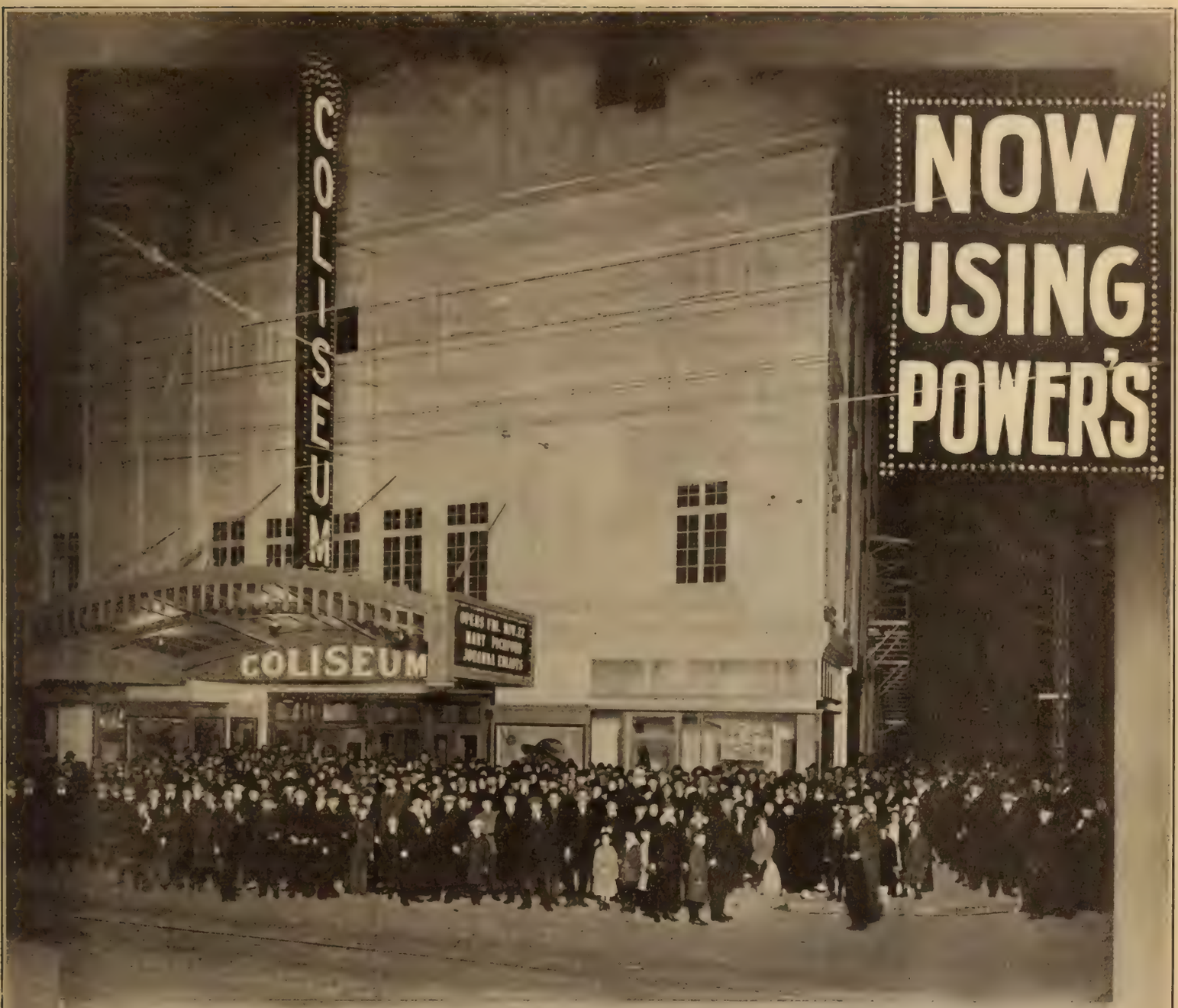
(Note—The "ideal" screen of Dr. Nutting is defined as follows: a mirror, the front face of which is composed of minute hexagonal facets, each of which is a concave mirror of just sufficient diameter to refract light at a maximum angle of 15 degrees with the axis.)

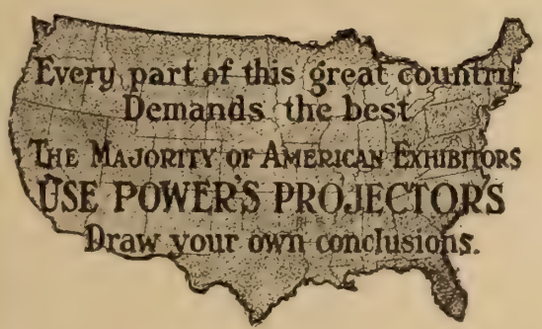
Screen	30° diffusion efficiency.	Reflecting power	Total efficiency.
Magnesium carbonate block	0.25	0.87	0.22
Aluminium paint mirroroid *B*.....	0.55	0.25	0.14
Becker compound...	0.54	0.63	0.34
Ground mirror	0.69	0.92	0.64
Ideal screen .....0.9 to 1.0		0.92	—

The reflecting power of a screen is the ratio of the light totally reflected to the light totally incident, and the total efficiency is the ratio of the light which is reflected within the angle of 30 degrees of the normal to that which is totally incident.

Amongst the materials which were photometrically tested by Dr. Nutting, some of the constants of which are given in the table above, is a glass mirror silvered on the back and then ground on the remaining or exterior surface. On reading the paper, the figures appeared to be so good that it was decided to experiment at once with the material. At angles greater than 30 degrees there is with this mirror a marked falling-off in the light reflected, but the efficient angle is large. For the purposes of a preliminary trial, a screen was made of ordinary 21-ounce sheet glass, silvered by deposition and fine sandblasted on the exterior face, and this proved itself to be entirely successful. On placing this screen temporarily in contact with the ordinary fine white matt projection screen then in use, the increase in brilliancy was startling.

Mechanical considerations required that if screens of this nature were to be employed of large size, that they must be

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Is a 30° Intermittent Possible?

ONE of the most interesting patents issued during the last year has to do with the design and construction of a novel intermittent movement. The Inventor is R. P. Devault of Battle Creek, Michigan. The patent number is 1,347,326.

From the standpoint of the projectionist the principal feature is the method by which the inventor claims to arrive at what is popularly known as a 12-1 movement but which rightfully should be called a 30° movement. This department has not seen the device and knows nothing about it except what has appeared in the patent specifications, but because it is believed that the subject is of interest to others in the industry a short description will be supplied.

This intermittent movement which might be called an ultra-speed movement consists essentially of a double movement, one sprocket being placed above the aperture and one below, both acting at exactly the same instant. This means in effect that the driving member must have two pins diametrically opposite each other.

These pins actuate the two sprocket wheels through Geneva Star cams of an unusual shape as shown in the illustration. The cams instead of having slots of a uniform width are supplied with diverging openings leading into the narrower slots.

The inventor claims that the diverging slots allow the pins to travel a longer distance along their arc before engaging the star wheel. Then having engaged the star wheel the cycle is completed in a proportionate shorter interval. The period of actuation of the film with the design shown in the patent specification drawings is said to be about one-twelfth of a complete cycle or 30°.

Furthermore, the inventor goes on to say that with this ultra-speed movement he is able to utilize about 90% of the available illumination and to do away entirely with the compensating shutter blade. It should be noted, however, that he does not claim to have done away with the necessity for a cover blade which seems to indicate that even with a 30° intermittent travel ghost is found to be bothersome if a shutter is not employed.

One claim of the double set of intermittent sprocket is that their use eliminates the usual tension springs. Then, too, the double sprockets aid in reducing the strain on the film during the commencement of the cycle. The strain is present but it is distributed over several perforations instead of a few. Obviously some such scheme is necessary, since to overcome the inertia of a film at rest puts a severe strain on the celluloid base. But added to this is the fact that after the inertia has been partly overcome the film must be accelerated rapidly and then decelerated, all this occuring in the time interval of 1/192 of a second.

This department makes no claims for Mr. DeVault's device but states here only the facts that he has had included in his patent papers plus a few editorial reflections. Nevertheless, it is an interesting topic for discussion. Any thoughts on the subject by any of the readers will be welcomed and printed if permitted by the writers.

Do you know how to lay out a Projection Room?

Watch the News

Projection Screen Surfaces

(*Continued from page 3972*)

much thicker than is the case with 21-ounce glass. With 21-ounce glass, the reflecting and diffusing surfaces are only about 0.1 inch apart. It did not appear correct to make the assumption that, if this distance were increased, say, to ¼ inch, that the effect would be equally satisfactory, but the reasonable doubt in this respect was removed by a further trial with a screen of greater thickness. It was then decided to install a screen of reasonable dimensions for the small theatre, where the main demonstrations were given, and to this end one of 6 feet 6 inches by 4 feet 6 inches was made. This screen (which was mounted in a stout black wooden frame) was given a lengthy, practical trial, and proved itself to be, by a general consensus of opinion, entirely satisfactory. It was found that, with the same film, equal brilliancy resulted from the expenditure of from half to two-thirds the current consumption. There was shown to be one very striking difference in the appearance of pictures projected on the mirror screen as compared with the ordinary opaque screen, which is difficult to explain, as it is difficult to demonstrate, except to those who can actually see the comparison. The pictures certainly have more of that indefinable quality "life"—even the shadows have the quality.

An endeavor was then made to improve the effect by using a special form of obscured glass, prepared by a method of fluoric acid etching. In this glass the "surface" consists of a series of irregularly-shaped, very shallow cavities, the diffusivity being much less than that of ground glass. When silvered on the plane side and used as a screen, with the rough surface towards the projecting lens, the effect was extremely satisfactory so far as regards the brightness of image, but the angle of view for uniform illumination was very small.

An objection was raised by some who had witnessed the early trials that, whilst the screen would be good for exhibiting the images from films which showed normal or ordinary contrasts, it would be objectionable for those where the contrasts were considerable. The high lights, it was averred, would be too bright. This seemed to be a reasonable objection, for, since absolute brightness of high lights was concerned, and the pleasantness or the reverse of the visual experience would be the final test, it did not seem fair to argue that the ratio of brightness of tones, by which contrast is measured, would be the same as for an opaque screen. It is customary with some operators, under such conditions as I have stated, to lower the illumination by decreasing the current flowing through the arc, a plan which is not entirely satisfactory. It suggested itself to me after some consideration that the simplest way to overcome the difficulty would be to place in front of the projecting lens a neutral tinted glass screen of low optical "density" (density equals $\log_{10}$ opacity), and this on trial was found to be perfectly effective. The effect is to dim uniformly the picture—the relation of the tones remains the same, but the absolute brightness of the high lights is lessened, and this fact constitutes the effectiveness of the device. A very low density suffices, and it was not found necessary to use a screen with optically worked surfaces, although the quality of the screen used was about equal for flatness and in freedom from flaws to patent plate. This device—which appears to be of a useful character—is recommended to the attention of makers of projectors, who might supply such an attachment at a low cost.

A matter of some importance when considering the general efficiency of projection screens—and this applies to all forms of screen—is the nature of the surroundings. The screen should always have a border of appreciable width and of low luminosity, which condition is best secured by the use of a black fabric. This serves to isolate the projected picture from its surroundings—which is the function of any form of frame—and a device of this character is quite necessary to secure concentration of the attention of observers on the picture itself—and by its low brightness accentuates contrast between the picture and its frame. It is important also to see for these reasons (quite apart from the irritation which is caused by the reverse) that the picture fills the frame—it should not be less than the limit of the screen's size, nor should it overlap. In good cinematograph projection this occurs; the pictures are standard, and the dimensions of the screen are in this proportion. There are, of course, other optical and mechanical conditions which must be fulfilled in order that the projected picture may produce a pleasant sensation, such as constancy in the lamphouse and steadiness in the projector (the future projector will probably be more strongly built and mounted on a much better foundation than usually obtains now), absence of mechanical defects in the film, and uniformity in their photographic qualities. But, in the sum of the different factors which make for goodness, that concerned with the screen has a high figure of value, and, whether it be a still or a moving picture, the necessities are the same.

Whilst there are practical difficulties to be overcome in the supply of the new mirror screen formulated, of a sufficiently large size to fulfil the requirements of important picture theatres, this does not apply to many other places where projected pictures are used. This observation applies notably to colleges and schools where, as a rule, the methods and the conditions of the system of projection leave much to be desired, and it is hoped that this simple communication may serve the useful purpose of drawing attention to the subject.

CHARLES W. GAMBLE.

Columbia

Columbia Projector Carbons

On Direct Current, use Columbia Silvertip Combination Carbons. The narrow diameter of the silvertip negative lower permits it to burn with a sharp point. That keeps the arc steady, and also keeps the shadow off the lens and screen.

On Alternating Current, use Columbia White A. C. Special Carbons. They yield a sharp and pure-white light, steady, brilliant, silent.

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Theatre Inspectors of Canadian Provinces Form Association to Better Conditions

New Organization Will Act to Assist Exhibitors in Making Theatres Safer and More Satisfactory

THE Canadian Theatre Inspectors Association, consisting of the inspectors from the five provinces of British Columbia. Alberta, Saskatchewan, Manitoba and Ontario, met in Vancouver during the month of October. This was the second convention of the association.

According to reports from the secretary of the association, Mr. C. F. Spence, the association was formed for the primary purpose of meeting and countering many of the misleading reports regarding the examinations for projectionists in the various provinces. Also, it was felt that an organization of that sort could be of great help in making more uniform the regulations for the safety of patrons in theatres and other amusement places.

It has not been the intention of the association to dictate to any province what should be done in the way of examinations or licensing, nor to attempt to alter any of the by-laws already existing. However, it had been felt that by getting together at least once a year the inspectors interested could discuss and study the latest improvements in the line of safety devices, structural details, etc. In this way each province would learn from the other and finally the entire five provinces could, if they wished, incorporate the best points of each.

One of the most important results of this organization is the elimination of those rumors passed around from mouth to mouth by which the work of one inspector was harmed at the expense of another.

At present when theatre chains are being expanded so rapidly in Canadian cities it was necessary that the regulations be more or less standardized so that the same limitations insofar as possible be placed on construction throughout the country.

The meeting in Vancouver this year was called a complete success by all those attending it. Mr. W. A. Oswald, the first president of the association, was the host and according to reports gave each of the visitors a week of wonderful entertainment. The Vancouver projectionists also did themselves proud by the way by furnishing a delightful luncheon to the inspectors from the other provinces.

Papers were read along the lines followed by the members of the organization. Mr. O. Elliott, chief inspector for Ontario, read a paper on "Theatre Aisles and Exits"; Mr. A. M. Malley, of Alberta, one on "The Use and Abuse of Film"; Mr. Oswald read a paper written by Mr. John Griffiths of Ansonia, Conn., on "Optics as Applied to Motion Pictures"; and Mr. C. F. Spence, theatre inspector for Manitoba, concluded with a treatise on "Theatre Inspection."

The following officers were elected for the year:

Honorary President—Hon. Peter Smith, Provincial Treasurer of Ontario.

Honorary Vice-Presidents—Hon. Edward Brown, Provincial Treasurer of Manitoba; Hon. W. E. Knowles, Provincial Treasurer of Saskatchewan; Hon. J. B. Cote, Provincial Secretary of Alberta; Hon. J. D. B. Farris, Attorney General and Minister of Labor of British Columbia.

President—Otter Elliott, Toronto, Ont.

Vice-President—W. H. Singleton, Winnipeg, Man.

Secretary-Treasurer—C. F. Spence, Winnipeg, Man.

It was voted to hold the next Convention in Toronto in September of next year.

The organization hopes during the coming year to make its work of even greater value to the exhibitor by cooperating with him in every way possible.

U. S. S. Shawmut Gets New Projector

ONE of the pleasant incidents attending the brief stay at her Hudson River moorings of the U. S. S. Shawmut, was the installation some days ago, of a complete motor driven type "S" Simplex Projector.

The Shawmut had previously been equipped with a type "B" Simplex which had been giving splendid service and which proved to be a well-seasoned sea dog, but the desire to use one of the larger type "S" motors, equipped with all of the latest Simplex devices, appealed very strongly to Lieut. J. R. Frawley of the Supply Corps, U. S. N., who arranged for the purchase of the projector in question.

The sale of the Simplex was effected by Mr. Joseph Hornstein, the well known General Manager of the Howells' Cine Equipment Company, who has personally sold more motion picture projectors throughout the United States Navy than any other individual supply man.

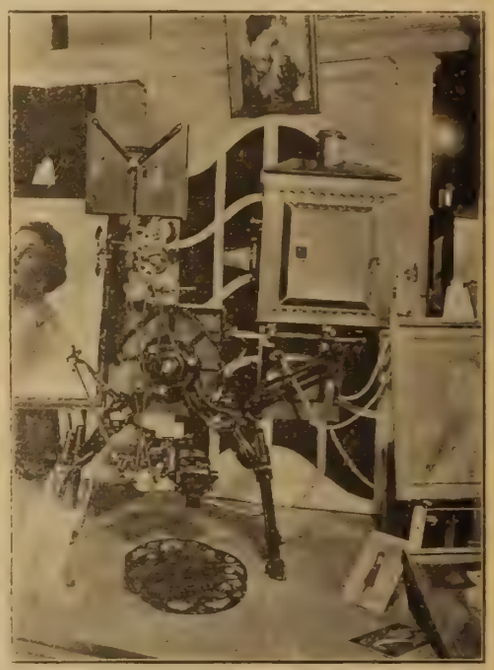
The U. S. S. Shawmut, besides being the flag ship of the Atlantic fleet, is one of the few ships of war equipped with aeroplane facilities, as a glance at the accompanying photograph shows the large plane acting as a back ground for the Simplex, which is the center of an admiring group of "gobs." The unusually low type of pedestal with which this machine is equipped was particularly specified in order to meet certain ship-board conditions. Mr. Oland L. Hawk, formerly of the U. S. S. Pennsylvania, and a naval authority on projection, and now chief installation man for the Howells' Cine Equipment Company, supervised the installation.

An interested audience views the new Simplex

Projector Placed in Dry Goods Window

A picture on this page shows the Power's Projector in the window of the Emporium, one of the largest dry goods stores in San Francisco, and shows that "Tex" Combs, Manager of the Theatre Equipment Supply Co., knows how to take a leaf out of the book of advertising "stunts" used by producers and exhibitors.

It was found absolutely impossible for any machine representative to get a projector on the floor of the Convention of the Motion Picture Theatre Owners of America held in San Francisco on October 4. All attempts of Mr. Combs to connect up with the dance also failed as the Convention managers had taken a stand against any manufacturers being represented. Mr. Combs, while freely acknowledging the good judgment exercised in this decision, saw no reason why he should cease his efforts to get some special publicity in connection with this Convention so he took up the matter with the owners of the Emporium and secured the display which is seen in the photograph. If anything, this attracted more attention than having the machine displayed in connection with any of the Convention events, and the projector was seen by thousands of people in addition to the exhibitors attending the Convention.



How the Powers looked in the show-window

Lobby Frames for Ohio Theatre

The Ohio theatre, Indianapolis, plans to use all available space in its lobby to display posters. The Newman Mfg. Co. has received the contract for the special frames required.

There will be two double-faced frames, finished in statuary bronze and equipped with special brackets for attaching to iron columns. There will also be four smaller metal frames to be used on the ticket booth.

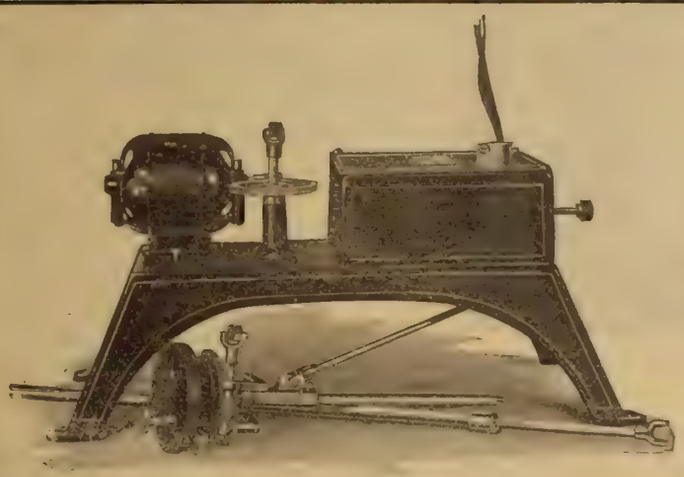
In addition, the contract covers two velour-covered rope railings, complete with removable posts, floor sockets, wall plates and snap hooks.

PROMPT SHIPMENTS made from large stock of all sizes. Positively no delay in delivery.

STOCK CARRIED IN BOTH NEW YORK AND CHICAGO.

"ELECTRA" MADE ESPECIALLY FOR MOVING PICTURE WORK
PINK ELECTRA LABEL
TRADE MARK
GUARANTEE OF PERFECT PROJECTION FOR A.C. & D.C.
CARBONS

HUGO REISINGER
11 BROADWAY. NEW YORK.



Peerless
Automatic Arc Controls

are feeding the carbons on the projector arc lamps of over 500 of the nation's leading theatres.

No hand feed arc CAN produce the clear, even and constant volume of light on the screen that the PEERLESS maintains ALL the time.

An indispensable article of booth equipment in the theatres that values and demands perfect projection.

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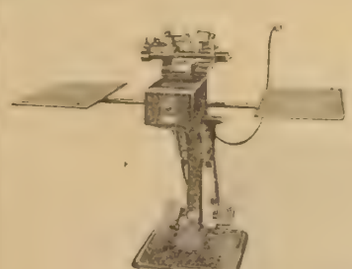
FILM RAW STOCK
EQUAL TO THE BEST
Used Successfully by the Foremost Producers and Laboratories



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FILM SPLICING
MACHINE
An Epochal Advance in
CINE-EQUIPMENT
Interchangeable
FOR NEGATIVE OR POSITIVE JOINING
PIONEER DESIGNERS AND MANUFACTURERS STANDARD CINEMACHINERY
NEW YORK BELL & HOWELL CO. LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

Camera Laboratory — Picture Making — Studio Technique

Mechanigraph Said to Make Filming of Mechanical Subjects Simple

Minute Models of Devices Are Made of Fibre and Operated Exactly as Standard Size Mechanisms

THE Mechanigraph is a late invention in motion pictures, and has just been placed in use by the Harry Levey Service Corporation. This company, which specializes in the production of industrial-educational motion pictures, has added many innovations to this increasingly important branch of motion picture production, and it is expected that the invention of the Mechanigraph will be another tremendous step forward in transmitting to the screen big industrials and educational problems of the day.

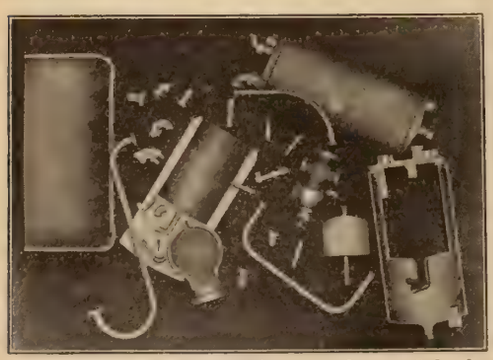
The purpose of the Mechanigraph is to show on the screen the working of bits of mechanism, of which it is impossible to secure motion picture close-ups while they are in action; to show transitional stages in the manufacture of a product; and to show, too, such important educational points as the progress of travel evolution, such as—as is now being done in a feature being prepared by this company—how the father of all wheels—the log from the forest—gradually came to be more and more perfected until it grew into the modern spoke wheel.

"The animated cartoon" has always been the medium heretofore for presenting upon the screen by means of moving line drawings such explanatory bits as cannot be shown adequately in any other way.

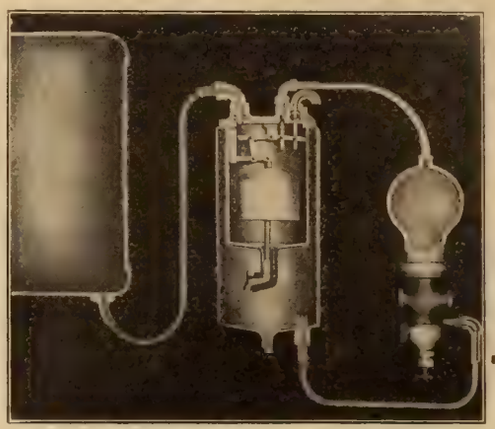
"The Mechanigraph" is much more elaborate than this and goes many steps further. It is an actual mechanical contrivance, an exact working replica of a machine or a bit of mechanism, moving just as the machine moves, and doing all the things the machine does when it is in operation. It is fashioned of a specially prepared fibre-board, and it has the added advantage of being moved and operated by its maker, so that the motion picture camera can be placed close to it, without the slightest danger, so that the most intricate bits of action may be shown clearly.

The article, or machine to be photographed, is studied from every angle—while it is dormant, and while in action. Then, from the fibre-board is fashioned an exact duplicate, greatly reduced, but made to proper proportion.

First, an exterior view is cut out, with all details complete—front, back, joints—just as though the actual model were being fashioned. Then another set of parts, this time of the interior, is made. For each little section, each piece of wire, each separate part of the original, there is a fibre-board duplicate. These are placed together with working joints of brass rivets. When an exact fibre-board interior is complete it is placed with the pieces representing the exterior, which are in turn hinged riveted, and jointed, just like the original.



The separate pieces making up the models for the Mechanigraph



How the models for the Mechanigraph appear

Artists who are specialists in making paper look like metal color the completed replica. The problem of the fashioner of the fibre-board replica is even harder than that of the builder of the original model. He has only two dimensions in which to work. His medium for expression is flat, and yet, when it is shown in working order under the eye of the camera, the result he obtains therewith must appear to have all the properties that are part of the actual machine.

The greatest care is necessary in the making of this Mechanigraph. The duplicate, when it is shown on the screen, is magnified hundreds of times. A tank that is made to measure ten inches in height in fibre-board, appears ten feet high when thrown upon the screen; and any error in its making that would be practically invisible to the naked eye, shows on the screen a glaring inaccuracy.

After the making of the Mechanigraph—into which often goes more than a hundred pieces, comes the animation. The Mechanigraph is fastened to a board under a specially focussed camera, and each movement that the actual machine makes in operating, is made by hand on the Mechanigraph—and for each movement a picture is made.

When there is not an actual piece of machinery to be photographed, as for instance, in the case of the transition of the Wheel—actual historical facts, technical books, and diagrams, are studied, and a Mechanigraph fashioned from material contained in these and animated before the camera.

For a big educational picture on the uses and adaptations of electricity, the Mechanigraph is being employed to show how electricity is helping to further the progress of the world.

News Notes

The Bass Camera Company at present has on display the most interesting collection of motion picture apparatus, in addition to a complete collection of cameras and accessories at their store, 109 North Dearborn Street, Chicago.

Among the devices shown is one for dissolving high speed lenses and a new type lightweight micrometer mount which is of interest to all cameramen. A sample of the Universal turret mount is also on display.

President Charles Bass issued an invitation through Motion Picture News to all cameramen passing through Chicago at any time to call around and view the particularly attractive display he has on view.

Artificial Light in the Studio*

By Max Mayer.

WHEN we turn back to the early pages of motion picture history, we come to the time when our pioneer producers began to look upon picture-making as an everyday and allday task, rather than an occasional diversion.

It was then that the pranks of old Sol began to be felt more keenly than when it was practical to wait for the clouds to roll by.

Confronted by a rapidly growing demand, the producer readily saw two alternatives; the land of eternal sunshine or artificial light, so he promptly reached out for both.

Artificial light was being extensively used, both for still photography and in the Graphic Arts, and fairly suitable units were therefore available for cinematography.

At the time the main aim was to get lamps enough to light the sets, and somehow they never seemed able to get quite enough, no matter how many were used.

This condition prevailed until the more recently developed tendency, to produce pleasing and natural light effects, superseded the earlier method of flooding the scenes with light from every available point.

Thus the lights were used virtually to produce shadows and contrasts, and far better results were attained with less light; in fact, many effects difficult and impracticable to obtain by sunlight are more readily achieved in a darkened studio with suitable electrical equipment.

This subject as a whole is wide in scope, and the writer dares herein to attempt nothing more than a superficial discussion thereof.

To this end three general classifications will

*Trans. S. M. P. E.

(Continued on page 3980)

The Burton Holmes Pictures are made with a UNIVERSAL

OUR *illustration* shows Burton Holmes operator making pictures in Alaska with a Universal. This is the camera that records the travels of the famous lecturer and globe trotter in every clime and corner of the world.

THE Universal Motion Picture Camera has a reputation all its own for making the best pictures under the hardest conditions. That is why it is the preferred camera of the explorer, traveler, newspaperman and the United States Army.

It is extremely compact and portable. As accurate and finely adjusted as a watch, as rugged as a war tank. Has exclusive features, such as a built-in dissolve, which give it a premier claim on your attention.

Immediate Deliveries

We will be glad to send you illustrated literature on the Universal which describes the construction features which have made this camera a sensational success.

No Advance in Prices

Burke & James Inc

252 EAST ONTARIO STREET, CHICAGO
225 FIFTH AVENUE, NEW YORK CITY

A specially designed auto truck complete with generator and Sun Light Arcs is now available for location work

Designs Special Truck for Locations

IN keeping with his policy of continually improving the Sun Light Arc and Sun Light Service, President Harmer has designed a portable lighting set to make possible the wider use of his high efficient arc in motion picture work. The new equipment, which consists of a complete power plant mounted on a 5-ton White truck, together with the necessary arc equipments and cable, was assembled for one purpose —to make the lot of the director easier when his script called for location work far distant from any dependable source of power.

This portable plant contains a generator driven from the motor of the truck and capable of delivering 450 amperes which is sufficient for three Sun Lights of 100,000 c. p. each. These three lamps may be burned indefinitely from this one generator but if necessary five arcs may be burned for a short time.

No matter how far from the truck the scene is laid the director is enabled to keep in close touch with the operator by a telephone set.

The Sun Light Arc has devised a rental system which will allow the use of the portable truck by any director in need of such a power plant. Experienced operators are sent out with each equipment which insures the best of results.

This innovation on the part of President Harmer and his associates was carried out only after a year's study of the field. They now have the intimate knowledge of the requirements of the field that to enable them to design and assemble this new portable lighting set.

The White Motor Truck Company who designed the truck for the special purpose have become interested in the motion picture industry and it is expected that these trucks will be found in many branches of the industry where transportation problems are to be solved.

(*Continued from page 3978*)

aid in dealing with the topic:

(1) The nature of the light sources;

(2) The manner of their application;

(3) The manner of installation of equipment.

Under the first heading, consideration should be given to the color composition of the light, the degree of concentration of the light source itself, the nature and value of reflectors and auxiliary reflecting surfaces—and the nature and value of diffusing screens.

1. Color Composition of Light

The color sensitiveness of the photographic emulsion, of course, determines the usefulness of the spectrum range of the light source.

The modern film used in the motion picture camera is sensitive over a considerable portion of the sun spectrum and consequently sunlight will record on the film more speedily and correctly than a light source in which one or more colors to which the emulsion is sensitive are absent or weak.

Artificial light sources which do not cover the full sensitive range of the emulsion can not give maximum results, unless used in conjunction with other light sources which supply that deficiency.

The mercury vapor lamp, though completely lacking in some colors, is nevertheless a valuable unit for this work, owing to its wonderful light diffusion and is very extensively used in conjunction with powerful arc lamps employing "white flame" carbons.

There is a great deal of valuable information to be gathered on photographic color values, and it is to be hoped that the S. M. P. E. may be favored at an early date with a paper on this topic by some of the many brilliant men of the Eastman laboratories.

If a light source be considered as a point, the light would emanate therefrom equally in all directions, and the rays would all form diverging angles. Such a point of light would be the extreme concentrated light source. Consider now a plane surface, a square, for example, formed by minute light sources, whose collective intensity is equal to an assumed intensity of the aforementioned concentrated light source.

(*Continued on page 3986*)

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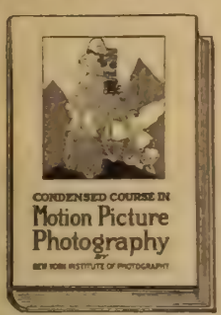

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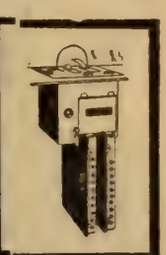

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Dead Men Tell No Tales

How to Judge Music Cue Sheets

(*Continued from page* 3901)

would know his own limitations and he would know his audience.

Some cue sheets offer music which is "over the heads" of certain audiences and cheap stuff to others. Do you suppose that the Rialto, New York, would dare to offer the claptrap numbers which can be gotten over in neighborhood houses appealing to a different class. Dr. Reisenfeld, I would say, knows best how to build his own cue sheets. But the cue sheets he made would be ridiculous in a little theatre. How would the little theatre get the effects which the big Rialto Orchestra with its complete library can use? I am told that John Barrymore in "Dr. Jekyl and Mr. Hyde" was Dr. Riesenfeld's biggest financial success and that he is going to bring it back for a two weeks' run again—a return engagement. I am told that the success in a large measure was due to Riesenfeld's extraordinary cue sheet. Out in the country, that cue sheet was as good as nothing.

What we are driving at is this: Don't just take the cue sheet for gospel—consider your audience, its taste and development, consider your library and consider your musicians.

After you have decided upon the accuracy of the cue sheet compiler's judgment, then you can begin to adapt his suggestions. If you haven't the umpty ump symphony which is mentioned but you have the blankety blank sonata on hand, and your judgment tells you that the situation will be well illuminated by the substitute bit, use it.

Now all along, I have spoken against cue sheets which are made to sell music.

But now I wish to talk in the other direction. The musical director or his manager would be absolutely short-sighted who would not buy the music which is essential to the success of the picture. If a musical library is not stocked up, don't be niggardly. Buy the music which is going to be useful always. Be sparing of the fly-by-night music purchases, the music which is dead by tomorrow, but be generous in the buying of music which will be as good ten years from now as today. You can always go back to the good music. You don't want, to be sure, to give your hearers the same old tunes night after night. Rotate—keep your musical scores for the picture always fresh. . . Yet I would not be misunderstood; there are certain songs of the moment which are just right for a situation, and which nothing else would replace. A situation where the dance hall or the vaudeville stage is depicted should have the last minute ragtime sensation.

In judging a cue sheet, these are some of the ideas which can be remembered. After the score has demonstrated its right character, its "aidability" to the picture, then you have the privilege of adapting, changing, fitting the numbers to suit your library, your instruments, your public. Buy whatever is needed, for today and for all time; don't just buy music which is suggested, because it is down on the cue sheet and is intended to make you a "sucker."

More on the Prologue

Two weeks ago I wrote some ideas on the prologue, its advantages and possible variations; many letters were received asking certain questions. The best way to answer the queries is to print the following additional thoughts. Particularly is the attention of the reader called to the last paragraph below, namely, "Only one suggestion further," and to the end o fthe squib.

It can be used to sketch influences which were at work before the start of the story. Thus in a picture of Katherine MacDonald's "The Notorious Mrs. Lisle" the prologue could have suggested a woman being flayed and thrust aside—possibly a reminiscent bit of the Magdalene, etc. In the case of Mary Pickford's "Suds" a prologue might have shown some poor man and woman (living figures), coming out with an infant, and leaving it a foundling before the door of a rich house—a policeman comes along, picks it up and takes it to the station house.

It can be used to create a bizarre effect or a state of curiosity or anxiety or restlessness—without any particular reference to the story proper. This in a mystery play; a prologue could be created with a series of figures moving across the stage for no apparent reason and doing something which the audience cannot understand. Curiosity only.

It can be used to tie up a current bit of news to the picture where there is a connection. A flash of the newsprint on the screen, or a bit out of a news reel—and then into the picture.

It can be used to show how the film was taken. Thus, in the case of certain different subjects, the hardships that the actors and directors or the author went through establish the mind of the audiences upon the wonder of the scenes which have been filmed.

It can be used to show how the author became famous, or what his great forte has been, or what his past successes have been, or anything of that sort. Thus in a picture of Rex Beach, the man is almost more interesting than his pictures—a scenic of him and a few title suggestions of his life, introduces his pictures well.

This is only a brief summary of some of the possibilities of the Prologue. Anything which will serve to start the feature picture with a Bang! And with a Running Start! And with the minds of the Audiences Focussed! And in the Proper Tune!—that anything is good prologue work.

Only one suggestion further—Rather no prologue at all than one which lags, or limps. If it doesn't excite and arouse, it's no good. A prologue must be packed full of stuff. It must be one thing or another, not a lot of things mixed up. If it's going to be northern atmosphere pack it full of that and nothing else—and use every known device you can lay your hands on to squeeze the few moments of the Prologue with that spirit. If it's to be tragedy and forlorn hopelessness, don't leave anything out of the Prologue which can be utilized to create that dejected state of feeling. Weep yourself and get all your ushers weeping if it'll help.

The Prologue must be fast, tight and Unified!

Savoy, Syracuse Opens with New Organ

The beautiful Savoy theatre of the T. G. Thompson Company, Syracuse, N. Y., was opened on Wednesday, October 20, after having been closed for several weeks.

Pauline Fredericks in "Madame X" was the attraction and was beautifully presented. The musical program was very effective and there were many words of praise for the new Marr and Colton organ. The instrument has a wonderful quality of tone and a carefully selected range of stops.

There was an overflow attendance at all performances, which indicates that this popular house has not lost any of its prestige during the weeks it has been closed.

The New Music Forum

Queries and Opinions

Tell us of your musical
references,
difficulties,
discoveries, etc.
Here is where the motion picture fraternity meets for music discussions.

Music Editor:

"I have been following your musical department in the Motion Picture News, and think this is a move which nicely fills a want in this direction, and trust you may keep up the good work.

"I would thank you to have the Casino theatre, Halifax, Nova Scotia, listed in this department.

"This is a union city, the musicians' union being recognized by theatres here a short time ago. At the present time we require a director (violin) and cellist, and would thank you for your kind attention."—*D. Sullivan, Casino theatre, Halifax, N. S.*

Music Editor:

"Just a line to mention the fact that in connection with the Robertson-Cole production with Otis Skinner in 'Kismet' there is a number called 'Kismet' that has been accepted as a theme for the picture—published by Will Rossiter, 'The Chicago Publisher.' This number, I might mention, was written by a young man who is very well known to the patrons of the better-class vaudeville theatres—Mr. Hershal Henlere."—*Jimmie Brown, New York Manager, Will Rossiter, "The Chicago Publisher."*

Music Editor:

"I am looking for location as organist in the South or West. Am employed at present by the Western Circuit Amusement Company, and until four months ago was employed by the largest

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full house, and most of it recruited from among theatre company in the West. Labor trouble, over which I have no control, prompts me to look for another location.

"Am a thoroughly competent picture and concert organist with thirteen years' experience in the business, having played all makes and sizes of organs; have a big repertoire of classic, standard and popular music, everything in fact to make the music of a picture theatre a success. Full of pep and progressiveness, always looking for novelties to break the ordinary routine of picture playing. Am adept in arranging prologues.

"Your music conference idea is great; an idea that I have had for a long time, and you can rest assured that I will be there if at all possible."—*Thomas Bruce, Rex theatre, Aberdeen, Washington.*

Music Editor:

"We have been following with great interest the preliminary announcements for the Motion Picture Musical Convention, and we look forward with great pleasure to participate in this convention, as we know that it will make its impress for much good in the development of motion picture presentation.—*Shea Amusement Company, Harold Franklin.*

Music Editor:

"Relative to Motion Picture Musical Conference which will be held in New York in January, while a bit premature, I feel confident that this company will be represented at the meeting.

"If your movement entertains the wholehearted effort it deserves, instead of making the exhibitor carry an overloaded orchestra 'camouflaged' with the idea to educate the 'dear old public,' I know you will earn a vote of thanks from the entire industry, as well as the public themselves who will benefit by the saving, instead of a fruitless waste as at present in vogue.

"Thanking you for your invitation, and wishing your department much success."—*Maurice F. Barr, Manager, New Orleans theatres.*

Music Editor:

"While I do not consider myself an authority on things musical, and while I do not often take the occasion to air my views, I am going to inflict some of my ideas upon you.

"I happened to attend a concert about a week ago given by several operatic stars. The one and only deplorable thing about this concert was the house. I am satisfied that our local director did not make a cent, and, in fact it is very probable that the performance was a loss. It is also a shame that people such as these artists, of nation-wide prominence, should be asked to sing for such a small house.

"I think that the motion picture theatres in this country, aside from any selfish object are in a position to educate the people to an understanding of the better things in music. I also believe that it is to the interest of every one who cares for good music to actively assist in improving the music in the motion picture theatres and in elevating them to the highest standard possible.

"If the public, who go to picture shows, have their musical taste educated at these places, concerts such as the one I mentioned will have the very people who now would say that they do not care for 'High Brow' music. Personally, I would not go to a picture show that did not furnish the audience with good music as well as a good picture, and I feel that that is the attitude that is rapidly becoming popular.

"I am glad to note what you are doing in this direction and, if at any time I can help you in my small way, command me."—*George Steinmetz.*

Music Editor:

"Regarding this work, while I am not active in orchestra or picture work of any kind, I am much interested in an organization of which you speak, and it looks like a big step in the right direction, for by representing music in the right form to the masses, we cannot help but better the profession from every point of view.

"I am familiar with your work in New York and have often wished I might be enabled to see some such work put forth in the West.

"You might be interested in knowing that we have here in Boise, two splendid (small) orchestras in picture work, and I would suggest that you write to Mr. DeWitt DePue (who is really an artist), leader of the Strand orchestra, Box 1295. I showed him your letter this morning and he was eager to get some information from you.

"The other, George Jeffries, director of the Pinney theatre orchestra, who is also a splendid, live leader.

"If I can be of any service to you in the future, do not hesitate to call upon me."—*Oliver C. Jones, Boise Academy of Music, Boise, Idaho.*

"A THOUGHTLESS WOMAN"

(Pioneer)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Love's Enchantment" (Intermezzo D'Amour), Varley

1—Theme (1 minute and 25 seconds), until—S: At Screening.
2—"Babillage" (Entr' Acte), by Castillo (3 minutes and 30 seconds), until—T: "Half way through the great."
3—"Adagietto" (from Symphonette Suite), by Berge (4 minutes and 5 seconds), until—T: "Basil Boulton, son of."
4—Continue pp (1 minute and 15 seconds), until—T: "You're ruining my social.
5—"Twilight Fancies" (Moderato), by Fromel (2 minutes and 15 seconds), until—T: "There are those whom."
6—"Petite Duchess" (Moderato), by Baron (3 minutes and 30 seconds), until—T: "A few weeks after."
7—Theme (2 minutes and 20 seconds), until—T: "Through the weeks."
8—"Serenade Romantique" (And con moto), by Borch (3 minutes and 15 seconds), until—T: "Lovers' quarrels always."
9—"Spring Blossoms" (Novelette), by Castillo (1 minute and 55 seconds), until—T: "The usual Saturday afternoon."
10—"Kiss A Miss" (Valse Chantee), by Baron (2 minutes), until—T: "Where an expectant group."
11—Theme (3 minutes), until—T: "Basil's eagerness to marry."
12—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (3 minutes and 10 seconds), until—T: "A reception at which."
13—"Moorish Rose" (fox trot), by Baron (2 minutes and 20 seconds), until—T: "In strange waters."
14—"Hindoo Hop" (oddity fox trot), by Levy (3 minutes and 50 seconds), until—T: "Annie receives a lesson."

NOTE ff during dancing scenes only.

15—Theme (2 minutes and 5 seconds), until—T: "You'll find out that."
16—"Dramatic Tension" (for general use), by Levy (4 minutes and 40 seconds), until—T: "Morning."
17—Theme (1 minute and 50 seconds), until—T: "Let us arrange."
18—Continue to action (20 seconds), until—T: "Can't I drop you off."
19—"Serenade," by Widor (4 minutes and 15 seconds), until—T: "Back where love again."
20—"Musical Thought" (Andante Dramatic), by Titlebaum (1 minute and 50 seconds), until—T: "Another visitor."
21—"Dramatic Reproach," by Berge (2 minutes and 35 seconds), until—T: "She is mine."
22—Theme (1 minute and 5 seconds), until—T: "Love's misery."
23—"Salvation Army Song" (1 minute and 30 seconds), until—T: "Wanting to find."
24—"Dramatic Suspense," by Winkler (4 minutes and 25 seconds), until—T: "Of course we did."
25—"Dramatic Recitative" (for heavy dramatic situations), by Levy (1 minute and 55 seconds), until—T: "I hate you."
26—Theme ff (2 minutes and 50 seconds), until—T: "I am his wife."
27—"Love's Old Sweet Song" (40 seconds), until—T: "Dare we further."

UNTIL THE END

"THE SONG OF THE SOUL"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Roses That Die Bloom Again" (Sentimental Ballad), Levy

IMPORTANT NOTE

The most appropriate theme for this picture is the composition composed by Briel, entitled "The Climax" (Song of the Soul), published by Chappell & Co. This composition is, however, subject to the tax imposed by the American Society of Authors, Composers and Publishers. I suggest that orchestras not having the license from the above Society, use the number suggested as the theme.

1—"Lovelette" (Allegretto Grazioso), by Levy (1 minute and 15 seconds), until—S: At Screening.
2—"Hurry" (for pursuit and races), by Minot (1 minute), until—T: "Come quick, our house is."
3—Theme (40 seconds), until—T: "The pity of it."
4—Continue to action (1 minute and 30 seconds), until—T: "In after years."
5—"Twilight Fancies" (Moderato), by Fromel (4 minutes and 40 seconds), until—T: "When the only tie that."
6—"Twilight Reverie" (Expressivo Andante), by Berge (1 minute and 30 seconds), until—T: "A glade boat doesn't hold."
7—Theme (1 minute and 50 seconds), until—T: "The following summer brings."
8—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Jinny has grown to worship."
9—Theme (1 minute and 50 seconds), until—T: "At the cane mill."
10—"Queen of My Heart" (sentimental ballad), by Baron (2 minutes and 25 seconds), until—T: "In the shadow of death."
11—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes and 30 seconds), until—T: "In alligator swamps."
12—"Bleeding Hearts," by Levy (1 minute and 35 seconds), until—T: "I lost my way, I was."
13—Continue to action (55 seconds), until—T: "Into the life of the."
14—Theme (3 minutes and 30 seconds), until—T: "Hope."
15—"Baby Dreams" (Little Reverie), by Boyanner (1 minute and 30 seconds), until—T: "With the coming of the."
16—Continue to action (1 minute and 50 seconds), until—T: "But his conscience."
17—Theme (1 minute and 20 seconds), until—T: "Jinny insanely jea'ous."
18—"Dramatic Agitato," by Simon (4 minutes and 5 seconds), until—T: "A lynching party."
19—"Impish Elves" (allegretto), by Borch (2 minutes and 30 seconds), until—T: "He's white clear through."
20—"Because You Say Good-Bye" (ballad), by Levy (3 minutes and 45 seconds), until—T: "You see, I'm a specialist."
21—"Thoughts At Twilight" (Moderato), by Kendal (1 minute and 35 seconds), until—T: "I've changed my mind."
22—"Love's Enchantment" (Intermezzo D'Amour), by Varley (3 minutes and 10 seconds), until—T: "After the operation."
23—"Chant Erotique" (Dramatic), by Berge (1 minute and 20 seconds), until—T: "I can't bear to think of."
24—"A Musical Thought" (Andante Dramatic), by Titlebaum (4 minutes), until—T: "The day arrives when."
25—Theme (3 minutes and 20 seconds), until—T: "I'll never see you again."

THE END

"JUST OUT OF COLLEGE"

(Goldwyn)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Lovelette" (Allegretto Grazioso), Levy

1—"Marriage Blues" (Fox Trot), by Berkin (1 minute), until—S: At screening.
2—Theme (3 minutes), until—T: "Some seniors prefer to sit."
3—"Scherzetto" (From Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "Mrs. Luella Pickering."
4—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 30 seconds), until—T: "We will break the news to."
5—"Spirit of Youth" (Allegretto), by Dahlquist (2 minutes), until—T: "Go to your mother."
6—"Hunkatin" (Half Tone One-step), by Levy (1 minute and 45 seconds), until—T: "It's no joke to me."
7—Theme (1 minute and 15 seconds), until—T: "What will be your address?"
8—"Mamselle Caprice" (Intermezzo Novelette), by Baron (2 minutes and 45 seconds), until—T: "Pickering was what you might."
9—"Adolescence" (Intermezzo Allegretto), by Collinge (2 minutes and 45 seconds), until—T: "For quick returns you will."
10—"Savannah," by Rosey (1 minute), until—T: "This is wild cat stock."
11—Theme (2 minutes), until—T: "With an insatiable."
12—"Sparklets" (6/8 Allegretto), Miles (2 minutes and 30 seconds), until—T: "Genevieve Chizzle has not."
13—"Eccentric Comedy Theme," by Roberts (45 seconds), until—T: "Out in the tall of Incut."
14—Imitation of village band (direct cue) (2 minutes and 30 seconds), until—T: "Boys, the Star Spangled Banner."

IMPORTANT NOTE: Although the direct cue in this picture calls for the playing of "The Star Spangled Banner" it is suggested that this be ignored and any bright composition be performed for the reason that if the direct cue is followed by musicians the audience in the theatre will stand up.

S: When audience sits down.
T: "They're just making fun of you."
15—"Valse Moderne" (Valse Lente), by Rosey (3 minutes), until—T: "Meanwhile the pickle king has."
16—"Moonlight Shadows" (Caprice Novelette), by Baron (1 minute and 45 seconds), until—T: "If the Bingo Pickle."
17—"A Mermaid Honeymoon" (Light Moderato), by Zamecnik (1 minute), until—T: "A few tired business men."
18—Theme (45 seconds), until—T: "The yokels uplift."
19—"That Naughty Waltz" (Valse Unique), by Levy (1 minute and 15 seconds), until—T: "Pickering makes inquiries."
20—"A La Mode," by Rosey (2 minutes and 45 seconds), until—T: "Another big moment for Bingo."
21—Theme (1 minute and 45 seconds), until—S: When Caroline calls on Ed.
22—"Madrigal" (Allegretto Characteristic), by Donatelli (2 minutes and 30 seconds), until—T: "Tell him I'm eating pickles."
23—"Frivolette" (Entr' Acte), by Baron (2 minutes and 30 seconds), until—T: "Why do you have the gall?"
24—Theme (1 minute and 45 seconds), until—T: "Aw, don't bother me, I'm busy."

UNTIL THE END

"FIXED BY GEORGE"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Laughing Beauties" (Light Moderato), Berge

1—Theme (2 minutes and 15 seconds), until—S: At Screening.
2—"Capricietta" (Allegretto), by Varley (3 minutes and 50 seconds), until—T: "Each week-end Mrs. Dare."
3—"Capricious Annette" (light Novelette), by Borch (2 minutes and 45 seconds), until—T: "I wish you were a."
4—"Babillage" (Entr' Acte), by Castillo (1 minute and 40 seconds), until—T: "Harry Starr, whose violent."
5—Theme (4 minutes), until—T: "Mrs. Poole on couch."
6—"Adolescence," by Collinge (2 minutes and 15 seconds), until—T: "Doctor, can I have a few?"
7—"Lovelette" (Allegretto Grazioso), by Levy (4 minutes and 20 seconds), until—T: "Sam, sorely in love with."
8—Theme (2 minutes and 15 seconds), until—T: "Little did old man Time."
9—"Frivolette" (Entr' Acte), by Baron (4 minutes and 5 seconds), until—T: "Do you really think he'll?"
10—"Reve D'Amour" (Dramatic Andante), by Zamecnik (3 minutes and 5 seconds), until—T: "Our car is gone."
11—"La Petite Duchess" (light adagietto caprice), by Baron (1 minute and 40 seconds), until—T: "This is a fine mess."
12—"Comedy Allegro," by Berg (2 minutes and 15 seconds), until—T: "Arthur!"
13—Theme (2 minutes and 40 seconds), until—T: "Who is that woman?"
14—"Mamselle Caprice" (3/4 Moderato), by Baron (3 minutes and 30 seconds), until—T: "My husband is in there."
15—"Kiss A Miss" (Valse Chantee), by Baron (1 minute and 15 seconds), until—T: "Dr. Poole, what are you?"
16—"Coronado Land" (Valse Lente), by De Leath (2 minutes and 50 seconds), until—S: Mr. Starr arrives.
17—"Galop" (characteristic), by Minot (1 minute and 40 seconds), until—T: "Dr. Poole is married."
18—Continue to action (35 seconds), until—T: "Father is upstairs killing."
19—Theme (2 minutes and 55 seconds), until—T: "Keep cool and I can explain."
20—Continue to action (1 minute), until—T: "It's all right boys, bring."

THE END

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"BLACKBIRDS"

(Realart)

(Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Queen of My Heart" (Sentimental Ballad), Baron

1—Theme (1 minute and 15 seconds), until—S: At Screening.
2—"Adieu" (6/8 Allegretto), by Favarger (1 minute and 50 seconds), until—T: "It was in Paris."
3—"Galop No. 7," by Minot (1 minute), until—T: "The hawks of Paris."
4—"La Petite Duches," by Baron (1 minute and 35 seconds), until—T: "Not such bad luck."
5—Continue to action (2 minutes), until—T: "At the Paris apartments."
6—"Silvery Brook" (Valse Lente), by Braham (5 minutes and 40 seconds), until—T: "With the shores of France."
7—Sinister Theme (1 minute and 5 seconds), until—T: "And in a New York hotel."
8—Theme (4 minutes and 20 seconds), until—T: "In the few days."
9—"Chant Erotique" (Dramatic), by Berge (40 seconds), until—T: "You think this Trask would."
10—Continue to action (3 minutes and 5 seconds), until—T: "New York, where chance."
11—"Frivolette" (Entr' Acte), by Baron (3 minutes and 30 seconds), until—T: "Face to face with."
12—"Laughing Beauties" (light moderato), by Berge (3 minutes and 15 seconds), until—T: "Haven't I seen you."
13—"Dramatic Tension," by Levy (3 minutes and 5 seconds), until—T: "What is your game?"
14—"Sparklets" (3/4 Moderato), by Miles (4 minutes and 50 seconds), until—T: "I am depending upon you."
15—"Silver Threads Among the Gold," by Danks (3 minutes and 10 seconds), until—T: "She told herself."
16—"Ave Maria," by Gounod (2 minutes and 5 seconds), until—S: Close up of page from Bible.
17—"Dramatic Reproach," by Berge (2 minutes and 40 seconds), until—T: "Well, have you got it?"
18—"Sinister Theme" (for scenes of impending danger), by Vely (4 minutes and 40 seconds), until—T: "To save her name."
19—"Misterioso" (for general use), by Andino (1 minute and 30 seconds), until—T: "You took it and now you."
20—Theme (2 minutes and 10 seconds), until—T: "Maids, men and the."
21—"Dramatic Suspense," by Winkler (4 minutes and 40 seconds), until—T: "Detectives, what do they?"
22—"Dramatic Agitato," by Simon (2 minutes and 30 seconds), until—S: Trask running after Duval.
23—Theme ff (40 seconds), until—T: "No, she has."

THE END

"ALL TAX FREE MUSIC IN REALART CUES"

"BELOW THE DEADLINE"

(Ascher Production)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Chant Erotique" (Dramatic), Berge

1—"Half Reel Furioso," by Levy (2 minutes), until—S: At Screening.
NOTE: Begin pp then to action.
2—Continue to action (2 minutes and 25 seconds), until—T: "Buck Elliott, dockmaster."
3—Continue to action (1 minute and 50 seconds), until—T: "The thrills of the evening."
4—Theme (2 minutes and 5 seconds), until—S: Close up of girl.
5—"Dramatic Narrative" (for scenes of reminiscence), by Pement (1 minute and 20 seconds), until—T: "Elliott's cunning widened."
6—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (3 minutes), until—T: "As the wrath of the storm."
7—"Dramatic Recitative No. 2," by Levy (5 minutes and 25 seconds), until—T: "The emergency hospital."
8—Theme (1 minute and 5 seconds), until—T: "Satisfied of Elliott's."
9—"Adagietto" (from Symponette Suite), by Berge (3 minutes and 10 seconds), until—S: Interior of hospital.
10—"Dramatic Conflict," by Levy (1 minute and 40 seconds), until—T: "It's too late, Buck."

NOTE: to action pp or ff.

11—"Lento Allegro" (from Symponette Suite), by Berge (3 minutes and 40 seconds), until—S: Interior of hospital.
12—Theme (1 minute and 20 seconds), until—T: "Who did this?"
13—"Sinister Theme" (for scenes of impending danger), by Vely (2 minutes), until—T: "Defiantly scheming to."
14—"Dramatic Agitato," by Simon (1 minute and 45 seconds), until—S: Fight in boathouse.
15—"Flirty Flirts" (Melodious rubato), by Levy (35 seconds), until—T: "You're the guy that."
16—"Dramatic Tension," Andino (3 minutes and 40 seconds), until—S: Buck entering room through window.
17—Theme (2 minutes and 5 seconds), until—T: "Captain Willis was killed."
18—Repeat "Dramatic Tension," by Andino (3 minutes and 30 seconds), until—S: Close up of warrant.
19—"Half Reel Hurry," by Levy (5 minutes and 30 seconds), until—T: "Confident that Donovan."

Note: Begin pp with ad. lib. tympany rolls.

20—"Dramatic Agitato" (for general use), by Hough (1 minute and 30 seconds), until—T: "Take these birds over to."
21—Theme (25 seconds), until—T: "At last a moment."

THE END

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IN AN AROUND
LOS ANGELES

DEAD MEN TELL NO TALES

(*Continued from page* 3980)

Such a luminous surface might be considered an ideal diffused light source. At a given distance, this diffused light source, as compared with the concentrated light source, would evenly illuminate a greater area at a proportionately lesser intensity.

In the language of the studio, the light from the luminous surface would not carry so far as the concentrated light, but would be more scattered or diffused, producing an effect often very much desired in photography.

If the light from a concentrated light source, such as a flame arc, for example, is passed through a piece of roughed glass or similar medium, a diffusing or scattering effect may be obtained, involving, of course, a loss proportionate to the absorption of the medium. Thus it is practicable to obtain almost any degree of diffusion from a concentrated light source; but the scattered light from a luminous surface cannot be concentrated.

Another form of concentrated light, now extensively used as an auxiliary, is the projected beam or spot light. This is usually in the form of a high-powered hand-feed arc (70 to 100 amp. and often more), with a single plano-convex condenser. The principal fault with this form of unit is its low efficiency, probably mostly due to the filtering effect of the thick condenser glass. However, the striking effects obtained by this means will easily offset this inefficiency.

It might be interesting and instructive to note the effect obtainable through a condenser lens of quartz as compared with the ordinary glass condenser.

REFLECTORS AND REFLECTING SURFACES

The uses of reflectors on various types of lamps are to re-direct the rays (which would otherwise go in useless directions) toward the object to be illuminated, and further to obtain by their use various degrees of concentration, according to the shape of the reflectors. While surface mirrors would probably represent the ideal reflecting surface, their use would hardly be practicable owing to the difficulty of keeping large numbers of them clean under the studio conditions.

(*To be continued*)

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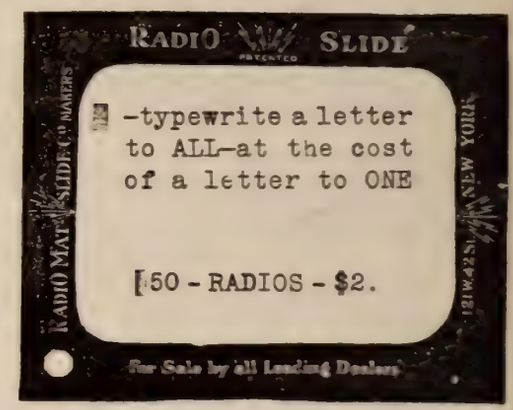
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The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Heart of a Woman"

(Peerless Pictures—State Rights)

THIS is a story of life in an industrial town, only mildly interesting. It has a cast of well known players. Jack Richardson is featured, and in the supporting cast are Mignon Anderson and Pat O'Malley.

One of the picture's drawbacks is the great lapse of years that is supposed to take place. The story opens with the man and wife already married for some years. Time flies and their daughter grows up, and the romance begins. There is a third party, Brown, an old friend of the family, played by George Fisher, who formerly loved the wife and who takes a great interest in the child. The husband accuses him of being the real father of the girl and a fight ensues. Here is realism with a vengeance, with a few touches that are far too gruesome. The climax is brought about by a highly suggestive sub-title, which is bound to offend some.

Mignon Anderson plays the wife and mother. A sub-title explains that right living and right thinking has kept for her her youthful appearance, but even at that she does not quite look the mother of an eighteen-year-old girl. Richardson is an excellent type, but Fisher appears a bit too benevolent for a mill worker. Pat O'Malley, Clara Horton and Francis Brainerd are all satisfactory. There are some good interior scenes of the mill.—Length, 5 reels.—*MATTHEW A. TAYLOR.*

"Out of the Snows"

(Featuring Zena Keefe—Selznick)

"CANADIAN POLICE" pictures appear every now and then with their thrilling tales of the far north. These films vary as the wind, according to their entertaining value.

Exhibitors need not be afraid to book "Out of the Snows," for although it slows up a bit here and there, it is strong in incident and dramatic moments, with a pretty love story running throughout.

The theme switches from the general run and develops more incident and dramatic moments than love interest.

Hence it is that Zena Keefe, the star, does not appear until the second or third reel when the story is well on its way.

When she does appear, her character of the Indian girl gives her plenty to do and she does it well, following the trail behind a dog team in her efforts to escape the police, after killing a ruffian and then in a strong climax sacrifing her life for the man she loves.

One of the best fights ever witnessed upon the screen shows Ralph Ince who plays the lead in a death struggle with the heavy.

Ince gives a splendid portrayal of the young officer who puts duty above everything else, even though it means the arresting of one he likes.

It is the white girl whom he finally wins, the story reaching a happy ending.

The production has some wonderful snow scenes, especially those depicting the severe blizzards of the north.

In the cast are Gladys Coburn, William Hartigan, Jacques Susanne, Huntley Gordon, H. L. Atkins and Red Eagle.—*FRANK LEONARD.*

"The Sandman"

(Vanity Fair Maids' Comedy—Featuring Eddie Boland—One Reel)

EDDIE BOLAND and his Vanity Fair Maids do the best they can with this one-reeler, but their efforts are mostly in vain for the reason that the film lacks story and incident.

After the opening scenes where Eddie tells a tale, in order to introduce the "girls," the scenes shift to a boarding school in which the young ladies perform acrobatics in their endeavors to escape from a rat.

These scenes are rather humorous in spots, especially when Boland and another comedian pursue the rat and eventually capture it. But there is nothing amusing or funny in the film on the whole, either in the antics of the girls or the many situations in which the rat appears.

And then again the maidens do not appear to advantage in the costumes they wear or in the scenes in which they appear, horror being the principal attitude registered.

Boland hasn't much to do, either, but it is not his fault, for the comedian lacks humorous situations.—*FRANK LEONARD.*

Short Subject Reviews on the Following Page

"His Noisy Still"

(Sunshine Comedy—Fox—Two Reels)

FOR unadulterated hokum with slapstick comedy furnishing the high spots, "His Noisy Still" takes the cake. There is very little ingenuity expended in creating a story—most of it has gone in establishing some sure-fire antics. For instance a steam roller is used to flatten Glen Cavendar and after he is lifted from the ground the imprint of his body in the asphalt is occasion to bring a good sized chuckle. Again he throws a mattress out of the window to light upon for non-payment of rent. But the landlady beats him to it and picks it up and Glen takes a terrific flop right on the hard pavement.

These are samples of the rough and ready action which punctuates the comedy throughout. A new trick in fishing shows the nimrod sweeping the surface of the water with a vacuum cleaner. And the faithful Ford is used again—this time as a boat. The idea suggested in the title expends itself early. In fact there is no continuity to the thing—it merely being a series of highfalutin episodes to bring out Cavendar's peculiar style of comedy. Some crazy concoction is being distilled or brewed but after a series of explosions the comedy takes up the cause of the vacuum cleaner, or the Ford, or the pavement fall, or the steam roller incident. Still it is rich in slapstick and contains a full assortment of laughs.—*LAURENCE REID.*

"Movie Fans"

(Mack Sennett Comedy—Paramount)

THE dyed-in-the-wool movie fan who is not content to look at pictures but must see how they are made in richly caricatured in Mack Sennett's latest comedy on the Paramount program. This type of fan is only seen or rather understood if he lives in close proximity to a studio. So Mack pokes a lot of fun at him in his customary style. Two of his comedians gather atmosphere around the studio tank—which is occasion to trot out the bathing girls who are introduced in an ensemble and as individuals. A fire scene is being staged after the "take-off" of a thriller. But the fans believe the flames are genuine. Consequently they take up the studio hose and destroy the set. There is considerable slapstick which is sure-fire and the offering is quite up to the Sennett standards of tomfoolery. —Length 2 Reels.—*LAURENCE REID.*

Send us a wire and ask us about Marshall Neilan's DINTY
Balaban & Katz

Feature Subjects of Short Length

Rejuvenated Mexico
(Kineto Review)

HERE are motion illustrations for newspaper articles, frequently printed in our daily newspapers, about doings in Mexico. The reel of information concerning the rejuvenation process, is edited to portray the progress this country is making toward civilization. To that end, a bird's-eye view of Pachuca is shown, and shots showing that the cowboy in Mexico still throws a wicked lasso and seldom ever misses a bull. Interesting views of valuable possession assembled in the Museum of Arts, are photographed, including what is said to be a rare piece of sculptorship, the subject being Michael Angelo. There are some general views of the walls surrounding the city of Vera Cruz, followed by long shots of the city within the walls, from the house tops. An interesting scene or two shows women selling vegetables grown in the flamous floating gardens. Of general interest to a mixed audience.—*LILLIAN GALE.*

Sea Planets — Apartments for Rent
(Educational)

IN this split reel, the half regarding the sea planets is of considerable more value, from a standpoint of information and entertainment than the half devoted to castles of semi-ancient history, which aside from their picturesque value, have no particular appeal. The sea-planets go to balance the deficit, however, and life below and upon them, which is centered around creatures of the deep, is picturized in a most compelling fashion. One is reminded that the star fish has an eye for each arm, and is seldom ever robbed of his keen sight. And that he is sensitive, is plainly understood, when one sees him under a microcope and finds that he is composed of millions of small feelers, which take in the stray shrimp to such an extent that he never gets out of the embrace. Photography of both parts, very good. A representative Chester Screenic.—*LILLIAN GALE.*

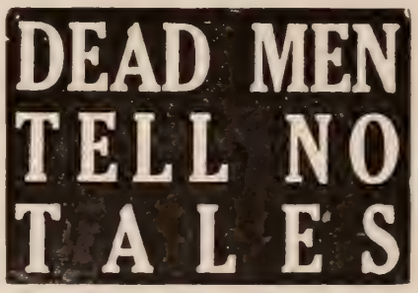
Urban Movie Chat

ONE of the thirty-fourth series of Movie Chats. It opens with a shot of the public watering trough usually found in the small English village, illustrating the many uses it is put to, during a day. Horses are watered from it, automobiles take on a needed supply, thirsty dogs trot along and stop for a drink. Boys find it convenient for playing splash.

In and about the same neighborhood, we see children on the hunt for cockle shells, and before we know it, we are visiting Havana in winter where a festival is taking place, much akin to the celebration in America usually identified with New Year's eve. Before the end of the reel, we are informed as to the technique of wild duck hunting, the way to bring home the most ducks, for the least amount of shot.—*LILLIAN GALE.*

"The Art of Diving"
(ducational)

IMMEDIATELY, upon thinking of fancy dives, we think of Annette Kellerman. Evidently the Cinal process of slow motion photography also thought of her as the way to illustrate how much we miss in the rapid movement usually accompanying dives of noted swimmers. But with this new-fangled photography one doesn't miss a thing. It sort of analyzes the reason for every move made when the subject leaves the spring board for the water. The pictures reflected by this camera are apt to be more informative than entertaining, although the Blanchard Film Company, producing the subjects, found a beauteous location for the shots of Miss Kellerman's high dives. For illustrating to students the detail of any subject, especially that of surgery, we should judge this photography invaluable. It is less apt to be tiresome, too, if subjects about which there is little generally known, are used to illustrate the marvels of the slow motion camera.—*LILLIAN GALE.*



"The Banana Special"
(Educational)

THIS may sound like some kind of fancy dish one usually partakes of at the soda fountain, but it is not. It is a special reel which should tend to increase one's respect for the seemingly plentiful fruit, the banana. But just because they come in bunches is no reason there is no considerable difficulty in getting them into countries where they sell at a price within reach.

The bananas described in the reel of motion pictures, are from Jamaica, in the West Indies, and we see them from the time the trees are planted and grown, to when the huge bunch of fruit almost weighs it down, and along comes a Hindu coolie with a sort of scythe, cuts it off and the process of removal begins. Jamaica railroads are likened to American subways, for they run, seemingly, mostly under ground, so the bananas, which are rudely removed from their birthplace while yet green and young, are not given a chance to ripen, with the assistance of light, until after spending fifteen days or so upon high seas, and finally brought to light by a dealer in West Indian fruits. This is a particularly good offering of its kind, and is one of many meritorious Bruce Scenics.—*LILLIAN GALE.*

Friends of Man
(Kineto Review)

ONE of the Urban family, and one of the most interesting reviews in the Urban repertoire. It is a subject which can be inserted most anywhere in the program, and will not irritate spectators, waiting for the feature. It relates about dogs, all kinds of dogs, but mostly war dogs, trained to register no fear when great guns explode in their midst, and trained to locate the wounded and bring back a piece of clothing or cap, for identification. A dog story, with an appeal to lovers of the animal which will be met with enthusiasm, and if, among those present, there are the stray two or three who are not fond of dogs, they will find a solution for the reason of their existence, as well as a reason why they are indisputably "Friends of Man."—*LILLIAN GALE.*

The Proof of the Pudding
"I bought the New Series Hallroom Boys Comedies for New York State and New Jersey because my Customers and their patrons were delighted with the Last Series and I consider these Comedies have become a standard in the trade."
J. E. Chadwick, Pres. Merit Film Corp.

"ALWAYS AUDACIOUS"
(Paramount-Artcraft)

Clever Twists Make Interesting Crook Story

WALLACE REID is certainly in luck with his photoplays. His latest entry, "Always Audacious," adapted by Tom Geraghty from Ben Ames Williams' Satevepost story, "Toujours de L'Audace," is just about the cleverest crook melodrama of the season and places the star away in the van of his fellow-players on the Lasky lots when it comes to getting consistently good screen material. This is a dual role story concerning two men who have identical personalities, one of whom is a crook who usurps the other's place in society.

Of course it is natural to ridicule the dual personality characterization by arguing that friends and relatives could not possibly be fooled since gestures and intonations of voice would be different regardless of the fact that the protagonists might resemble one another. But one is disarmed by a foreword which states that nature sometimes fools everybody but herself. The plot revolves around the efforts of the shanghaied hero to prove his identity in the face of overwhelming odds. The crook has stepped into his shoes, clothes, home, business and love affair and has gotten away with it. And the hero is up a tree to establish himself. Even the cop on the beat mistakes him for a "nut." A clever touch by the way. Then, inspired, the honest chap takes his troubles to a city editor who arranges a test. But the crook has covered his tracks well. The only profit that the victim has is when he knocks his opponent out. However, the masquerader failed to take into account that a dog remembers his friends. So at the final scene of a good climax the hero's identity is solved by the friendly attitude of the hound.

In detailing this story space forbids giving emphasis to the many clever twists and surprises which accompany the picture throughout. Mr. Geraghty's scenario is a compact piece of work which is marked by its clearly defined action and incident. His climaxes come where they should —at the end of a dramatic sequence. Having not read the original we cannot say how faithful the adaptation is, but it must be corking reading judging from the screen version. Some of the titles are mediocre while others are praiseworthy. One of them alludes to a certain mannerism of brushing the hair which is not made the most of in the subsequent development. But it is a first class picture any way you take it—a great audience picture because it is packed with good action, adventure, love interest, intrigue and mystery. Improbable? Yes. But so cleverly done that one doesn't hunt for truth but for entertainment. James Cruze has capably directed and the acting is first rate.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Perry Danton / Slim Attucks ..... Wallace Reid
Camilla Hoyt ..... Margaret Loomis
Theron Ammidown ..... Clarence Geldart
Jerry, the Gent ..... J. M. Dumont
Denver Kate ..... Rhea Haines
Molly, the Eel ..... Carmen Phillips
Martin Green ..... Guy Oliver
Mrs. Rumson ..... Fannie Midgely

By Ben Ames Williams.
Scenario by Tom Geraghty.
Directed by James Cruze.
Photographed by C. Edgar Schoenbaum.

PRESS NOTICE—STORY

In his latest motion picture, "Always Audacious," Wallace Reid portrays one of the most virile roles of his career. In fact he plays a dual role, appearing as the hero and heavy, the latter being a crook who causes his counterpart to be shanghaied while he assumes the place of the wealthy victim in society. A remarkable feature of the offering is the double exposure which shows the star actually battling with himself. The story, an adaptation by Tom Geraghty, of Ben Ames Williams' story, "Toujours de L'Audace," is truly gripping and affords the star excellent opportunity to display his talent.

The climax is genuinely amazing and offers a totally unexpected finale. Mr. Geraghty has taken the highlights of the tale and assembled them together so that every ounce of dramatic strength is given full emphasis. He has cleverly balanced the love interest with the melodramatic incident. The original story appeared in the pages of the Saturday Evening Post and is so rich in screen action that it makes an unusually entertaining picture. Prominent in Mr. Reid's support are Margaret Loomis, J. M. Dumont and Carmen Phillips. James Cruze has given the picture a first-rate production.

PROGRAM READER

Wallace Reid, the popular Paramount star, has again scored decisively as a screen artist, by his clever dual impersonation in his new picture, "Always Audaucios," which will be the feature attraction at the ———— next ————. In this picture the star portrays two entirely different types of men, one the hero and the other a scheming and villainous crook, and he puts them both over to perfection. The picture is an adaptation by Tom Geraghty of Ben Ames Williams' story, "Toujours de L'Audace," which was published in the Saturday Evening Post. Mr. Geraghty has provided a scenario compact with moving incident and a delightful romance adds much to the interest of the story. James Cruze directed the feature.

CATCH LINES

One was a crook, the other a respected member of society. And they both looked exactly alike. What happened? See Wallace Reid in "Always Audacious."

He was shanghaied and a crook stepped in and assumed his identity. See the interesting picture, "Always Audacious," with Wallace Reid.

"CONRAD IN QUEST OF HIS YOUTH"

Delightful Story Is Enriched on the Screen

IT is a feather in William De Mille's cap that he has been able to enrich Leonard Merrick's delightful story, "Conrad in Quest of His Youth," and visualize it to such an extent that the characters actually seem to live and the sentiment and humor colored with reality. The book is a charming, sentimental journey of a man approaching forty who would search for the happiness of his youth. William De Mille has kept it a narrative, emphasizing its salient points, and the result is that the Merrick readers will find in the screen edition a humanization of Conrad and the other characters.

It will never enter the mind of the spectator that the picture is episodic because the scenes build so evenly. There is no rush of action, nor climatic development. This picture gives the lie to those who maintain that the screen must needs be a medium of rugged conflict and vivid characterization. One becomes thoroughly engrossed in the man who would renew his youth because it brings back memories to those who would turn back the pages of yesterday. Merrick is artist enough to keep his tale from being unduly sentimental and De Mille has proven himself an artist by constructing his picture with the utmost sympathy for the charm of the author's style. It is a straightforward little story well adapted by Olga Printzlau, who has kept in mind that Conrad's youthful amours must provide the interest. Of course the development of these romances could not be incorporated for feature length.

The sponsors have presented them at their full blossoming period with just enough emphasis placed upon the pangs of disillusionment and pathos to touch the spectator. Conrad is disillusioned to discover that Time will not turn backward in its flight. His cousins lack his poetic nature; the first love, Mary Page, is a distinct shock with her constant cackling. But does Conrad brood over it all? His great sense of humor saves him according to Merrick and De Mille has painted him correctly. A delightful touch is the attempt to renew his first great passion. Conrad goes to Italy in search of her and finds her still good-looking but very absent-minded. Then, when he would keep an appointment identical with one of his youth he falls asleep which is another shock to his memories. Not until he actually falls in love with a charming widow of the present does he realize that he has found his youth. The picture is William De Mille's best without a doubt. His piloting of the players, his well arranged episodes set in scenes of charming atmosphere—these touches spell a picture which resembles a rare tapestry. Thomas Meighan and his company give well modulated performances and have seemingly stepped from the pages of the book.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Capt. Conrad Warrener ..... Thomas Meighan
Nina ..... Mabel Van Buren
Gina ..... Maym Kelso
Ted ..... Bertram Johns
Rosalind ..... Margaret Loomis
Mary Page ..... Sylvia Ashton
Mrs. Adaile ..... Kathlyn Williams
Dobson ..... Charles Ogle
Tattie ..... Ruth Rennick
Conrad at 17 ..... Eddie Sutherland

By Leonard Merrick.
Scenario by Olga Printzlau.
Directed by William De Mille.

PRESS NOTICE—STORY

A screen version of Leonard Merrick's delightful book, "Conrad In Quest of His Youth," will be the feature attraction at the ———— theatre next ———— with Thomas Meighan appearing in the title role. Picturegoers who remember the story as a sentimental journey in search of youth will be pleased to note that its theme and characterization are retained in the screen version. The star gives a compelling performance as Conrad who attempts to live over the pleasant memories of his boyhood and discovers that they belong hopelessly to the past—that there is no turning back.

So his youthful amours are found to be just memories—memories which might better have been left in the background of the past since renewing them brings disillusionment. Then into his life comes a young widow who belongs to the present. With the realization that his love is reciprocated Conrad discovers that his search of youth is rewarded. The picture is tender with pathos and heart interest and it carries a splendid vein of humor which Director De Mille has effectively emphasized. The atmosphere of the feature is rich in its suggestion. The interpretation is excellent.

PROGRAM READER

You people, who are past your youth, have you ever given a thought to the days of long ago, when the whole world was colored with romance and you were carefree? You youngsters, do you ever long to belong to the future so that you might look back upon your past? A day will come when you will wish you were children again or back in the first days of romance. Thomas Meighan tries with all his heart to renew his youth and doesn't succeed because there is no turning back of Time. It's a beautiful story this "Conrad In Quest of His Youth" which comes to the ———— theatre next ————. Patrons longing for youth will find the secret of it in the picture. The offering is an adaptation of Leonard Merrick's charming story of the same name.

SUGGESTIONS

Thomas Meighan is rapidly building up a following so it would be well to concentrate upon his name. But don't neglect the story. Perhaps many of your patrons have read the original story by Leonard Merrick which is an account of a sentimental man of forty who attempts to renew his youth and discovers it when he falls in love. Play up the pathos and heart interest. Tell that it is an excellent screen version of the book by Leonard Merrick. Play up the name of the director and the names of the supporting players. You can establish a good campaign by throwing out teasers written in the style of the Program Reader. Tell that it is a sentimental journey in search of youth—a picture which should appeal to both young and old alike.

Advance Information on All Film Releases

(Continued from page 3958)

REELCRAFT PICTURES CORP.

ROYAL COMEDIES
Oct. 15—When the Cat's Away (Special Cast)....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)
She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES
The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS
The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES
Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES
Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1

BURRUD (SUNSET) SCENICS
The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES
Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES
The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES
Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES
July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SPECIALS
Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES
June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES
Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS
May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS
Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES
It Might Happen to You (Billy Mason).....5
Cowboy Jazz 2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES
(Distributed by Select Exchanges)

Darling Mine (Olive Thomas)	5,000
Panthea (Norma Talmadge)	5,000
The Desperate Hero (Owen Moore)	5,000
The Figurehead (Eugene O'Brien)	5,000
The Flapper (Olive Thomas)	5,000
The Man Who Lost Himself (Wm. Faversham)	5,000
The Point of View (Elaine Hammerstein)	5,000
The Poor Simp (Owen Moore)	5,000
The Wonderful Chance (Eugene O'Brien)	5,000
Whispers (Elaine Hammerstein)	5,000
Dangerous Paradise (Special)	
Red Foam (Ralph Ince Special)	
The Daughter Pays (Elaine Hammerstein)	

SELECT PICTURES
(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge)	5,000
Children Not Wanted (Edith Day)	6,000
Man's Plaything (Grace Davison)	5,000
Mountain Madness	6,000
Mothers of Men (Claire Whitney)	5,000
The Great Shadow	6,000
The One-Way Trail (Edythe Sterling)	5,000
Faith of the Strong (Mitchell Lewis)	5,000
Just Outside the Door (Edith Hallor)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000
Taking the Count (William Collier)	5,000
The Servant Question (William Collier)	5,000
The Valley of Doubt (Special Cast)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000

NATIONAL PICTURES
(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)	5,000
Out of the Snows (Ralph Ince)	5,000
The Palace of Darkened Windows (Special Cast)	5,000
Who Am I? (Special Cast)	5,000

SPECIAL PICTURES CORP.

COMEDYART
Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC
Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS
Nov. 7—Totem Land.....1
Oct. 31—Dawnland 1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES
Oct. 10—Bubbles 1
Oct. 3—Dreams 1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES
Oct. 31—Kids 1
Oct. 17—Guilty 1

CHESTER CONKLIN COMEDIES
Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

TYRAD PICTURES, INC.
Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Vorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES
Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION
Sept. 5—The Lone Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS
Risky Business (Gladys Walton).....5
West is West (Harry Carey).....5
Honor Bound (Frank Mayo).....5
Fixed by George (Lyons-Moran).....5
The Gilded Dream (Carmel Myers).....5
Wanted at Headquarters (Eva Novak).....5
The Marriage Pit (Frank Mayo).....5
Sundown Slim (Harry Carey).....5
Pink Tights (Gladys Walton).....5

JEWEL PRODUCTIONS, INC.
Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES
A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

KING OF THE CIRCUS
(Eighteen Two-Reel Episodes Featuring Eddie Polo)
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES
(Six Two-Reel Specials Featuring Leonard Clapham)
Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK
(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2
Sixth, The Pool of Mystery.....2
Fifth, On the Great Wall of China.....2
Fourth, The Flaming Disk.....2
Third, The Perilous Leap.....2
Second, The Span of Life.....2
First, The Rails of Dearth.....2

THE DRAGON'S NET
(Eighteen Two-Reel Episodes Featuring Marie Walcamp)
Twelfth, Unmasked 2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES
Hot Dog (Brownie).....2
A Fishy Story (Monty-Jackson).....2
Twin Crooks (Byron-Dorety).....2
A Lyin' Tamer (Bowes-Lamont).....2
A Blue Ribbon Mutt (Byron-Dorety).....2
Uncle Tom's Caboose (Dorety-Prevost).....2
Should Tailors Trifle.....2
Loose Lions (Anderson-Lamont).....2
A Shot-Gun Wedding (Sweet-Sterling).....2
His Master's Breath (Century Dog).....2
Love and Gasoline (Henley-Keaton).....2
The Profiteering Blues (Sterling-Lambert).....2

STAR COMEDIES
Shapes and Scraps (Dorothy Wolbert).....1
Romeo and Juliet (Dorothy Wolbert).....1
Maids A-Courting 1
My Lady's Ankle.....1
A Scream in Society.....1
Am I Dreaming (Carter DeHaven).....1
Where Is My Dog (Harry Mann).....1
Bill's Wife (Wilson-Gerber).....1
The Belle and the Bill (Bartine Burkette).....1
Rings and Things (Hill-Burns).....1
Fix It For Me (Bartine Burkette).....1
Her Night Out (Burkette-Howard).....1
Who's Crazy Now (Burkette-Howard).....1

RAINBOW COMEDIES
An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

Release Information Continued on Page 3992

"THE PLUNGER"
(Fox)

Story of Frenzied Finance Makes Ordinary Picture

THIS picture of frenzied finance and society started off like a whirlwind and for two reels furnished the spectator with a good line of action and incident which was entirely consistent. In fact it represented interesting melodrama, since the plot revolved around the conflict in Wall Street. But after a murder, the picture deteriorated in value and developed into a series of society high jinks with emphasis placed upon the romantic element. In fact it almost reached comedy proportions. The idea behind it is quite orthodox. There is the honest broker and his unscrupulous underling who through some motive not explained stages a murder so that his employer is blackmailed into believing himself guilty.

Logic jumps right out of the picture here because the honest broker is represented as a dunce. His word should be as good as that of the real murderer before a coroner's jury. Still he allows himself to be ruined financially by the accusations of the other. This bullet seemed to strike the victim in the back, still the affair is hushed up and marked as "suicide." From this point it is a fight between the unscrupulous villain and a self-made young broker for the love stakes. The latter has bought the ruined financier's manor and a minor conflict is developed between the proud daughter and the hero. She is determined to remain in the house because of the sentiment attached to it. And she feels that the plunger is attempting to humiliate her at every turn. It is not a consistent drawing.

So the two play their little game, while father sits upstairs and broods of his erstwhile success. The plunger had advised them to remain as long as they see fit, but daughter shows bad bringing up through her constant display of temper. The villain lurks about making his demands upon his former employer. Being rich by this time his blackmail takes the form of asking for the daughter's hand. So she consents, thinking him the lesser of two evils. George Walsh, who appears as the hero, has occasion to indulge in his athletic stuff and comes to the rescue just as she is in the villain's coils. It is rather a tame fight placed in comparison with other encounters which have featured the star. In all the picture doesn't present much entertainment because of the overdrawn characterization and loop-holes in the plot. A good deal of the action insults the intelligence. It should draw with Walsh's followers.—Length, 5 reels. —*Laurence Reid.*

THE CAST

"Take a Chance" Schuyler	George Walsh
Alice Houghton	Virginia Valli
John Houghton	Byron Douglas
Norman Yates	Richard R. Neill
Mrs. Mullin	Inez Shannon
Jimmie Mullin	Edward Bouldon
Beggs	Irving Brooks
Dobbins	Robert Vivian
Richard Dodge	W. S. Harkins

By Thomas F. Fallon.
Directed by Dell Henderson.
Photographed by Charles Gilson.

PRESS NOTICE—STORY

George Walsh, the athletic Fox star, will make his appearance at the ———— theatre next ———— in "The Plunger," a vivid and romantic story of Wall Street by Thomas F. Fallon. The picture was made under the direction of Dell Henderson, who has provided a most capable supporting cast and has given it a production entirely in keeping with the story. In "The Plunger" "Take a Chance" Schuyler, a picturesque young broker on the "Street," buys the home of a fellow broker whose ruin has been brought about by an unscrupulous employee—the latter an unsuccessful suitor for the hand of the broker's daughter, Alice Houghton.

The girl resents young Schuyler's purchase of the home of her girlhood and regards him as an intruder. She finally consents to marry the villain, thinking him the lesser of two evils. Every kindness shown by "Chance" Schuyler is regarded by the girl as an effort to humiliate her. There is a mysterious murder, an attempt at kidnapping, and other unpleasant features to be disposed of in the story which is charged with lively incident, romantic conflict and sentiment. George Walsh gives his customary breezy performance as Schuyler and his support which includes Virginia Valli is entirely praiseworthy. The picture is appropriately staged.

PROGRAM READER

"The Plunger" is the interesting title of the George Walsh picture which will be the feature attraction at the ———— next ————. All advance information offers flattering evidence of an unusually entertaining production from the standpoint of both story and scenic effects. It is a story of big business in Wall Street and shows every interesting phase of hectic activity in the nation's financial district. The love element is very strong in the production and it is well balanced with the dramatic scenes. The settings are wellnigh perfect and the acting of Mr. Walsh and his company is on a par with the finished production. The story is by Thomas F. Fallon, the author of "While New York Sleeps."

SUGGESTIONS

George Walsh is a star who has a steady following. You might bring out that he makes his appearance after several weeks' absence from your theatre. Tell that the picture is an interesting account of big business in Wall Street and that it offers the feverish drama which is daily enacted in this financial artery of the country. Bring out also that the picture is well fortified in love interest. Mention that Walsh is a breezy star who plays with the utmost enthusiasm. Mention should be made of his leading woman, Virginia Valli, who has often been called the woman with the perfect profile. Play up the author's name. He is responsible for "While New York Sleeps." Your folks should remember this picture if you showed it. Tell that "The Plunger" is an interesting drama of Wall Street and is packed with good incident and romantic moments.

"WANDA'S AFFAIR"
(Chadwick-State Rights)

Badly Botched Picture Carries Little Interest

THE names of the author and director are not presented in "Wanda's Affair," a state right picture featuring Ruby De Remer, which is not to be wondered at considering the antiquated story and the very bad direction. There is a fair amount of interest attached to a tale of a self-sacrificing guardian who stoops to folly to save his adopted relative from shame, but it is developed in such an amateurish manner as to lose its appeal. The guardian is represented as an inventor of a valuable device to overcome submarine warfare. Which necessitates the introduction of the inevitable spy (Japanese this time) who must scheme and scheme and scheme for three reels before his plan is frustrated.

The picture doesn't get anywhere because of the terrible cutting which shows scene after scene without any continuity being visible. The director has indulged in close-ups which come with such monotonous regularity as to destrop any plot element. And these same close-ups discredit the players because they bring out their exaggerated acting. One has to guess at the denouement and the steady picturegoer cannot go wrong when he suspects the frustration of the spy's plan and the ultimate clinch between the romancers. The matured guardian steps aside for the sake of the young fellow and steps into the embrace when the latter turns to a girl who has snubbed him through four reels. And she accepts him without a protest.

This is but a sample of how things are glossed over here. The plot would be over in less time, but for the inevitable introduction of the cabaret scene and another which shows the grand reception and ball. The players simply walk around in circles waiting upon the director to shout his orders. A crude touch is offered when the girls walk into the guardian's home and appear in his bedroom out of curiosity. It is a daring scene which shows him staging a compromise in order to recover some damaging letters. It is so crudely executed and titled as to bring laughter. The picture needs a thorough re-editing. New titles and judicious pruning of irrelevant scenes would make it look better. The players are very "actory" throughout and suffer from harsh lighting. The director has cluttered up the backgrounds with enough furniture and effects to fill a small hotel.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Bruce Donaldson	Guy Coombs
Ethel Walling	Ruby De Remer
Hazel Nelson	Helen Arnold
Mark Hornbach	John Reinhard
Anthony	James Morrison
Countess Yura	Yuky Yanikura
Wanda Strong	Christine Mayo

PRESS NOTICE—STORY

The chief attraction at the ———— theatre on ———— of ———— week is "Wanda's Affair," a story of intrigue and romance and self-sacrifice. The action revolves around a prosperous inventor whose "blue prints" are desired by Japanese spies. Bruce Donaldson, the inventor in question, has perfected a device to destroy submarines and it is the object of the Japs to weave a net of intrigue around an American naval officer so that the prints may come into their possession. Bruce is the guardian of Anthony, a young man recently returned from college, who is carrying on a liaison with Wanda, a woman of shady reputation. When he comes home he immediately falls in love with Ethel Walling, thus arousing the jealousy of Wanda.

His guardian is also in love with Ethel, but gladly steps aside so that youth may be drawn to youth. In a spirit of self-sacrifice he saves the young man from disgrace, although it brings humiliation to him. But the youth shows his manliness by releasing himself thus permitting the guardian to find love's expression. As for the blue prints the inventor rescues them in the nick of time. The picture offers a line of interesting action which is punctuated with close-ups of the charming Ruby De Remer, who gives a splendid performance. Others in the cast are Guy Coombs, Christine Mayo, and James Morrison.

PROGRAM READER

He was a man who had considerable worry on his mind. Having just perfected a device to destroy submarines, it behooved him to protect his plans. He also discovered that his adopted heir was somewhat of a weakling. The youth was in love with a beautiful girl but a certain indiscretion cropped up which necessitated the guardian acting in a spirit of self-sacrifice. What did he do? Were his plans stolen? Did he find love himself? What became of the boy? These questions are answered in "Wanda's Affair," the feature picture which comes to the ———— theatre next ———— with a cast headed by Ruby De Remer, whose blonde loveliness stamps her as one of the real beauties of the screen. The offering is marked for its story of intrigue, adventure and romance.

SUGGESTIONS

About the best bet to play here is to concentrate upon the names of the players. If you have ever shown any pictures which featured Ruby De Remer, your crowd should remember her, since her beauty is compelling. So play her name up big and run stills of her if they are obtainable. Tell that she has won several beauty prizes and that she formerly appeared in the Ziegfeld Follies. Mention the other players. James Morrison, Guy Coombs and Christine Mayo are all well known to your steady patrons. Tell that the picture offers a fascinating hour of mystery, intrigue, romance and self-sacrifice.

CATCH LINES

He sacrificed his love for the girl out of respect for the youth although his heart was breaking. Then the supreme moment of happiness came. See "Wanda's Affair."

She was in love with two men—one, a mere youth, the other, a man of middle age. Did the three of them find happiness? See "Wanda's Affair."

Advance Information on All Film Releases

(Continued from page 3990)

WESTERN AND RAILROAD DRAMAS

Superstition (Hoot Gibson).....2
Tipped Off (Hoot Gibson).....2
The Two Fisted Lover (Hoot Gibson).....2
Double Danger (Hoot Gibson).....2
Cenders (Hoot Gibson).....2
In Wrong Wright (Hoot Gibson).....2
Some Shooter (Hoot Gibson).....2
One Law for All (Hoot Gibson).....2
The Grinning Granger.....2
A Gamblin' Fool (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

The Voice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

JIMMY AUBREY COMEDIES

The Back Yard.....2

HARRY T. MOREY PICTURES

The Gauntlet.....3
The Sea Rider.....3
The Flaming Clue.....3
The Birth of a Soul.....3

VITAGRAPH SPECIALS

Dead Men Tell No Tales (Tom Terress') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Morino.)

Fifteenth, The Accounting.....2
Fourteenth, The Veil's Secret.....2
Thirteenth, The Sinister Stroke.....2
Twelfth, A Climax of Hate.....2
Eleventh, The Smoke of Doom.....2
Tenth, A Demon's Device.....2
Ninth, The Slide for Life.....2
Eighth, The Span of Death.....2
Seventh, Human Targets.....2
Sixth, The Fiery Furnace.....2
Fifth, The Well of Despair.....2
Fourth, Trapped in Mid-Air.....2
Third, The Sea Demon.....2
Second, The Quicksand.....2
First, The Menace.....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....2
Fourteenth, The Fatal Escape.....2
Thirteenth, A Woman's Grit.....2
Twelfth, Human Bait.....2
Eleventh, The Tank's Secret.....2
Tenth, A Fanatic's Revenge.....2
Ninth, An Inch from Doom.....2
Eighth, Hemmed In.....2
Seventh, Hindoo Hate.....2
Sixth, Springing the Trap.....2
Fifth, Hands of Horror.....2
Fourth, The Fatal Choice.....2
Third, Plucked from Peril.....2
Second, The Murder Mood.....2
First, The Evil Spell.....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

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Notes From Correspondents

(Continued from page 3955)

Theda Bara appeared at the theatre in person in "The Blue Flame." The film was held over for the first half of the following week and was still going strong when a legitimate attraction crowded it out.

NEW ORLEANS

Nearly a hundred movie fans stampeded for exits in Pearce's Newcomb theatre on Canal street recently when the projection room caught fire. Quick action of an automatic sprinkler kept the blaze from spreading. The operator, N. Breaux, escaped uninjured. Damage was estimated by Manager E. Fassman at about $500. The comedy film, "Sultan of Djazz," was destroyed. The house reopened next day.

Motion pictures of the Jefferson Parish fair of last year were shown three evenings on an open-air screen on Canal street in New Orleans as a publicity stunt to attract visitors to this year's fair. The picture has been shown at a number of the smaller houses in New Orleans.

NORTHERN NEW YORK

Howard Brink has been appointed manager of the local Robertson-Cole exchange in place of P. H. Smith, who recently resigned. Mr. Brink has been manager at the Dooley office. Mr. Brink is one veterans of the film business in Buffalo, having started with Moe Mark and R. Wagner at the old Penny Arcade in lower Main street a dozen years ago. He was manager of the Hippodrome in lower Main street, the Comique next to Hengerer's store and the Fillmore on Fillmore avenue. He has been associated as salesman with Famous Players, Universal, Independent Sales company and W. L. Sherry. He assumed the duties of his new office Monday, November 8.

Shea's North Park theatre will open Sunday, November 21, with Wallace Reid in "What's Your Hurry," and Buster Keaton in "One Week." Art Ames, formerly of the Circle, will be manager. The house, which is in the heart of the growing North Park section, has a seating capacity of 1,400 on one floor. Harold B. Franklin will be managing director.

The Ward Film Distributing company, J. Ward manager, has opened a temporary office at 13 Milnor street. The company has purchased the state rights on "The Great White Trail," starring Doris Kenyon. Mr. Ward, who is known to the boys as "Mose," has been with Pathe, Select, Mutual, Republic and Famous Pictures Sales.

Harry E. Lotz, manager of the Buffalo Realart exchange, is drawing near the 100 mark in this territory. Almost that number of exhibitors have now signed up for the franchise. Among recent signees are the Majestic, Cohoes; Rex, Saint Johnsville; Varsity, Syracuse; Hippodrome, National and Elite, Niagara Falls and Regent, Lyons. Mr. Lotz has been in Pittsburg for several days. The Palace theatre, Howard P. Smith, manager, has signed up for the Realart franchise in Buffalo.

F. M. Messiter and N. R. Hurley, have come to Buffalo from the Famous Players-Lasky sales school in New York to join the local exchange sales staff. They will succeed J. Walter Bengough and D. W. Fish, both of whom have resigned. F. C. Cresswell, head of the school, was in Buffalo, November 5-7. Allan S. Moritz, manager, reports the Crescent, Syracuse, signing up for 100 per cent Paramount. The Eckel and Strand in the same city have booked a large number of productions.

E. O. Weinberg, acompanied by Mrs. Weinberg, attended the opening of the new Mark-Strand in Albany, Monday evening, November 8. Mr. Weinberg is manager of the local Strand. Mr. and Mrs. Weinberg also visited New York city.

M. A. Chase of Universal and Henry W. Kahn of Metro are members of a committee arranging for the shipment of films through western New York by parcel post. The local express companies have been giving such poor service that the exchanges have been forced to make other arrangements for getting their products to exhibitors on time.

C. A. Taylor, general manager of Gardiner Pictures, Inc., was the guest of honor at a birthday party put on in the Lafayette hotel by T. R. Gardiner, president, Thursday evening, November 4. "Buck" was presented with a pair of diamond cuff links by T. R. The members of the Gardiner staff were in attendance. "Buck" is said to be between 30 and 50 years ago. Howard Brink claims he is younger than "Buck" which, if true, makes C. A. about 85.

Herman Lawrence has succeeded Arthur Ames as manager of the Circle, one of the General Theatres Corporation houses. Lawrence has been working in the office of the company. Ames goes to Shea's new North Park.

T. R. Gardiner, president of Gardiner Pictures, Inc., has been in Philadelphia for a conference with one of the big producers in connection with the taking over of the world rights on a big production now in the making and for the closing of the final details of which Mr. Gardiner will leave for Los Angeles December 1, where he will remain two months. Business is brisk on "The County Fair," which this company is distributing in New York, north of Westchester county.

P. Shaver has left the Pathe office where he was a salesman. He has been succeeded by Fenton Lawlor, who will cover the Rochester district. Mr. Lawlor has been representing Pathe in the Southern tier.

George A. Hickey, manager of the Goldwyn exchange, was in Syracuse over the week-end, November 5 to 7, when he screened "Earthbound," for ministers and city officials in the Savoy theatre. Mr. Hickey plans to screen the production in all the key cities of the territory and it is probable that the subject will have an extended presentation in Buffalo at one of the legitimate houses.

Bruce Fowler, manager of the Elmwood theatre, in presenting "Humoresque," for a three day run, offered Anna Jossefer, violiniste, in a masterful rendition of Dvorak's "Humoresque," and a prominent local Cantor who sang, "Eli, Eli" during the overture period. The production broke all records at the Elmwood.

Bob Murphy, Pioneer Pilot, was in Rochester the week of November 1 screening "The Son of Tarzan." He closed first-run on this subject with the Strand theatre and second at the Empire, Rose Garden, Lincoln, Empress and Murray. Byron Interbitzen has returned from a trip through northern New York where he reports business in excellent shape. J. L. Cook, who is in the Rochester territory for Pioneer, is signing up "Son of Tarzan," contracts right and left.

N. I. Filkins, manager of the Merit exchange in the Palace theatre building, reports that his company will release this month Maude Fealy in "Love's Triumph" and Mignon Anderson in "When a Woman Sins." "The Hawk's Trail," a new Merit serial, is going big.

Harold B. Franklin, managing director of Shea's Hippodrome, celebrated Armistice Week with a special patriotic program that evoked great enthusiasm at each performance.

"THE VICE OF FOOLS"
(Vitagraph)

A Well Produced Society Picture Weakening in the End

THIS Alice Joyce feature starts off at a fine clip. At the half way mark it is going strong, but at the finish the interests slowly dies down. In the first place there is not the climax that there should be. The ending is always obvious. This of course, is not unusual, but one expects a more novel solution of the difficulties that confront the main characters. It is simply a story of a man who marries the wrong girl, goes through to the end of the picture before discovering his mistake and then obtains a divorce to marry the right girl. An audience cannot be held breathless by the business of the star "saving the honor" of the man she loves, by preventing his wife to elope with another.

There is a mighty capable cast in "The Vice of Fools." Alice Joyce wears many beautiful gowns, impresses with her whimsical personality, and leaves the suggestion of a woman's hidden love in a capable manner. Robert Gordon is again her leading man, very well cast as an irresponsible, exuberant young man who sees only the flashy beauty of a debutante and is blind to the truer devotion of the affectionate star. Ellen Cassity, William Tooker, and Raymond Bloomer are also in the cast.

There is good direction behind the feature and the high society atmosphere carries a distinct audience appeal. There is not merely one ballroom scene, but a continued suggestion of richness and social niceties. In fact the sub-titles are overburdened with clever repartees in the beginning.

The story revolves around the hidden love of a wealthy girl for her father's partner. The two have been brought up together since childhood. Cameron (Robert Gordon) is infatuated with a debutante and she, in a fit of jealousy, announces their engagement. After the marriage she wearies of him and is about to run off with another man when Marion (Alice Joyce) intervenes—being even willing to risk her own honor for the sake of the man she loves. She carries her self-sacrifice so far that it becomes a bit trying on an audience.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Marion Rogers ..... Alice Joyce
Diana Spaulding ..... Ellen Cassity
Cameron West ..... Robert Gordon
Granville Wingate ..... Raymond Bloomer
Stewart Rogers ..... William Tooker
Mrs. Rogers ..... Elizabeth Garrison
Mrs. Sapulding ..... Agnes Everett

Story by Francis James.
Adapted by Graham Baker.
Directed by Edward Griffith.

PRESS NOTICE—STORY

Alice Joyce, the popular Vitagraph star, appears in an excellent society picture at the ———— theatre on ————. "The Vice of Fools" is the title of this interesting photoplay. It revolves about Marion Rogers, played by Miss Joyce, and Cameron West, a part enacted by Robert Gordon, who has won for himself a host of followers by his work in support of the star. These two have been brought up together since childhood, and the sisterly affection of Marion has gradually changed to a womanly love. Cameron, however, becomes infatuated with society and society's debutantes. Marion sees him being won from her by the unscrupulous methods of the society butterflies whose only occupation in life is playing the love game. So it is a case of an honest woman fighting against competitors who stop at no means to accomplish their ends.

Robert Gordon, who is fast becoming one of the screen's most popular leading men, will be starred in pictures himself. Another well known player in the cast is William Tooker. "The Vice of Fools" will be shown at the ———— theatre for ———— days. For a picture devotee who likes to see a good society picture, no feature will suit him better.

PROGRAM READER

Alice Joyce in a new society picture will sound like pretty good news to all followers of the screen and the screen's stars. "The Vice of Fools," this star's latest Vitagraph production, will be the attraction at the — ———— theatre on ————. It is a charming, clean, entertaining drama liberally interspersed with comedy, which offers the star every opportunity to impress with her delightful personality. Four parties figure in the romance, and all four are in love—but no two with each other. Surely an interesting problem. Things straighten out in the end. They always do in the movies, of course, but its how they straighten out that makes "The Vice of Fools" so interesting. Playing opposite the star is Robert Gordon and others in the cast are William Tooker, Ellen Cassity and Raymond Bloomer. "The Vice of Fools" will be shown for ———— days.

SUGGESTIONS

It would be well to tell the nature of this picture in your advertising. That is, state that is a dramatic, four-cornered love story, of wealthy New York. Then go on boosting the star, recalling "The Prey," "The Sporting Duchess," and "Dollars and the Woman." There is an attractive special one sheet in the form of a photograph of the star which we think will be more attractive than a scene from the picture. Mention also Robert Gordon, for we think that this young man has gained attention by his work opposite Alice Joyce. William Tooker may be recalled if you have shown him in "The Stealers." You can run a teaser campaign based on the title, or dress a doorman in a fool's costume with cap and bells.

CATCH LINES

A story of a four-cornered love affair, with no two of the four in love with each other. A charming story of New York society.

Alice Joyce is more appealing than ever in her latest drama of wealthy New York. The most attractive romance that the ———— theatre has shown in many a day.

Dead Men Tell No Tales

"THE U. P. TRAIL"
(Benj. B. Hampton-Hodkinson)

First Class Melodramatic Western With Fine Cast

VERY reminiscent of the old Triangle—Kay Bee's is this melodrama of the early days of the Union Pacific with its prairie schooners, Indians, border town saloons, actors carrying shooting irons to be used with or without provocation and actresses in the dress of the period playing the dance hall girls, etc.

It is rather an episodic picture that has been made from Mr. Grey's novel, with a familiar story, but for those who are partial to western drama it ought to prove interesting and thrilling. No Kay-Bee was ever turned out which boasted of better detail, more careful selection of types, better handling of big scenes, more consistent bits of incident or better acting.

The cast is also quite "Kay-Beeish," for we have Robert McKim as the bad-bad man, Kathlyn Williams as a good-bad woman, Joe Dowling as a professional gambler and a score of lesser lights who have made western picture history, all in real parts. The somewhat obvious plot is counter balanced by unusually good development of incident and there is plenty of action in every sequence. True it is that most everybody gets shot up considerable before the end of the last reel and the heroine, Marguerite De La Motte, very pretty and appealing, has a terrible time before she is finally permitted to "live happy ever after" with Roy Stewart, but all these things are expected in a picture of this class.

The best acting role goes to Kathlyn Williams as "Beauty," the dance hall favorite. Mr. McKim has a traditional part, while Walter Perry, Charles B. Murphy and Mr. Dowling give excellent characterizations. Mr. Stewart's part doesn't give him much to do.

The scenic locations are excellent, photography above the average and the direction competent. Without doubt this is the best production to be made from one of Mr. Grey's books. It ought to go over in any house where western's are not taboo, if there are any such.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Beauty Stanton ..... Kathlyn Williams
Jose Durade ..... Robert McKim
Allie Lee ..... Marguerite De La Motte
Warren Neale ..... Roy Stewart
Place Hough ..... Jos. J. Dowling
Fresno ..... Frederick Starr
Larry "Red" King ..... Charles B. Murphy
Ruby Cortez ..... Virginia Caldwell
Casey ..... Walter Perry
Slingerland ..... George Berrell

Continuity by William H. Clifford.
Directed by Jack Conway.
Photography by Harry Vallejo.

PRESS NOTICE—STORY

A love story of surpassing sweetness built on the old tried and true triangle combination between two women and a man, is the foundation of Benjamin B. Hampton's great photoplay, "The U. P. Trail," released through W. W. Hodkinson, which began a week's run at the ———— theatre yesterday.

The man in the case is young "Warren Neale," handsome and gallant, dashing and accomplished, played in a thoroughly fitting manner by Roy Stewart.

Kathlyn Williams is seen in the most powerful role of her screen career as a brilliant, beautiful heartbreaker, proprietress of a huge palace of joy, whose heart and soul fall victim to Cupid at last.

Beautiful little Marguerite De La Motte gives another of her charming ingenue characterizations in the role of the innocent heroine, "Allie Lee."

"The U. P. Trail," taken from the famous novel of the same name by Zane Grey, is one of the sweetest love stories ever told. The pure, innocent love of the little girl for the young engineer, the vivid soul passion of the woman of the world for him, and his own great and tender love for the girl with another sort of love that is half of friendship, half of attraction for "Beauty," gives a sentimental interest to "The U. P. Trail," that has proven universally pleasing.

PROGRAM READER

A mighty sweeping romance of love, high adventure, and human emotion comes to the ———— theatre ———— in "The U. P. Trail," Benjamin B. Hampton's powerful production of Zane Grey's famous novel.

An extraordinarily large cast of well-known artists interpret the roles, including Robert McKim, Kathlyn Williams, Marguerite De La Motte, Joseph J. Dowling. It is a stirring story about the West in the days when the Union Pacific R. R. was pushing its steel rails toward the Pacific that Mr. Grey has written and a faithful and vivid translation of the work has been made for the screen. Indians, prairie schooners, the border town saloons and all the other traditional things that go with the history of the frontier days are reproduced. The story is one carrying universal appeal while the acting of the superior cast has never been excelled. This is the sort of melodrama that will never become passe and lovers of pictures that have action and incident must certainly see it. The direction is by Jack Conway, who knows his historical West and is able to reproduce it.

SUGGESTIONS

The methods used to put over other of Zane Grey's pictures will be found equally effective with this offering. Western lobby displays, the use of a lot of stills, the headlining of the big cast of favorite actors and also the author of the novel is advised. A prologue number that ties up with the songs of the period among which are "Silver Threads Among the Gold," "Sweet Alice Ben Bolt," will add to your presentation.

CATCH LINES

The greatest picture ever made from a Zane Grey book.

A vivid screen story of the days when the U. P. was an engineering dream, enacted by an all star cast, among which is Kathlyn Williams, Robert McKim, and famous "Old Joe Dowling," hero of "The Miracle Man" and a hundred other great pictures. A romance of the days when men and women, coming from God knows where, fought and died, lived and loved, laughed and cursed, in the golden West, told by a master hand, Zane Grey.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete listof all feature pictures for the last twenty weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to July 17, 1920.

PICTURE BRAND STAR RELEASED PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.
Exhibitor Comment—"Several parts of this picture are unusual but the public does not seem to get enthusiastic about the local color and scenery of this feature. Fair receipts."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON.....NOV. 6
"Rather inconsequental for feature length."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST.....NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST..OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Very entertaining picture. Crowded my house every showing. Box-office results very good."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY.....OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—"Only average picture but drew fairly well." "This picture contains a good story with plenty of pep. The audience was pleased and receipts were gratifying."
Consensus—"Average picture, average puller."

BLACKMAIL (METRO) VIOLA DANA.....OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BODY AND SOUL (METRO) ALICE LAKE.....OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge." "Very big business, but picture criticised for slow action."
Consensus—"Average picture, average puller."

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST.....OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An entertaining production. Business good during run."

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH....NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL....OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.
Exhibitor Comment—"Fine picture. Name of stage production drew well Business good."

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week." "Big box-office attraction, a good title, pleasing picture and a well liked star who does a good 'shimmy'." "Two days to big and average business." "Everyone voted this the best Dana picture they had ever seen." "This picture certainly went over big. A pleasing story, well liked by my audiences."
Consensus—"Average picture, average puller"

CITY OF MASKS, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....JULY 24
"Warwick's latest is well fortified to please the most exacting patron."—M. P. News.
Exhibitor Comment—"A good picture which pleased. Two days to average and poor business." "Average picture to average business three days."
Consensus—"Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied." "This is a good production as far as entertainment goes but it brought only average business."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL.....OCT. 2
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....OCT. 2
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business."
Consensus—"Good picture, good puller."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 7
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day." "Rather good melodrama; pretty good business." "A great picture. Exciting from start to finish. Had the house spellbound on opening night and did tremendous business all the following performances. Seldom is a picture so universally liked." "Packed 'em on this. Ethel Clayton most popular woman star on Paramount program in this territory. The picture was great, and they liked it from the very start. Fine business throughout."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business." "Did well with this, though Mary Miles Minter's popularity has dropped a bit because of her persistently saccharine roles. This is as good as her best and pleased."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine McDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment."
Consensus—"Good picture, good puller."

CYNTHIA-OF-THE-MINUTE (GIBRALTA-HODKINSON) LEAH BAIRD.....JULY 24
"Novel crook story suffers from development."—M. P. News.

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." 'Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business." "Fair picture. The star is the drawing card." "Very poor picture, box-office receipts are terrible." "Alice Brady's performance semed rather disappointing. Picture ordinary. Poor business one day."
Consensus—"Good picture, good puller."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST....NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

Box Office Reports continued on page 3995

Exhibitors' Own Box Office Reports

(Continued from page 3994)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE ..... NOV. 6
"Rather gruesome story, well produced and acted."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST ..... JULY 10
"Hectic melod[illegible] with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST ..... NOV. 6
"Some interesting moment in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM ..... NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER ..... NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST ..... NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST ..... NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER ..... SEPT. 18
"A good production from all angles."—M. P. News.

FIGHTING CHANCE, THE (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... JULY 31
"Robert W. Chambers' best-seller provides fair entertainment."—M. P. News.
Exhibitor Comment—"A very good picture which pleased my patrons. Played it two days to big and average business." "Played this picture one week to big business; a good production." "Opened strong. Good picture of popular brand." "Very good film. The public agrees, for business has been very good." "This picture was very well liked and had a successful run."
Consensus—"Good picture, good puller."

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER ..... AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES ..... JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY ..... SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Charles Ray well liked by our audiences and feature played to better than average business." "Very fine picture. Played to capacity for four days and was close to breaking house records." "The entertaining qualities of this picture make it well worth seeing and my house was well filled at each performance. Fact that it played on the stage drew many people." "Charles Ray always entertaining and patrons welcomed him in a role far removed from his seemed to like. Box-office receipts larger than usual." "Great as an enlently produced."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN ..... NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY ..... NOV. 13
"Very obvious, but fairly interesting."—M. P. News.

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON ..... OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK ..... SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH ..... OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT) ..... SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Suit' is the only Washburn that we have been able to do big business with." "Played it two days to average business. A good picture."
Consensus—"Good picture, good puller."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY ..... AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS ..... OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET ..... JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business."

GO AND GET IT (NEILAN-FIRST NATIONAL) SPECIAL CAST ..... JULY 31
"Fast-moving melodrama furnishes thrills and excitement."—M. P. News.
Exhibitor Comment—"Splendid, snappy picture and a first-class box office attraction. Packed house and lobby every night it was shown." "Strong melodrama. Its sensationalism draws big crowds." "A real thriller which was boosted by all the critics and which drew the crowds." "Splendid picture full of action Played to big audiences." "A picture with life and interest. It is a true representation of real life and takes well with the audiences. A feature that will be an asset to any theatre."
Consensus—"Good picture, good puller."

GOING SOME (REX BEACH-GOLDWYN) SPECIAL CAST ..... JULY 31
"Very good entertainment but not much like the original."—M. P. News.
Exhibitor Comment—"Played it five days to big business." "Just an average feature to average business three days." "Played it one week to good business." "Picture fairly good; business so-so." "Good action in this picture made it draw well and we had more than usual business."
Consensus—"Average picture, average puller."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST ..... OCT. 30
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE ..... OCT. 16
"Stars popularity may get it by."—M. P. News.

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run." "The picture was well received for the entire week. The patrons say there is "just enough" religion in the picture." "Religious picture. Fair business."
Consensus—"Average picture, average puller."

GREEN FLAME, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... JULY 24
"Kerrigan has interesting detective story here."—M. P. News.
Exhibitor Comment—"J. Warren Kerrigan well liked here, and the picture played to good business."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON ..... OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences."
Consensus—"Average picture, average puller."

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT ... AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST) . OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART ..... OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH ..... OCT. 2
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEART OF A FOOL, THE (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS ..... AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... OCT. 9
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business."

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON ..... AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes." "Picture has plenty of action and a very remarkable dog in it. Business average." "We found this to be a good picture as regards box office receipts and an entertaining production."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET ..... OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY ..... SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT ..... AUG. 28
"Worth a trial on strength of title."—M. P. News.

HIDDEN CODE, THE (SULMAC-PIONEER) GRACE DAVISON ... JULY 31
"Frankly a thriller and nothing more."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO ..... SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.
Exhibitor Comment—"A picture that would appeal to any audience. The people in this city like the Mayo productions."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST ..... SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week." "An average picture in all ways. Pleased, but had no box-office draft."
Consensus—"Average picture, average puller."

HONEST HUTCH (GOLDWYN) WILL ROGERS ..... SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual." "Great as an entertaining feature and brought a well filled house at each performance."

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PICTURE BRAND STAR RELEASED PLAN BOOK

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HONOR BOUND (UNIVERSAL) FRANK MAYO..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOPE, THE (METRO) SPECIAL CAST..... SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—The plot of the picture is good. Good receipts."

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST ..... SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.
Exhibitor Comment—"Corking ghost story that pleased them all. Played to excellent business throughout week to universally satisfied audiences."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY..... SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS..... AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business." "Clever picture which appealed strongly to our patrons. Turned thousand people away Sunday night and did big business for the entire week." "Only liked by those who etnjoy Mary Roberts Rinehart's humor. Business far below normal."
Consensus—"Good picture, good puller."

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST ..... AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"Played last week and drew about average crowds. Consensus of opinion was that picture was fair." "Not so good as the McLean-May predecessors. Falls down on story, but acting of this popular pair keeps the interest going until the finish. Did fair business." "They all came—but they were disappointed. In point of business, it did very well. But I don't like to disappoint my people. They expected something as fine and peppy as 'What's Your Husband Doing?' and "Mary's Anklee." MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also."
Consensus—"Average picture, average puller."

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Old time favorite makes mass covered picture."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON ..... SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over." "Star attracted many, as she has not been out for some time. Picture not one of her best. Fair amount of business." "A good picture to extra big and big business for two days." "A very entertaining picture and brought big crowds to my house."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST..... SEPT. 4
"A good production from all angles."—M. P. News.

LA LA LUCILLE (UNIVERSAL) LYONS AND MORAN..... JULY 24
"Lyons and Moran produce a good comedy."—M. P. News.
Exhibitor Comment—"One of the best comedies we have ever had."
Exhibitor Comment—"This is excellent in spots—but there were only a few spots. Played it on the same program with the Pathe release 'Sherry' to big business for two days."

LAW OF THE YUKON, THE (REALART) SPECIAL CAST..... OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS)..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE'S TWIST (ROBERTSON-COLE) BESSIE BARRISCALE..... JULY 31
"Has entertaining values which should interest."—M. P. News.
Exhibitor Comment—"Very good. Played it three days to big business."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY ..... OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LI TING LANG (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... JULY 24
"Hayakawa at his best as Americanized Chinaman."—M. P. News.
Exhibitor Comment—"A fair picture to extra big business for one day."

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY..... NOV. 13
"Netw star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH ..... OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON..... AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST ..... SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week." "Usual Griffith type. Business picked up every day." "A pleasing picture which brought more than normal business." "Eight-day engagement. Very good business. Griffith name still very valuable."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST..... SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM ..... AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons." "A pretty good picture but a poor box-office attraction." 'Name of photoplay drew rather large audiences. Star at her best in her emotional role. Business not bad." "The essence of mellow melodrama. No good as an attraction for those who look for plausibility in a photoplay. Glaum displays her usual intenseness. Not a great picture, but one that will make money wherever patrons like thrills. Played to fair business." "Louise Glaum well liked here and picture presented her in ideal role. Did very good business with it throughout week."
Consensus—"Average picture, average puller."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished."
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK..... OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"This is a fair picture. its only value being the fact that it was made before." "Medium business." "Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwin. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run." "Wonderful production. Pauline Frederick is at her best. This picture went over extra big, making the biggest week in months." "Great picture. Audiences seemed to like this one very much. Big business during run." "The best work Pauline Frederick has ever done. Picture built for acting more than action." "Opened tdo very poor business: competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic."
Consensus—"Good picture, good puller."

MAN AND HIS WOMAN (BLACKTON-PATHE) HERBERT RAWLINSON ..... JULY 24
"Resembles an old-time melodrama with all the favorite hokum intact."—M. P. News.
Exhibitor Comment—"While this seems to be a big picture, its drawing power was very poor."

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL..... AUG. 14
"Probably Russell's best work to date."—M. P. News.
Exhibitor Comment—"The picture is fair and brought the usual audiences."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO..... OCT. 16
"Interesting story of big business and feminine pride."—M. P .News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE ..... OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business."
Consensus—"Good picture, good puller."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business."
Consensus—"Good picture, good puller."

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MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.
Exhibitor Comment—"Good picture but brought about the average business."

MISFIT WIFE, THE (METRO) ALICE LAKE.....JULY 31
"Often told story is fairly well done."—M. P. News.
Exhibitor Comment—"A fair picture which played my house one week to average business."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MOON MADNESS (HAWORTH-ROBERTSON-COLE) EDITH STORY.....JULY 31
"Commonplace story has artistic settings."—M. P. News.
Exhibitor Comment—"They liked this one and it played to big business for one day."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

MUTINY OF THE ELSINORE, THE (SHURTLEFF-METRO) MITCHELL LEWIS.....JULY 31
"Rich entertainment in this realistic Jack London story."—M. P. News.
Exhibitor Comment—"Opened big and gave entire satisfaction. An agreeable change for our patrons." "Very good action-drama. This pleased those of the audience who liked plenty of rough-and-tumble stuff. Good box-office attraction."
Consensus—"Good picture, good puller."

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST.....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST.....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business."

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business." "Only fair picture, but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences." "An average picture, which brought usual business."
Consensus—"Average picture, average puller."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY.....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS.....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box office returns."

ONE HOUR BEFORE DAWN (HAMPTON-PATHE) H. B. WARNER.....JULY 24
"Excellent mystery story very well produced."—M. P. News.
Exhibitor Comment—"Played this feature for one week to large audiences and good box-office returns." "Good picture with fair patronage." "Fine mystery story. Well acted. Business good." "Excellent mystery story. Drew good houses. H. B. Warner puts picture over and is given admirable support by Anne Q. Nilsson." "They liked this one. One day to big business."
Consensus—"Good picture, good puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST.....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud etnthusiastically." "Very good week. Ray always sure of big business. This considered much better than "45 Minutes from Broadway."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds." "This is a good picture and well liked. Drew more than average crowds." "Good business. Usual Talmadge type. Rather clever." "Picture went very big. Drew well every day and was well done in the opinion of many patrons of the theatre." "Held up good for week run. Audiences liked it. Constance always a surefire attraction at this house." "Consider this the star's best. She is popular here and I played to capacity throughout week. A decided improvement on her late pictures." "It is hard to understand the story and the cold beauty of the star does not help it much. Fair business." "Great picture. Star well liked. Played two days to big business."
Consensus—"Good picture, good puller."

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box office."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.
Exhibit Comment—"Great picture. Turned them away at night."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box office retsults."

RED LANE, THE (UNIVERSAL) FRANK MAYO.....JULY 17
"A pleasing picture which should interest."—M. P. News.
Exhibitor Comment—"A good picture to big business for one day."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
"Played it two days to big and average business." "Very fine picture. Did big business. Playing second week." "Did not do as well in its first week as 'On With the Dance.' Will probably only run two weeks." "Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL.....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. N. News.
Exhibitor Comment—"Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box-office receipts good, because they wanted to see Fatty in a five-reeler." Fairly good picture, but business not exceptionally good, due largely to the fact that the star has yet to make his reputation as the principal in a feature picture, His fame rests only upon his work in comedy." "This is an average picture but seemed to please the audience."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.

SISTER TO SALOME, A (FOX) GLADYS BROCKWELL.....JULY 31
"Dream ending does not save it from being hopelessly tragic."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on State Fair is believed to have affected business."
Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK.....OCT. 30
"Big from a production and acting standpoint."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST.....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, wetll directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Didn't do quite so well here the second week as it did the first. It started off big on Monday, but during the remainder of the week drew about average audiences." "Did not do as well opening week as other Paramount specials. Titlet keeps public away, says box office."
"Excellent production in every way." "Begins its second week with no sign of abating on the part of the great crowds. The crowds rush with anticipation to see it and come away satisfied." "Did not break any records here, but it brought out the S. R. O. sign at each night performance. The picture appealed largely to the women. It was considered a success and booked for a second week." Certainly a great picture and booked for a second week." "Certainly a great picture and it took well here. Crowds jammed the theatre at each performance." "Very intereting picture, which seemed to please my audience." "A great picture and drew like a house afire."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN.....OCT. 23
"Fine basic plot but lacks action and incident."—M. P. News.

Box Office Reports continued on page 3998

The Index to The Complete Plan Book

(*Continued from page 3997*)

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT.....AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.
Exhibitor Comment—"A fine production. Business better than usual during run." "Plot of picture good. Good houses entire week." "Given a bit of exploitation, this will go over big. Gave special free showing for school children and 'mopped up' on regular showing. Broke all house attendance records for Saturday show."
Consensus—"Good picture, good puller."

SPIRIT OF GOOD, THE (FOX) MADLAINE TRAVERSE.....JULY 24
"Wishy-washy, trite story, with star miscast."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL .....OCT. 2
"Good production and acting save this one."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES.....AUG 14
"A familiar story in average western."—M. P. News.
Exhibitor Comment—"A fair Western picture; not much shoot-em-'up-up stuff. Average business one day."

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.

STOP THIEF (GOLDWYN) TOM MOORE.....AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.
Exhibitor Comment—"Nothing extra either in business or quality of picture." "This is an entertaining feature and seemed to please the audiences. Business was good during run." "Pleased the majority of my patrons. Average business four days; big business three." "Moore was good in this picture. Business about as usual." "My house plays particularly to the young people and they all like Tom Moore. So business was good and they liked the picture."
Consensus—"Average picture, average puller."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor's Comment—"Drew well all week. Audiences like the plot."

SUDS (UNITED ARTISTS) MARY PICKFORD.....JULY 10
"Unique characterization and artistic lightings lift slender and commonplace story."—M. P. News.
Exhibitor Comment—"Pickford's latest appears to be a rather poor production. Played it one week to poor business." "Pretty good but not a knockout by any means." "Did not go well at all. They did not like it." "Played it one week." "Poor picture. Played to average ences." "Excellent picture. Holding it for second week."
Consensus—"Average picture, average puller."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, which fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through."
Consensus—"Good picture, good puller."

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST .....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing with indications for a big second week. Broke house records second Sunday."
Consensus—"Good picture, good puller."

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
Famous stage success scores a hit on the screen.—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNDER NORTHERN LIGHTS (UNIVERSAL) SPECIAL CAST....JULY 31
"Interest and incident strong in this one."—M P News

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" "Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." "The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." "This is a good feature and we had fine business while it was showing."
Consensus—"Good picture, good puller."

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day but average the rest of the week. Ray always in pleasing pictures." "One of Ray's best productions and its box-office value was quite up to the usual Ray standard, which is saying a good deal."
Consensus—"Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST....OCT. 16
"Crude production of familiar story."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences." "My patrons enjoyed this picture. Played it one week to average business."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN .....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well." "A very entertaining and interesting picture which brought more than usual business." "Interesting picture which brought good business." "From a box-office angle this is a very poor picture. Did not draw at all. Just barely enough to keep on through the week."
Consensus—"Good picture, good puller."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"A very good production to extra big and big business for two days." "The best picture Reid has turned out this year. Just packed them in. Looks like some fine advertising was slipped over in this one for a certain brand of truck. Local dealers capitalized on it by putting one of the trucks on the street with mammoth signs on it informing the public that we would show them what the brutes could do." "Up to the usual Wallace Reid standard and drew big crowds."
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business." "Broke house records in ten days' run. Great entertainment." "Broke all the house records at advanced prices—30, 50, 75c."
Consensus—"Good picture, good puller."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns." "An entertaining picture which was only average for the first few days but brought big business the last two days." "Story weak, but well told. Nothing to pull with except producers' name. Business just missed being poor."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—"Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE MOLL, THE (FOX) PEARL WHITE.....JULY 24
"Pearl White makes debut in her first Fox feature."—M. P. News.
Exhibitor Comment—"Pearl White makes hit on her entry into feature field and picture did excellent business." "Not as good business as usual. Many people appeared to think it a serial."
Consensus—"Good picture, good puller."

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.
Exhibitor Comment—"Fine picture, well acted, which did big business partly aided by the presence of Mildred Harris Chaplin."

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

WOMAN'S MAN (ARROW FILM CORP.) ROMAINE FIELDING..JULY 31
"An exciting story full of incident."—M. P. News.

WORLD AND HIS WIFE, THE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....JULY 31
"Rich production and good acting save this one."—M. P. News.
Exhibitor Comment—"A good production to big and average business for one week." "They liked this one and it went over big." "Played this feature two days to big and average business. It went well and is a good feature." "One of the most beautiful productions I have played in a long time. Did fair business and all seemed delighted with the picture."
Consensus—"Good picture, good puller."

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 16
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T.'" "Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—"Pleasing picture, average puller."

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Camera credit belongs to
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Art honors to Eddie Haas.

"Wet and Warmer" is
Louder and funnier than
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VOL. XXII No. 23

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

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Here is the dark horse that won the race and proved to be the best picture shown in picture theatres this year.

Marcus Loew ran it in all his theatres in the late summer and it broke several big records that were thought to be unbreakable.

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It's the picture that every exhibitor who has run it will swear by, and say "It won the race at my theatre."

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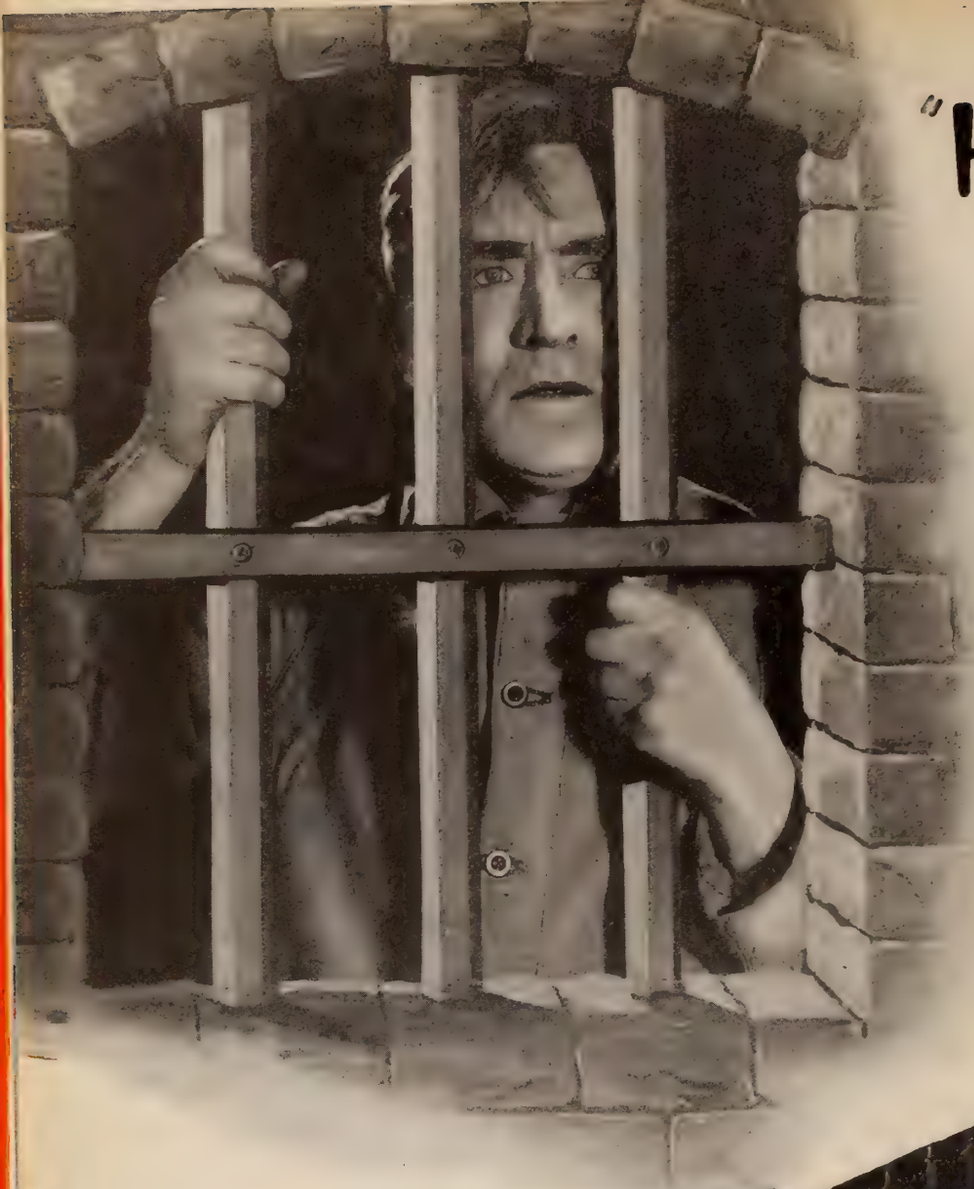

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Richard Washburn Child's *story*
Directed by George D. Baker

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You'll be amazed by its cleverness and thrilled by its beauty!

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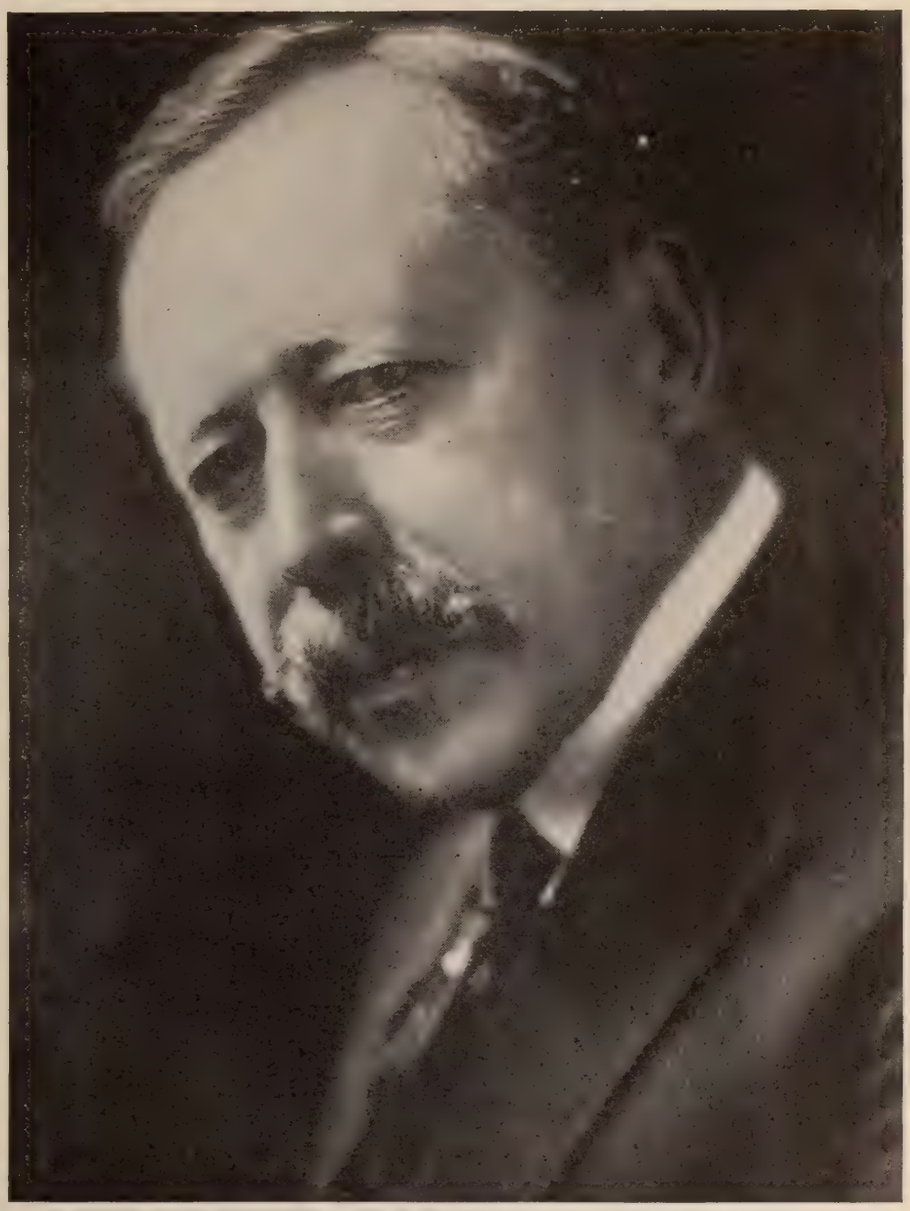

He

selected the story, wrote the scenario, chose the cast, directed the picture, and cut and titled it, thereby making it a

100% Baker Feature

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You and I owe a whole lot to the motion picture public. The bootleggers of the industry are at it again. Let us hit them right between the horns and prove our gratitude to that motion picture public which supports us.

Let any real exhibitor read the following letter—and buckle on his six-shooter.

William S. Hart

HENRY WETHERHORN
FRANK C. HOYT
LEWIS SHERMAN JONES

WETHERHORN, HOYT & JONES
ATTORNEYS AT LAW
543 TITLE INSURANCE BLDG.
Los Angeles
Telephone Main 3883.

Mr. William S. Hart,
1215 Bates Ave.,
Los Angeles, California

October 27, 1920

Dear Mr. Hart:-

As your attorneys, we are pleased to advise you that in both the actions which we recently instituted in your behalf against the Peerless Film Service and against L. F. O'Donnell, to restrain the exhibition of your old pictures under false and misleading titles, the Superior Court of this County has this day granted a permanent injunction in accordance with the prayer of your complaint.

The decrees specifically prohibit the exhibition of your old pictures under any of the following false titles:

Dakota Dan, Double Crossed, The Last Card, A Square Deal, Horns and Hoofs, The Bad Man, The Gentleman from Blue Gulch, The Silent Stranger, The Marked Deck, The Haters, Taming the Fourflushers, Mr. Nobody, The Convert, Over the Great Divide, A Reformed Outlaw, The Two Gun Man in the Bargain, The Bandit and the Preacher, The Hell Hound of Alaska, Staking His Life, The Lion of the Hills.

Nor can these pictures be exhibited under any titles, except the ones under which they were originally released, for the decree contains this additional provision:

"And it is further ordered, adjudged and decreed that the said defendants and each of them, their agents, servants and employees, cease and desist from leasing, distributing, advertising or exhibiting, or causing to be leased, distributed, advertised or exhibited, any of the old motion picture films made or acted in by the plaintiff, William S. Hart, under any titles other than the original and true titles.''

We feel confident that the issuance of these injunctions will put an end to this nefarious practice, but if any distributor or exhibitor no matter who he may be, or where located, should commit or attempt to commit a similarly unlawful act, we shall proceed immediately, in accordance with your instructions to file suit, and shall demand both an injunction and damages.

Yours very truly,

Wetherhorn, Hoyt & Jones

HW:AW

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Directed by
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THE HIGHEST BIDDER

Starring

MADGE KENNEDY

Adapted from the famous story "THE TRAP" by
MAXIMILIAN FOSTER

DIRECTED BY WALLACE WORSLEY

Second Cook $150.00 mo
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Cook and Porter
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2 Colored Porters for Club $24 a Wk at Seashore
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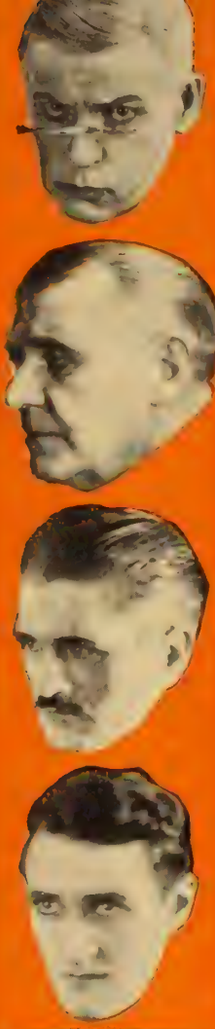
Apartment House Fireman $90.00
MEALS.
Dishwasher $80.00 mo P. Free Paid
Laundry Man $17.00 Per Wk
Electric $45.00 Per Week
NIGHT CLERK 100.00 MONTH & MEALS FOR HOTEL
Farm Hand



Everybody who has ever been in love, or expects to be in love—and this embraces every box-office patron you have—will be delighted with "The Highest Bidder."

A story of the great love that comes but once to every man, but which some men are too blind to see, or too stubborn to follow. A romance, a comedy, a drama—blended with a skill that is typically Goldwyn.

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Madge Kennedy, in "The Highest Bidder," has the type of role her vast following loves to see her play.

As the adorable *Sally Raeburn*, who sets out to sell her heart and finds that it is the only thing in the world that cannot be sold, she does the best work of her career. A picture your patrons will ask you to show.

GOLDWYN PRESENTS

THE HIGHEST BIDDER

Starring

MADGE KENNEDY

Adapted from the famous story "THE TRAP" by
MAXIMILIAN FOSTER

DIRECTED BY WALLACE WORSLEY

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Gaumont
101 West 42nd St. New York

An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur and Clarence L. Brown

Maurice Tourneur, famous for his comprehension of artistic detail, has conceived nothing in all his career to approach the picturesque magnificence of the majestically big scenes in "The Last of the Mohicans."

Here is a motion picture that needs no far-fetched exploitation to make it profitable to the exhibitor. The title, the author and the magic of the name Tourneur spell dollars at the box office.

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

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What "The Forbidden Thing" Did For Tom Moore It Will Do For You

CAPITAL $ 2.000.000

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TOM MOORE, PRESIDENT FRANKLIN 3730

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November 10, 1920.

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Gentlemen:-

"The Forbidden Thing" has lived up to its remarkable Sunday opening, when, in the face of the rainy weather, it did within $15.25 of the year's record. An unusual opening does not always guarantee an unusual week, but "The Forbidden Thing" has done such a steady business that we are holding it over for a second week. While exhibitors can get specials of such quality, they need not fear control of their programs by any interests at any time.

Very truly yours,
MOORE'S THEATERS CORPORATION
By Tom Moore
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JM:MG:

ALLAN DWAN
presents

The FORBIDDEN THING

By Mary Mears

Personally directed by Mr. DWAN

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
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INDEPENDENT FILMS ASSOCIATION NEWS

EXPLOITATION SECTION

PINNACLE SETS A NEW MARK!

Hart and White Give the Public Some Real Stuff

Ad Cut No. 143

One of the snappy ad cuts in the new Skyfire Press Book. Cuts such as this will be found throughout this Exhibitors' Guide.

The more of these cuts you use, the more money you'll make with Skyfire.

"NATION'S DREAM" TO TELL WORLD WHY IT'S SO WILD

Leo White, Pinnacle star, has hit upon an idea that is bound to win over the widely-known public, and the equally prominent exchangemen and exhibitors.

It is an old idea, as far as that's concerned, but it's turned around, and bound to get results.

Variety is the spice of life, and Leo figures that it's more than that, viz.:

Leo White will deliver, in his series of a dozen (to start) Pinnacle Comedies: First, an extremely high-class, refined comedy; then a jazz product that will satisfy the most fastidiously jazzy critics, and then another high-voltage, ultra refined product. And so on, varying on each release.

In plain words, Leo White is going to give EVERBODY what they want, and Leo White can do it, because he has that peculiar and particular ability to "give the public what they want."

The third comedy is absolutely different from anything that has ever been offered the public. It is a "psychological comedy." It is built around the general public state of mind RIGHT NOW.

"The Nation's Dream" is personified in Leo White. In the character of a man who has been driven to distraction by high rents, high cost of living, high cost of clothes, high cost of everything, Leo fades into a beautiful island of happiness and contentment, where everything is free, even love.

The subsequent happenings in this sphere of "everything" offer some unprecedented laughs and a real, up-to-date rip-roaring comedy.

The author of "The Nation's Dream" is Kenneth L. Eagon. Harry Hagenow, late of Sennett's staff, will direct.

"The Nation's Dream" will be released to the exchange men and exhibitors alike January 1st, 1921.

EXHIBITORS! Get a copy of the new Press Book on "SKYFIRE" from your Exchange, it was designed by
THE MASTER ADVERTISERS,
109 N. Dearborn St., Chicago

"DANGER VALLEY" IS SOMETHING NEW IN CAMERA THRILLS

While preparations are being made for the third Neal Hart super outdoor picture, "Danger Valley," Neal Hart himself, after outlining all details with his corps of assistants to arrange complete camping outfits for his big desert story, is taking advantage of the time required to get such a complete outfit together, and has left for the north on a location trip, to investigate conditions for his fourth production, which will be made in the northern country, in the land of snow, ice and hidden adventure.

Neal Hart, unlike any other outdoor star, instead of taking a much-needed rest, went north to arrange for dog teams, locations and many other things pertaining to the success of his fourth big spectacle production—scenes and things that have never before been photographed.

In the meantime, Mr. Hart's assistants, a thoroughly capable staff of trained men, will arrange everything for the big desert picture, upon which they are about ready to start shooting. They will cut off the locations from civilization and have an empty camp ready for the famous desert water hole.

Mr. Hart had a hard time selecting the cast for the desert story, as there were very few actors who cared to face the many dangers, trials and tribulations that they will have to undergo in this mammoth picture, shooting many of the hazardous scenes outlined in the big desert story.

Neal Hart said that in "Danger Valley" he had a psychological picture that would give the public the once-in-a-lifetime-thrill, a picture different from anything ever conceived of. Neal says it will be better than "Skyfire," which, thus far, is the find of the season in thrills and oddities in camera and acting.

NEAL HART RECOVERS FROM SLIGHT INJURY

Neal Hart is recovering from a painful injury to his right ankle, received as the last shot on "Skyfire" was being taken. Heal knew that a leap from a cliff through a tree he was forced to make was hazardous. So he put off the leap until the last thing in "Skyfire." It was a good thing he did, for he caught in the tree and dislocated some tendons in his leg, forcing him to use a cane for more than a week. Had he taken this shot earlier in the picture, there would have been a tedious delay.

ALL WAY FROM CUBA COMES HART BOOM

The increasing popularity of Neal Hart, outdoor star phenomenon, has spread to Cuba. Neal Hart now receives an average of a dozen letters a day from fans in the vicinity of Havana, all clamoring for autographed photographs and other bits of information about himself.

Last week, one of the letters from Cuba was from the "La Cinema," one of the leading Cuban publications, asking Mr. Hart for a huge photograph of himself and a story of his life and subsequent stories of himself.

Published in the interest of INDEPENDENCE
By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg. Chicago
Richard Robertson, Editor
Consumers Bldg. Chicago

Released Jan. 1, 1921

GREATEST DESERT PICTURE EVER!

NEAL HART

—IN—

"Danger Valley"

A WONDERFUL PHOTOPLAY SPECTACLE OF THE LAND OF LIVING DEATH

WITH

America's Supreme Outdoor Star

MADE BY
PINNACLE PRODUCTIONS
(INCORPORATED)

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*NEAL HART SERIES †PINNACLE COMEDIES *†HARTS & COMEDIES

Carl Laemmle presents

FRANK MAYO

in

"HONOR BOUND"

Written and directed by Jacques Jaccard

M. P. NEWS Says:

"'HONOR BOUND' is one of the best productions Frank Mayo has ever produced for Universal. The story has romance, heart interest and dramatic moments. Attention to detail is another important factor in this feature. In the latter scenes Frank Mayo does some of the best acting of his career. The star is supported by a strong cast."

WID Says:

"Working with a capable cast and original story, Jacques Jaccard has turned out a production that is excellent in atmosphere and holds attention in fine style. You can promise your patrons a meritorious production. Frank Mayo should be played up, this being one of his best vehicles in quite some time."

52 UNIVERSAL SPECIAL ATTRACTIONS 52

Good Pictures a Year

Unquestionably

one of the greatest Artistic and Commercial Successes of the past six months ---

New York City
Capitol Theatre
S. L. Rothapfel
"Worthy of a place on any program in any theatre."

Buffalo, N. Y.
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"Turned thousands away. Biggest business in history of this house."

Washington, D. C.
Crandall Theatre
"Broke all records."

Akron, Ohio.
Allen Theatre
"Broke all records. Seventh day bigger than first."

Canton, Ohio.
Grand Opera House
"Breaks all records."

Chicago, Ill.
La Salle Theatre
"Wonderful picture. Turned hundreds away."

Milwaukee, Wis.
Alhambra Theatre
"A real cleanup. Cannot recall any week to equal this."

Sheboygan, Wis.
Majestic Theatre
"Sold 460 seats twelve minutes after box office opened. Capacity business during entire run."

Laramie, Wyo.
American Theatre
"Master picture of all past and recent pictures."

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Sun Theatre
"A sure pass key to better business."

Shoshone, Idaho.
Baugh Theatre
"Will open the doors of any theatre to a h—— of a business."

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Ansonia Amusement Co.
"Capacity houses five days against very strong competition."

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Godard's J St. Theatre
"Despite inclemency of weather we showed to capacity audiences."

Carl Laemmle offers your Box Office

Von Stroheim's

Universal-Jewel Masterpicture

"The Devil's Passkey"

WHEN A PICTURE BARES A WOMAN'S SOUL IT IS GREAT; WHEN IT BARES A MOTHER'S SOUL IT IS TREMENDOUS

ONCE TO EVERY EXHIBITOR

Why not you?

"WE have received so many personal endorsements from our patrons that I feel a few words of comment are due 'ONCE TO EVERY WOMAN.'

"THE picture proved more profitable to us than I ever anticipated. What pleases us very much, in addition to the financial results, is that the *story* and the *star* met with such great applause from the audience—which is excellent evidence of their satisfaction.

"YOU may rest assured that we will not hesitate in booking future Universal-Jewels."

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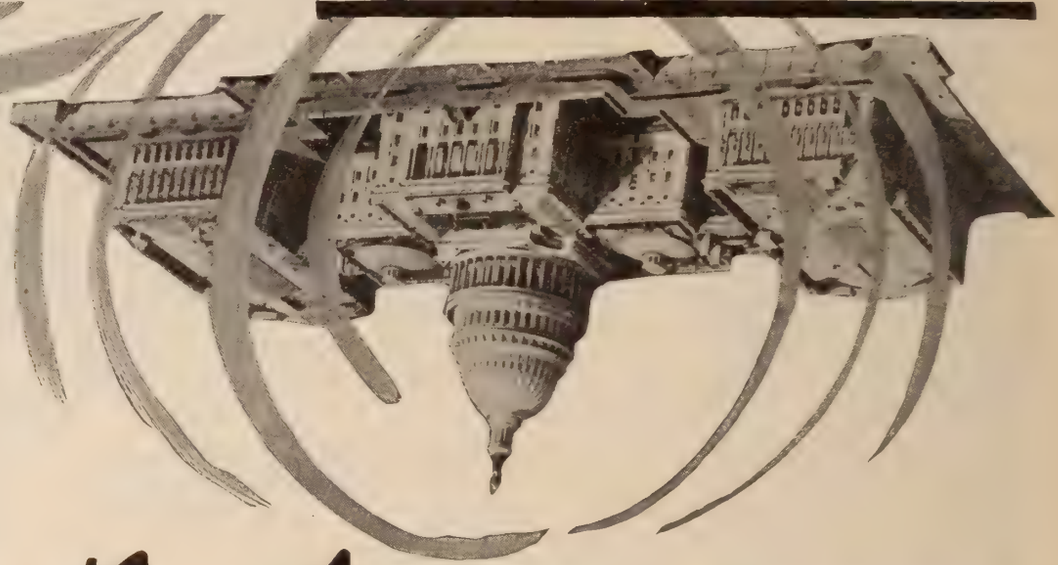
MILWAUKEE.

Carl Laemmle presents
DOROTHY PHILLIPS
supported by
MARGARET MANN
in Allen Holubar's
Universal-Jewel Masterpiece

"ONCE TO EVERY WOMAN"

Give them this after-election view of Washington up-side down



A loop-the-loop scoop

FOR an interesting combination of *news interest, dare-deviltry* and *thrill,* no news pictures for many months past have equalled the taken-from-an-aeroplane views of Washington shown by International in Issues 77, 78 and 79. This is a first-rate sample of International's enterprise in giving you something *diverting* and *out-of-the-ordinary* when big world happenings have slacked off. Strapped into an Army plane cavorting in the air over our capitol city, Cameraman Bockhorst of the International News Service took upside-down-stuff that will stand your audiences on their heads between their 'ohs" and "ahs." *Fill in that International contract today and give your people something new like this every week. Be always first.*

Always first
with something new

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Associated Exhibitors

Presents

Geraldine Farrar

in

"The Riddle: Woman"

Directed by

Edward Jose

A notable cast with *Montagu Love*, *William P. Carleton*, *Frank Losee*, *Adele Blood* and *Madge Bellamy* is the final assurance of the artistic presentation of the ultimate achievement in motion picture drama.

PATHE *Distributors*

The Riddle: Woman

Cold as the sun is cold
Warm as the blasts of winter
Soft as the surface of a diamond
Hard as the melting snow

The Riddle: Woman

Passionate as the marble Venus
Calculating as the maddest of lovers
Humble as the proudest Empress
Proud as the poorest beggar

The Riddle: Woman

So weak as to know not surrender
So strong as to know not resistance
The pretty plaything of man
The power that makes of man a puppet

COMEDIES THAT CAPTIVATE

A RUNAWAY ROMANCE OF ROARS

"WEDDING BLUES"

with

VERA STEADMAN
HELEN DARLING
NEAL BURNS
EARL RODNEY

Some Cast!
Directed by
Frederic Sullivan

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TWO REELS —— TWO A MONTH

IF you are content with "Also a comedy" buy the cheapest one that you can get. It will be a "filler."

If you want comedies that will make everyone who sees them tell others of their delight—drop into your Educational exchange and find out what two reel fun films really should be.

There's a punch in every NEW two reel Christie Comedy.

Pick 'em at random—you cannot go wrong. But you should start at the first—"Kiss Me Caroline," "A Seaside Siren," "Out for the Night," "Seven Bald Pates," "Striking Models," "A Homespun Hero," "Shuffle the Queens," and "Mr. Fatima."

CHRISTIE COMEDIES ARE UTTER CONTENT FOR YOUR PATRONS

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The Honeymoon Trail—

Where does it lead—to the heaven of happy age, or to the hell of discontent?

In the powerful, dramatic spectacle, the

WILLIAM D. TAYLOR PRODUCTION *of*

THE FURNACE

(Adapted by Julia Crawford Ivers from the novel by "Pan")

you will find depicted in great smashing strokes, with marvelous realism and splendor, the honeymoon trail, as followed by a man and woman of today—such as you and I might know.

The blundering path which these people took is the one millions are taking today.

In your town there are hundreds, if not thousands, who have followed the same trail. These hundreds and thousands want to see "THE FURNACE"

Are YOU prepared?

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Special Comedies

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Directed by
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Clyde Cook reading the news of the tremendous ovation accorded him during his simultaneous run at the Rivoli and Strand Theatres New York City

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Record runs in New York, London and Paris as a play

Translated into every language, and produced on the stage of every country with overwhelming success

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They have all read of him and want to see him on the screen.

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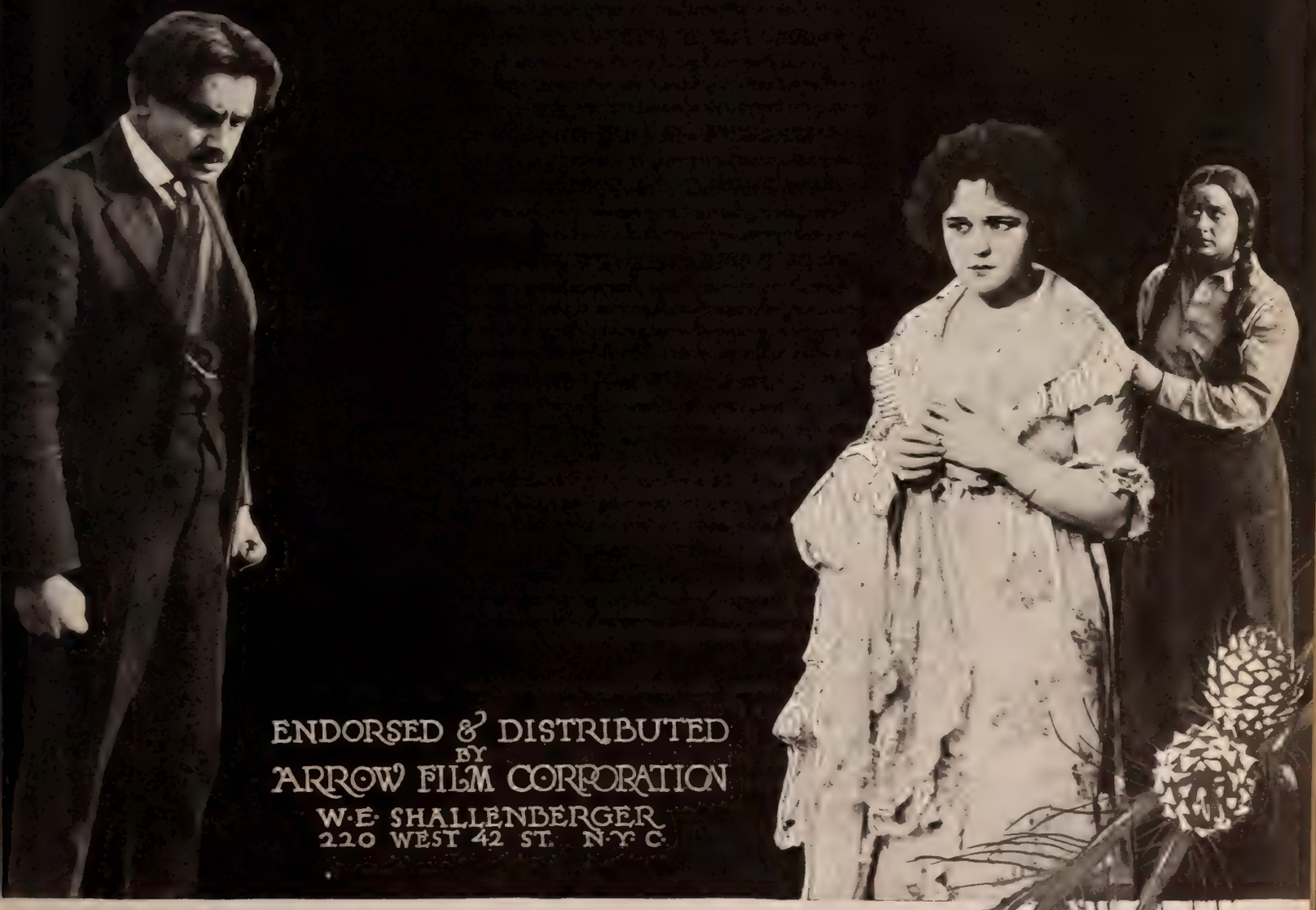

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WHY SOLVE EVERY PROBLEM ON YOUR OWN BLACKBOARD

In every field of endeavor there is always a certain number of men who have achieved success.

Because of this success their judgment is respected by associates and competitors.

They have blazed the trail.

They have weighed and analyzed.

They have met and solved the bigger problems of their individual industries.

Hence, when any new problem arises the men in their respective lines are inclined to accept as authoritative any solution these leaders may evolve.

The great fortunes of America have not been made by the pioneers.

They have been amassed by the men of vision who saw even beyond the end of the trail blazed by these pioneers.

The trail these men blazed became a boulevard under the development of the shrewd business men eagerly waiting to pull the latchstring at the faintest scratching of opportunity on their door.

The judgment of many has always been regarded as superior to the judgment of one.

A single dry cell may give out a vital spark, but many linked in battery formation can light up a city street or send a locomotive up the steepest mountain grade.

There would be no Congress, no State Legislature, no Parliament if the judgment of one man equalled that of massed brains.

Why grow old and weary trying to solve every problem on your own blackboard?

Deposit part of the other fellow's brains in your bank account.

CHESTER CONKLIN COMEDIES

2 reels—1 a month

Kinema, Los Angeles.
Capitol, Springfield, Mass.
Alcazar, Birmingham, Ala.
Orpheum, Boston.
Fay's, Rochester, N. Y.
Empress, Toledo, O.
Palace, Ft. Worth, Tex.
Rex, Jackson, Mich.
Colonial, Indianapolis, Ind.
Princess, Sioux Falls, S. D.
Louisiana, New Orleans.
Strand, Easton, Pa.
Rialto, San Francisco.
Hippodrome, Spokane, Wash.

COMICLASSIC PRODUCTIONS

1500 ft. star comedy
500 ft. artcolor scenic

2000 ft.—2 reels—twice a month

Strand, New York.
Tally's, Los Angeles.
Orpheum, Boston.
Strand, Buffalo, N. Y.
Princess, Toledo, O.
Strand, Akron, O.
Palace, Milwaukee, Wis.
Lascelle's Garden, Detroit, Mich.
Liberty, Kansas City.
Colonial, Indianapolis, Ind.
Rialto, Newark, N. J.
Aster, Minneapolis, Minn.
Rialto, San Francisco.
Germantown, Philadelphia.

In the motion picture world the owners of these theaters represent a mass formation of brain power. They have met and solved the problems of the industry. Their judgment is respected from Maine to California.

MORANTI FUN TESTS

1 reel—twice a month

Barbee's Loop, Chicago.
Isis, Indianapolis, Ind.
Rex, Jackson, Mich.
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Garrick, Los Angeles.
Aster, Minneapolis, Minn.
Strand, Easton, Pa.
Hippodrome, Spokane, Wash.
Dragon, Cleveland, O.
Hoffman's Palace, Cleveland.
Strand, Cleveland.

SUNSET-BURRUD SCENICS SUPERB

All you want of them

Capitol, New York.
Riviera, Chicago.
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Grand, San Antonio, Tex.
Newman, Kansas City.
Tally's, Los Angeles.
Stanley, Philadelphia.
Strand, San Francisco.
New Grand Central, St. Louis.
Liberty, Seattle, Wash.
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The bookings listed on this page indicate the stamp of approval they have placed on the comedies and scenics of the

SPECIAL PICTURES CORPORATION

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LINA CAVALIERI
"MAD LOVE"

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The Grand Chorus of Critics All Sing Her Praise!!

This is the Reason the Picture Sells So Fast!!!

Look Up Your Trade Papers For Full Reviews—Issue—Nov. 6th or Reviews Mailed At Your Request

A RIGHT Picture at the RIGHT Price

VICTOR KREMER FILM FEATURES, Inc., 130 WEST 46th ST. NEW YORK CITY

Is Marriage a Success?

Husband Mistreats Her, Another Man Wants to Marry Her, and She Is Puzzled on Account of the Children.

HER HUSBAND IS KIND AND LOVING, BUT HAS AFFAIRS WITH MANY OTHER WOMEN

What Should She Do?

To the Marriage Editor:

I wish you could tell me the right kind of advice to help me do what is right.

When quite young, my parents died leaving four small children and three married ones. My parents not being able to support us were all separated, my sister taking care of me. I was old enough to [illegible] myself. My sister was very good to me, but her husband was a very unkind, exceptionally narrow-minded. I could not go to parties or dances as my other friends did, as he told me no decent girl staid out until 10 p. m., even escorted.

This went on until I was seventeen years old when I met a young man six years my senior, in my place of business. After going out with him three months we were married. I often met his sister's brother before our marriage. I found them to be pleasant and refined people, telling fortunes to amuse my husband. I was then a [illegible].

When I told my parents they saw that I was married to put me out and told me that I could not have married at the age of eighteen and hoped that my husband would give me more beatings than kisses, which really did come true.

I am the mother of two beautiful children and feel quite disheartened as my husband abuses me shamefully, calling me names in front of my children. Two years ago my husband took a notion to go out to work to support him and my children. [illegible] young man who had recently married his wife. One day while talking to her she told him how discouraged and disheartened she was and he sympathized with her. He has since proposed marriage, saying that I should get a divorce (as I have grounds for one). He said that he would gladly marry me and take care of the children.

Now, I am kind reader, [illegible] some advice what I should do, as I know I am not satisfied with my husband, it would only break my kiddies' hearts if they are very young of their daddy and one of them.

I have tried to be a good and loyal wife, but have been [illegible]. Every time my husband goes outside the door comes home and ill-treats me as though I were at fault, and a half hour later he comes to me and apologizes, telling me that he did not mean it.

After Heartbreak She Met the "Real" Man.

To the Marriage Editor:

I certainly [illegible] agree with Friend [illegible] who wrote the letter advising Friend Charlie to study well the disposition of the girl he is about to marry. I may study a disposition for a long time before marriage—and then not know it. I was engaged to be married to a man whom I knew for twelve years. I was fifteen years old when I met him and I thought I knew him well. He was to me all that and more wonderful than ever. And every day I thank God that He kept me for the only man in the world for me.

I wonder how many young women have in after years confessed that they did not follow their first inclination of the heart but waited for their real [illegible] companion."

I. U.

He Is a Hard Worker.

To the Marriage Editor:

The majority of your contributions are from readers who do not take the necessary steps to make themselves happy. I will tell you my secret of a happy home and married life.

I have been practically in every corner of this country, including the Rocky Mountain regions, to the Canadian Rockies down to the sun-baked deserts of Arizona, and found as much success and failure in marriage as in the East.

Both my wife and I have found happiness in true love, and the fact that one loves a helpmate.

It is the ambition that pays my salary and to support the average family of five comfortably, but all my life insists on going to work and that she does not want me to have all the burden of paying for our home. She begged her to stay home, telling her that it is my duty to furnish the necessary money, but she is set in her idea.

Besides the fact that she goes to work, she does all the housework, etc., and [illegible] to do the washing. The latter I do not want her to do.

Now, I will ask my readers and defy me to state that I am doing wrong when I wash dishes and clean house for this wonderful little wife of mine.

Hoping that this will be of some help to those who cannot find happiness and also those who are always finding fault with me never to leave him, as I have tried in every way to attract him with a little affection. But again and again will cross his path on the street a time he has left to complete this new conquest. He is attractive to women.

His kindness and love toward me in every other way tell me that he loves me, that these women [illegible] from him [illegible] my visiting [illegible] more desirable. [illegible] help me.

E. A. S.

Wants and Prefers, Glad Of

To the Marriage Editor:

A girl [illegible] powder and paint with discretion—and the result will be pretty and refined [illegible] clear complexion. Of course there are a number of girls that overdo it and [illegible] selves up to look like [illegible]

The average girl of [illegible] C. F. [illegible] powder and paint to her advantage, and not to offer a few dissipated [illegible] dust to [illegible] a little [illegible] weeks that would otherwise [illegible], but never haggard.

I am a girl of twenty, and am considered [illegible] beautiful [illegible] am employed as a bookkeeper, and a great lover of books. I am considered to be a very [illegible] and well dresser and [illegible] how [illegible] and [illegible], but always [illegible] I have a few [illegible] friends [illegible] I pal with and [illegible] dress accordingly. I have never [illegible] anyone even [illegible] the fact that I use paint, because it is [illegible] the way that paint is supposed to be used, and the result is a very charming one, not detracting and greatly to my advantage. You may term me hypocrite in trying to evade detection, but that is not true.

I have a number of men friends [illegible] have seen me with and without the "make up" as often [illegible], and the result has never been the loss of a single friend.

A girl should always try to look her best, and she is to be [illegible] if she succeeds. Flattery [illegible] she resorts to paint and powder at times.

The average man of to-day wants to be seen with a chic and pretty girl and wants to [illegible]

occasionally [illegible] and outdoor exercise [illegible] the cares [illegible]

BACHELOR.

MY HEART AND MY HUSBAND

By ADELE GARRISON

WHY MR. GORDON SAID TO DICKY: "I CANNOT TELL YOU WHAT THIS MEANS TO ME."

"Do not be alarmed—I am all right—only a momentary faintness, I assure you."

I knew that Dicky was as much relieved as I at our guests' return to command. The latter was respectful as well as surprised at the irregular behavior of Mr. Gordon. I also gleaned that his darkened face [illegible] a slightly glint in his eyes.

"I hope you will forgive me," Mr. Gordon went on, and his rich voice so filled [illegible] and [illegible] that I felt my heart often toward him.

"I trust you have not gained the impression that my momentary faintness [illegible] anything to do with your name," he said. "My [illegible] was merely [illegible] subject [illegible] spells of faintness. I [illegible] did not harm you."

He looked [illegible] directly as if expecting [illegible] answer.

"[illegible] easily [illegible]." I responded, [illegible] hard to keep out of my voice anything save the indifferent courtesy which one would show upon a slight [illegible] for the atmosphere of my [illegible] seemed pleasantly [illegible] about the stranger and me. Yet I sat [illegible] tense, in anticipation [illegible] explanations to follow.

Mr. Gordon's voice [illegible] a peculiar little thrill [illegible] through it when I caught as he [illegible] again. "[illegible] not your mother's name Margaret Bickett [illegible] your father's name Spencer?" he asked.

"You are quite correct." I forced the words through lips stiffened by excitement.

I saw him look at me curiously, [illegible] evidently, but I had no eyes [illegible] for the mysterious stranger who was [illegible] me by my parents.

[illegible] Mr. Gordon's words was [illegible] the [illegible] was sitting next [illegible] said what no one else did—[illegible] slender, sensitive [illegible] pressed themselves deeply [illegible] into the palm at my [illegible] question. But for that momentary grip [illegible] no evidence of excitement [illegible] demeanor as he turned to me.

"[illegible] though so," he said quietly. "I have found the daughter of the dearest friends I ever had. Your resemblance to your mother is marvelous. I remember that you looked much [illegible] when you were a tiny girl."

"You were not at home in my childhood, then?" I asked, wondering if this might be the explanation of my unconscious notion that I had some time in my life seen this man bending over his demi-tasse as he had done a few minutes before.

"Oh, yes," he said, "your mother, as I have told you, was the dearest friend I ever had. And your father was my other self—then."

His emphasis upon the word "then" gave [illegible] quiver of pain, for [illegible] with which [illegible] had [illegible] my childhood to [illegible] they story of [illegible] I, myself, had no memories of my father. My mother had never spoken [illegible] to me but once, when she had told me the terrible story of his [illegible]

[illegible] four years old he had [illegible] from us both with my mother's dearest friend, neither [illegible] my [illegible] ever heard of him [illegible] felt a [illegible] known father was [illegible] and so cruelly [illegible] my

Read the answers to these questions and then write your own answers. Compare them with the [illegible] and see how near you come to [illegible] Then write a letter to the writer of the problem telling her what you think she should do.

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starring

BESSIE BARRISCALE

Directed by

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WITH A POWERFUL CAST INCLUDING
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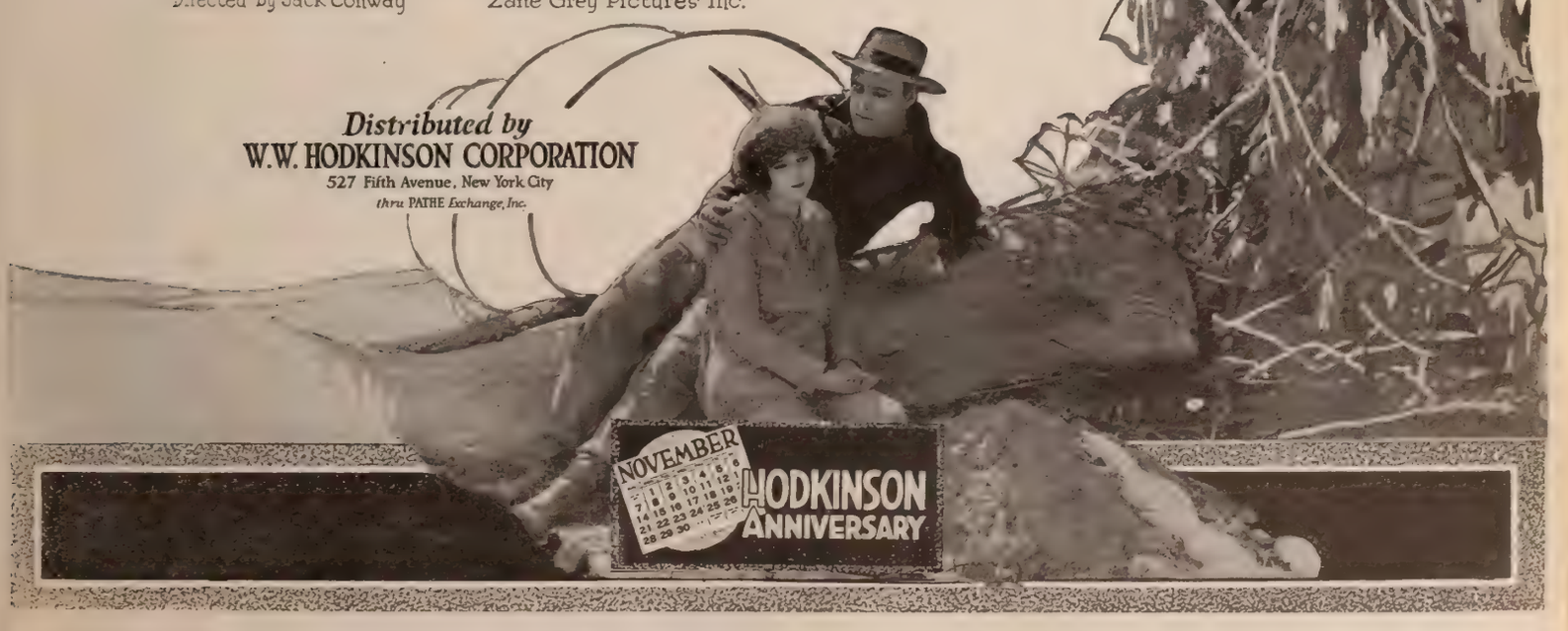

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Colorful!

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WILLIAM CHRISTY CABANNE'S
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THE STEALERS

Woven by the hand of a Master into a picture · with a heart and soul ·

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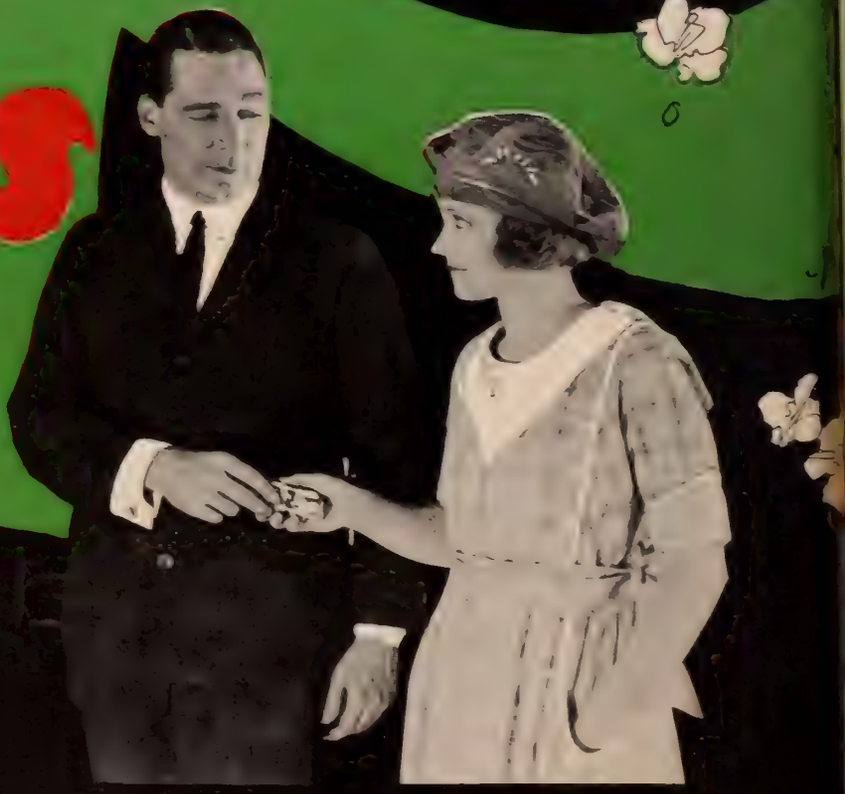
THE STEALERS



Strong men and weak, good women and frail, battling to solve life's greatest problem — and this masterpiece, through it's tense, dramatic story, gives an answer which is as clear and convincing as it is inspiring and beautiful - - - - - - - -

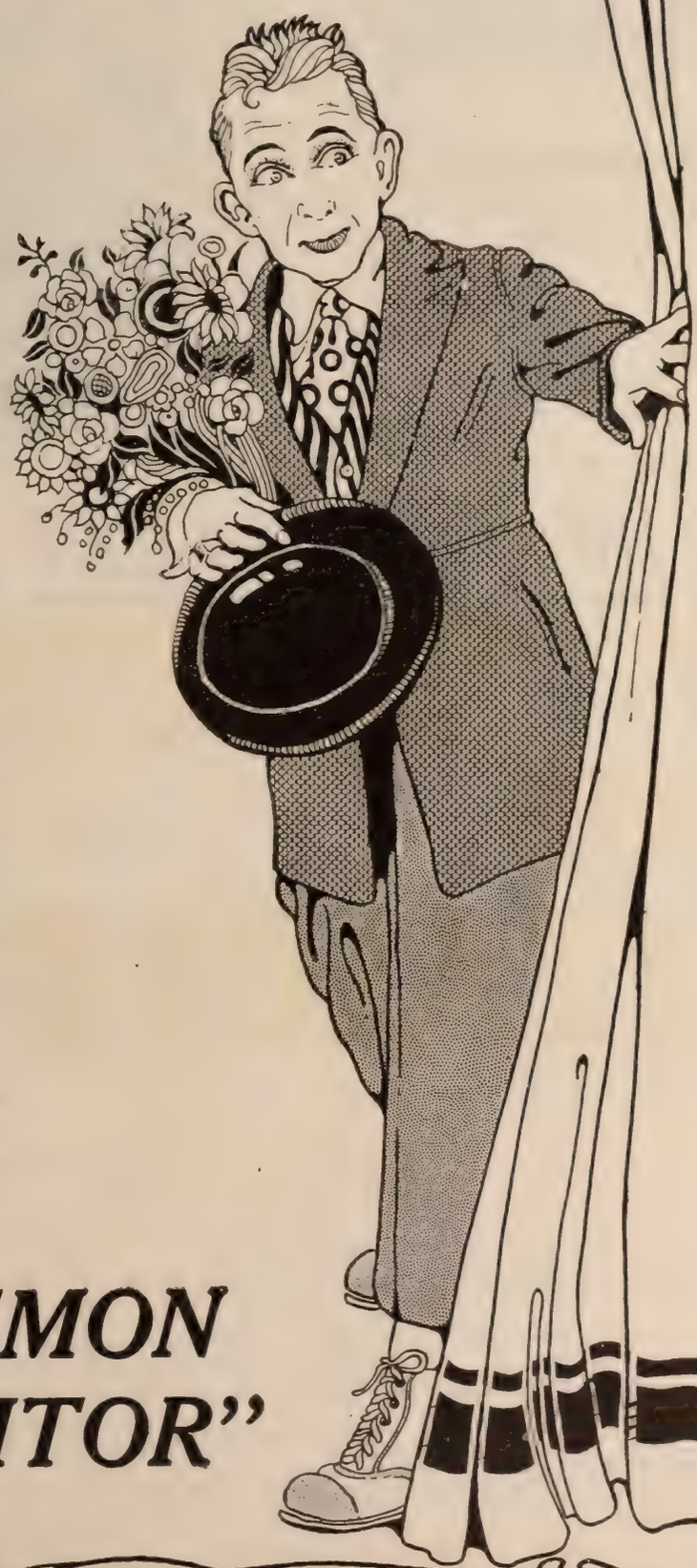
LARRY SEMON IN "THE SUITOR"

Larry was sure that Lothario and Romeo had the wrong idea. He didn't even think that Beatrice Bareflax could give him any advice. He decided to "say it with flowers." His answer came back and it left him more dashed than dashing. He had heard that "all the world loves a lover"—but he found her dad the exception.

He had heard that Lothario came out of the West. He decided to enter from the North and left suddenly by the window on the South. But, like a good faithful glue pot, he stuck to it.

This comedy is another half-hour of delicious and exhilarating foolery by Vitagraph's comedy king, with a number of hair-raising and melodramatic thrills spicing the background.

It made a tremendous hit during its full week's run at New York's Capitol Theatre, the largest playhouse in the world.



LARRY SEMON in "THE SUITOR"

HERE'S A MODERN IDEA TO MAKE YOUR THEATRE MORE COMFORTABLE, ATTRACTIVE—AND PROFITABLE

The Chair Swings *to let others pass you*

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The ARGUS MOV-EZY *Swivel-seat* CHAIR

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NO INTERRUPTIONS
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There is a feeling of ease, luxuriousness and roominess when seated in this chair. Lots of elbow and foot room!

This new invention removes the greatest cause for complaint. It means less time required to fill and empty the theater, no crowded aisles, greater comfort to everyone concerned, pleased patrons and bigger box office receipts.

Theatre Owners and Dealers can both profit by the big possibilities in this new idea

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Now ready:

"MAN & WOMAN"
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Franchises are still available to Independent Exchanges in NINE territories – *Yours may be one of these*

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Every day more people say

"Sherman is right"

"Women are all alike. When they are maids they are mild as milk; once make 'em wives and they lean their backs against their marriage certificates and defy you!"

Folly couldn't help her butterfly tastes—but her matter-of-fact husband could not understand.

So they drifted apart.

Blind defiance of each other led these two unhappy people to the brink of ruin.

Only love could rescue them—and this love was revealed in a fashion to make

THE WILLIAM D. TAYLOR PRODUCTION

"THE FURNACE"

(Adapted by Julia Crawford Ivers from the novel by "Pan")

one of the most powerful and dramatic stories ever told on the screen.

It is a heart-searching drama of modern marriage, with thrill after thrill, leading up to a smashing climax.

Here is a subject in which *your* patrons are vitally interested, and a picture which will bring them in droves to your theatre.

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To the Theatre-going Populace of the World!

"The only productions made from my best and latest stories, and which have earned, or are now earning, over half a million dollars . . . and to which I have given my personal attention, and which I back with my personal guarantee, are

"BACK TO GOD'S COUNTRY"

From my novel of the same name.
Directed by DAVID M. HARTFORD.

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From my novel of the same name.
A Marshall Neilan Production.
Directed by MARSHALL NEILAN.

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From my novel of the same name.
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From my novel of the same name.
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THESE FOUR are FIRST NATIONAL ATTRACTIONS and you will find them playing the most important first run theatres throughout the world.

I stand sponsor for them as representing the acme of wholesome, human and sensational entertainment, built not alone on the reputations of the novels but with the honest desire of giving you 100% picture values."

Sincerely yours,
JAMES OLIVER CURWOOD,
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New York Office,
729 Seventh Avenue,
Ernest Shipman, Mgr.

Frank J. Rembusch,
Alhambra Theatre, Shelbyville, Ind.
"First National has accomplished everything that it started out to do and has brought to the screen a new and improved product and given the industry wonderful pictures." THAT'S THE REASON WHY

There'll be a Franchise everywhere

What Every Woman Wants to See!

A SMASHING story of a woman tempted with wealth—luxury—ease—with all the jewels and beautiful gowns dear to a woman's heart, as the price of her soul—a woman trembling on the brink of a decision between poverty with self respect and wealth with degradation.

A GORGEOUS fashion show, with scores of beautiful women in the latest Paris gowns and millinery creations—a display so enticing as to fascinate every woman with a love of the beautiful.

A PICTURE with thrills and action, romance, intrigue, love interest and dramatic force, produced with all the lavishness of a Mayer-made picture.

THE kind of a picture that has an especial attraction for women, while it carries the punch that appeals strongly to men.

IT will crowd your house in the evening and pack them in for matinees.

Bert Deardorff, Strand Theatre, Kendallville, Ind.
"All that I have to do to get the crowds with a picture is to let the public know that it is a First National Attraction." THAT'S THE REASON WHY

There'll be a Franchise everywhere

Louis B. Mayer presents

"HABIT"

with

Mildred Harris

Directed by Edwin Carewe

From the drama of Tom Barry
Adapted by Madge Tyrone
Photographed by Robert B. Kurrle
Technical Director, Rex Weston
Edited by Edward McDermott

A First National Attraction

Robertson-Cole

FIRST NATIONAL PICTURES

Henry M. Titus,
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"I have used every First National Picture available up to the present time and have made money on everyone."
—THAT'S THE REASON WHY

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Coming! ***One of the Sensations of the year!***

THE TRUTH HUSB

A smashing story of man and woman—of life as it is, stripped of the cloak of secrecy. A startling revelation of what every woman wants to know about the man she loves—what men will lie about to their wives and know in their hearts to be true.

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Whitman Bennett's Big Special

His personally supervised production

ABOUT ANDS

Adapted from " The Profligate "
By Sir Arthur Wing Pinero

Directed by Kenneth Webb

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FIRST NATIONAL PICTURES

Robertson-Cole

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Motion Picture News

VOL. XXII NOVEMBER 27, 1920 No. XXIII

Short Subjects and Short Prices

THERE is no question at all as to the public interest in short subjects. We refer particularly to those of news, scenic and scientific nature, etc.—the so-called educational reels.

A considerable portion of the public—more pronounced in the large cities, perhaps, but to some degree everywhere—even prefer this part of the program to the dramatic feature.

This particular portion of the public—it comprises those of more discriminating tastes—is one to be reckoned with from a commercial standpoint. The motion picture wants this class of patronage.

Furthermore, and in a larger way, we believe that the motion picture wants this very large development offered to this particular class of subject. The motion picture needs this additional power and scope of expression. Perhaps, it is a much larger field for development, a much truer field for the picture, than that of the drama.

* * *

SINCE the introduction of the dramatic feature we have geared everything—production, distribution, exhibition—up to this particular kind of motion picture. Concentration in distribution has brought about, naturally, concentration in production and in exhibition. And so public interest has been fostered.

Yet we know to-day that the public also wants short subjects—know it definitely; and we have never, in the past, catered to this demand as we should have.

The trouble has laid, primarily, with distribution.

Distribution, for several years, has put the dramatic feature to the forefront and looked upon the short subject as an incidental matter.

The history of this, from a commercial angle, is interesting.

This business started as a short subject business; originally all exchanges were short subject exchanges. Then came the five reel feature.

One concern from the outset devoted itself to the production and sale of features only—and succeeded. When the short subject exchanges took up features, however, and tried to sell them there was trouble. Some found it necessary to establish separate distribution to take care of features.

One of the first things the writer learned in this business, and this from a then prominent distributor, was that you could not sell features and short subjects successfully with the same hand.

And yet, when the exchanges became, largely, feature exchanges they immediately attempted to sell short subjects as the short subject exchanges had previously tried to sell feature pictures.

Whatever the results, the fact stands out that the short subject has never, since the introduction of the feature, had that concentration in selling effort which it deserves.

The sales psychology of the matter has been given us convincingly by a sales manager. "When," said he, "you sell a feature to an exhibitor and get every last dollar for it you can get—and generally have to get—your work is finished. You can't, then, dive down in your grip, bring out a short subject and get any due consideration for it. The buyer will expect it to be thrown in. But he'll go around the corner, to another shop, and pay real money for it."

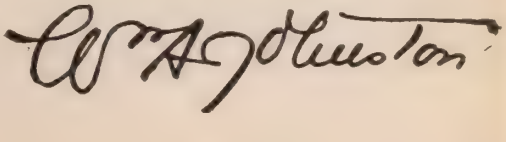
We are putting the facts baldly because they should be clearly explained.

* * *

IF the public wants short subjects, the exhibitor wants them, and it will pay him to advertise them—even feature them—to the public; but the exhibitor won't get short subjects unless the production of them is encouraged. And production won't be encouraged—as it is today with respect to features—unless the distributor gets and the exhibitors pay a fair price.

We understand that some of the prominent producer-distributors have recently decided that the selling of their short subjects demands a new kind of concentration. And already we have a national exchange system devoted wholly to short subjects. A number of territorial exchanges have already specialized successfully in these pictures.

At any rate, we predict the commercial success from now on—and therefore, the rapid and broad development of this very important branch of production, the one which the motion picture may call exclusively its own.



Personalities

Off-Hand Introductions by Robert E. Welsh

Happy Golucky is still on the job—but more on probation than on the job. In that he is somewhat akin to many magnates of the moment. However——

LISTEN, boys, don't let that italic advance notice freeze my opening. Rats, I've been holding that Probation job all my life. You know how it is. When the guy says, "Well, you can take the job on probation. If you make good ——."

Shucks, I can hold enough Probations in fifty-two weeks to almost equal the "Kismet" line-up at the Strand this week.

At that, I'm not much worse than some of the guys who glue fast to the one Probation for three and four years.

When I "make good" I cancel one Probation and take on another.

* * *

JOE DANNENBERG started the trouble when he wised the "Personality" guy up to the fact that last week's page was rotten. That wasn't half as much "news" as most of the stuff Joe prints. And it didn't rock the industry of space-filling one sprocket-hole.

Then that "Personal Representative" stuff I carried last week almost finished the act.

Zowie, but the boys are sore. Seemed to think that I insinuated as how they don't never do no work. And all I said was that they ain't a darned bit busier than a one-armed operator showing a ninety-day print.

Which ain't no more work than trying to count the spilled trays in the Astor grill without a adding machine.

That ain't the only mis-out I had last week. Seems as how this here old friend of mine, Jimmie Grainger, ain't a Personal Representative at all. He's a Sales Manager or something or other.

And Paul Mooney, he's got a art title what reads "General Manager." Oh, boy, he must be sore on me.

And Bert Adler threatens to write me a letter.

Wotta woild!

* * *

IF I can ever get away from these here personal rumpuses I'm going to mention the fact that Ralph Proctor is back in the festive burg that provides an excuse for having home offices. Ralph swung around the circuit as fast as Harry Schwalbe getting to the meat of a contract.

That's faster than the bill which comes last Saturday for next week's film service.

Ralph's smiling countenance and basso profundo voice is welcome in our midst again, as I would say if I were an editor, which I ain't. But Ralph ain't all the news in the Stoll outfit this week. Some one tells me as how this here Big Boss King gets word by cable this week of the arrival of a prince in the household back on the tight little isle. So I must hasten, prithee, to extend a royal congratulation.

Right there with the full dress finesse—that's me, Happy Golucky.

Then I got to tell you something I forgot last week. About Harry Palmer—the brunette one—being annexed to the Stoll cast of characters. Harry's usual efficient capacity. Sorta right hand boy to the main works. The "slip it to you gently" guy.

You know how it goes:

"Listen to this guy's proposition, Palmer, but break the news to him that I think it's all bunk, besides he's a boob, and I'm a busy man, and anyhow the wind musta blown the door open to let him in—*but break it to him gently.*"

* * *

HAVE you reserved your Christmas edition space yet? I gotta squeeze that in here somewhere or my Probation may terminal itself suddenly. And unsuccessfully. Like the tail-end of a week run in a two day town.

With the attraction an all-star picture boasting a hundred and fifty dollar leading man.

Scale it down.

* * *

FOR one day of this week I skirted around the edge of real classy society. Not that I'm insinuating as how I had the price myself, but Earl Hudson he takes me over to the Chatham for lunch. Eating with a Assistant to the President is some deluxe special itself, ain't it?

But that ain't all. That's just the five hundred feet of introductory titles.

Right at the next table to me sat the beauteous Katherine MacDonald. And J. D. Williams, and Harry Schwalbe. Yep, right at the next table.

And listen, privately invited guests, I always has heard how this MacDonald dame is the prettiest girl *on the screen*—but let me amend it right here and now to say she's THERE with and without the Sunlight Arcs. She don't need no camera as long as my eyes hold out.

I always did say as how I should have taken up the production end of this business. Them studios is the place. Whoever gets any inspiration looking at the Astor mob—Earl Gulick, Arvid Gillstrom, and such faces?

* * *

WISH I could only think of something real clever to say before the continuity gets too close to the fade-out. This week is my chance to shine what with William A. Johnston riding the rattlers out Chicago and St. Louis way. That puts "Snapshots" on the shelf for a week and makes me the only salesman in a wide open town.

W. A. J. gave a once over and a second look to the First National convention in Chi and then spoke a Pullman to St. Louis to find out what Federated thinks about the world. I don't suppose I'll have a chance the next few weeks; the big boss'll be so loaded up with "Snapshots" when he gets back.

First National held a week's busy sessions and hasn't made an "Official Statement" yet. Which is the way it goes. Some fellows say as how they captured "The Kid," but First National won't even admit they ever met the youngster.

Nevertheless, Chaplin is starting west to begin work on his next picture. And I never see Hiram Abrams smile the way he is these days. Looks as though the silent member of the "Big Four" is ready to start making a speech at last.

* * *

FRED BEECROFT and me had a awful bad Wednesday. When we saw our Famous Players stock touch the forty-seven neighborhood and Loew flirt with fifteen we fired three chauffeurs apiece and put the cars up for the winter.

Don't mind this conversation. It can't be helped. Part of the Astor atmosphere. Why there was more guys worrying about the smash in the market on Wednesday than there are shares in a dollar par oil company.

And, shucks, if any one of us ever looked a stock certificate in the face we'd think it was a press book.

* * *

JUST after I tell some guy with a knowing air that Felix Feist is the white-haired boy over at Goldwyn, in blows a hazy rumor of resignation. Keep your lamps on Felix. There must be something brewing because there's a lotta guys touting him strong and frequent.

Just after I tell a guy as how there's plenty cash in the state rights field for good stuff Charlie Shwerin drifts back to town and tells me conditions is rotten.

Just after I think up a lotta clever ideas that would make this page worth while this week the "Personalities" guy breaks it to me that the space is used up.

It's tough to be a "Just After" guy all your life.

DID you see the line-up at the Strand this week? Not only Sunday, but Monday, Tuesday, Wednesday and every day. Have you seen Joe Plunkett's smiling face? "Kismet" is proving to New York what real live wire exploitation will do to upset the traditions of the "consistent policy" houses. And Robertson-Cole's confidence in the drawing power of the Otis Skinner-"Kismet" combination of names is being borne out.

Exhibitors Endorse Editorial Stand On Film Rental Question

Theatre-Owners Compliment News Editor for Treatment of Problem

FOLLOWING the editorial by William Johnston on the question of film rentals, published in THE MOTION PICTURE NEWS of November 6, many letters from exhibitors throughout the country have been received, praising Mr. Johnston's stand and protesting against exorbitant rentals. Everywhere the cry of the small town exhibitor is the same, as judged by communications received by THE MOTION PICTURE NEWS.

The following endorsement for Mr. Johnston's editorial of November 6 comes from F. H. Smith, manager of the Grand theatre of Thomasville, Ga. Mr. Johnston writes the NEWS editor as follows:

"I want to compliment you on your editorial in your issue of November 6. You have sounded a key-note. You have placarded a warning that sounds the deathknell to the profiteers on the backbone of the industry—the small town exhibitor. Everything is planned—prices, exploitation, advertising—for the city exhibitor. The whole idea seems to be that the small town exhibitor is lucky to get anything. He is limited as to capacity, attendance and admission price. The public do not pay fifty cents every time they are asked to. They don't pay twenty-five cents willingly. They shop. They go less often. This film rental revision you refer to and the elimination of rental and admission tax, which the trade papers seem to have lost sight of entirely and which the public do not pay, is our only salvation. Tell 'em so."

Henry Goldman of the Grand-Colonial theatre, Green Bay, Mich., writes as follows:

"In your editorial of 'Sales Manager Opportunity,' in which you ask for opinions, I wish to state that the films rentals are, as you say, very unsettled. Green Bay is considered to be in size from 25,000 to 30,000 and the quota, when it comes to film rentals, as laid down by New York, would be about 200 per cent of my receipts. My town, not happening to be one of the best picture towns in the country, I naturally do not pay the prices asked, and have a hard time to buy films at what the film agents term 'reasonable prices.' I finally buy pictures at the price that is very nearly equal to fifty per cent of my receipts and after paying my overhead, you can see what chance I have.

"I know for a fact of one case where a certain company sold the Alhambra theatre at Milwaukee a picture for a ridiculous price that would equal about fifty per cent of one day's receipts and yet they were allowed to run the picture for a full week. This was done with the understanding that they give it publicity in the Milwaukee papers, which are read more or less throughout the state. Afterwards the same picture was offered to me, but I did not buy it. If I had bought it at the price they offered it to me for three days, I would have paid more than my receipts.

"This is only one of the instances that I happen to know of. There are 100 such cases where the companies are giving pictures away to big theatres for two reasons.

"*First:* That they figure that they are saving advertising to up-state exhibitors because that theatre advertises in the large city papers, which helps the manufacturers advertise to the exhibitors.

"*Second:* They want the prestige of that picture being run in the large theatres, for invariably, every time a salesman comes here to sell one of those pictures which was run in the larger theatres, his main talk is bound together with the fact that if that picture wasn't good such a large theatre would not run it.

"So you see when the 11 per cent film rental comes in. We pay about 50 per cent, and the large theatres pay about 2 per cent."

Another protest against high rentals, demanded by distributors, comes from the manager of the Bannister theatre, located in Bannister, Texas. He writes:

"If pictures do not go down we will be forced to close our theatre in the near future. It is getting to be something awful. Every time I get something special I cut my head off."

William R. Pattie of the Grand theatre, Frankfort, Ky., asks what he can do with a house "of 288 seats, in a town having a population of 9,763, and Paramount wants $40 a day for second-run on program pictures and the other companies refuse to serve second-run houses, as Metro has already done. Do you people know that the price for film rentals, with the exception of Universal for the tall grass towns, is a crime? The trade papers should wage a campaign against this."

Careless methods in distribution are taken severely to task by Charles H. Cowles, manager of the Lyric theatre of Port Austin, Mich. Mr. Cowles writes:

"Just a word of appreciation for your efforts for a square deal for the small town," he writes. "Last spring I took over this theatre and signed a contract with a Goldwyn man with the understanding that I was to have short, snappy features for July 3 and 5. They sent me, after writing them five times to emphasize the importance of a short show on these dates, an eight-reel drama, a two-reel comedy and a Ford Educational for July 3. The July 5 shipment arrived at three o'clock, when I had advertised the show for two o'clock. Nearly every one had gone to the ball game.

"I sent them a registered letter instructing them that they had damaged me and declaring that I wanted no more films from them. I am still asking for the return of the money I had to pay C. O. D. for the second show, although I had sent a check for same a week before."

C. A. Lick, manager of the New theatre at Fort Smith, Ark., tells how he provides for increase in admission prices consequent on the booking of a special attraction. He follows the "reserve seat" arrangement. Mr. Lick writes:

"Three years ago we adopted a policy of never changing our prices for what we term 'grind' pictures. Whenever we do change prices, we have only two shows a day—a matinee at 3:00 o'clock and a night performance at 8:15, selling reserved seats for the night show, the advance sale opening three days ahead. We go in on the principle that if a picture is worth a raise in price at all, it is worth doubling or trebling. Our regular prices are 10 cents, 18 cents and 25 cents. If we change from this scale at all, we charge 50 cents or 75 cents high.

"Almost all of us are acquainted with 'Broken Blossoms.' I know that in many cases it has not pleased audiences. We put this on week before last for only two days at 75 cents high, and played to $1,095.87 in a town of 25,000, and, above all, gave excellent satisfaction. Getting them there at the start of the picture is in many cases the whole secret of satisfying your patrons, and I know of no other way of getting them to see the first of the picture first, except with reserved seats."

St. Louis, Nov. 16: An important convention of the members of the Federated Film Exchanges was held at the Hotel Statler, November 14th to 17th. The following were in attendance: W. E. Shallenberger, New York; J. L. Friedman, Chicago; D. J. Chatkin, San Francisco; Eugene Pearce, New Orleans; Arthur Whyte, New York; S. M. Grant, Boston; Sam Werner, St. Louis; H. A. Kyler, Denver; W. G. Underwood, Dallas; M. J. Frisch, Des Moines; Harry Charnas, Cleveland; Al. Kahn, Kansas City.

The following were expected also before the close of the convention: B. Amsterdam, Philadelphia; Harry Lande, Pittsburgh; Peter Oletsky, Baltimore; F. W. Thayer, Minneapolis; and Ralph Wettstein, Milwaukee. Walter Green of New York was present, and also Eddy Eckels of Chicago; A. Warner, New York; Capt. George Baynes and Colvin Brown of Kinograms.

Meeting was strictly a closed one, and no news was given out either to the trade or local press. It is stated, however, that important announcements along the lines of enlarged business will be given out shortly. It is quite probable that the Walter Green Productions of twelve a year, will go through Federated.

Big Milwaukee Theatre Changes Hands

The Alhambra theatre, of Milwaukee, has been leased by Leo Landau, present manager of the Butterfly theatre of that city. The Alhambra has been controlled by the Saxe Amusement Enterprises for the past nine years and a renewal of the lease was planned for February 1 when the present lease expires.

The Saxes lost the lease, however, when nearly $100,000, or almost triple the present rental was offered the Schlitz Brewery interests, who own the house.

Although denial is made by Landau that he represents any film company or theatrical interests the rumor persists in motion picture circles in Milwaukee that he has secured the house for the Famous Players corporation. This move would give the Famous organization showings in two of Milwaukee's four large downtown houses. The Famous program is now shown at the Butterfly.

The Alhambra was secured by the Saxes from the Shubert interests in 1911, and up to the past three months was managed by George Fischer. Edward J. Weisfeldt is the present manager. The house now seats 2,016 and will be completely remodeled and increased to nearly 2,500 capacity.

Leo Laudau will leave the Butterfly shortly to take a trip across the continent visiting the prominent film theatres of America. He will be succeeded at the Butterfly by John R. Freuler, former president of the Mutual Film Corporation, who, with the Newman interests of Kansas City, controls the Butterfly. According to Freuler, there will be no change in policy at his house.

So. Californian Exhibs to Convene December 7th

A convention will be held at the Walker Auditorium, Los Angeles, December 7th and 8th for every exhibitor in Southern California and Arizona.

Its purpose will be to obtain members for the state organization, which is affiliated with the Motion Picture Theatre Owners of America; also to discuss any and all problems confronting the exhibitors in their effort to maintain an independent position.

The convention committee consists of the following members: F. A. Miller, Michael Gore, T. L. Tally, J. S. Lustig, J. M. Young and Glenn Harper.

S. S. Cassard Congratulated on Election

S. S. Cassard, whose election to the Vice-Presidency of the Nicholas Power Company was recently announced in the Motion Picture News, is said to be a busy man just at present replying to messages of congratulation and taking over the duties of his new position. Mr. Cassard is very optimistic regarding the outlook in the motion picture field.

MOTION PICTURE NEWS

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Robert E. Welsh, Managing Editor
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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant

Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205, Baker-Detwiller Building, 412 West Sixth St.; 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $8. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Two Cities Abandon Sunday Fight Temporarily

Neither Binghamton nor Watervliet, N. Y., submitted the question of Sunday movies to their voting population at the recent general election, although there was an agitation along that line in both cities. After several false starts in Binghamton, the proposition failed to materialize even after an offer had been made to the common council to defray the added cost of a referendum on this question. The offer, however, was withdrawn before the council finally had an opportunity to vote on it. The whole thing was then dropped.

In Watervliet, two of the three members of the common council are against Sunday motion picture shows and managers of houses in that city, realizing that their chances are slim towards securign Sunday shows, have decided to let the matter rest for the time being. This means, however, that many cross the river to Troy every Sunday night and enjoy the pictures there.

Sol and Irving Lesser, of Los Angeles, to Split

Sol and Irving Lesser have come to the parting of the ways. When Sol Lesser returns to Los Angeles after he settles distribution matters for George Beban's "One Man in a Million," he will confine his efforts in the exhibiting field and Irving Lesser will make his debut into the production end, the "Peck's Bad Boy" unit being his first foundation.

Tampa Strike Declared Off

The theatre managers of Tampa., Fla., have reached an agreement with their striking operators, and the strike was declared off, with the men going back to work Sunday, November 14th.

New Incorporations Have Small Capitalization

The past week brought but a comparatively few companies filing incorporation papers in the secretary of state's office in Albany, N. Y., for the purpose of embarking in the motion picture business. With one exception these companies represent a low capitalization. The official state records show that the following companies incorporated during the week of November 8 to 13:

Clear Stream Film Corporation, New York, $5,000, Anita T. Lawrence, Warren G. Belew, William E. Young; the Arch Theatre Co., New York, $4,000, Apostle Anagnost, Angelis Yankou, Alex Pavlis; Calderone Corporation, Hempstead, $20,000, Salvator Calderone; Ralph Forman, Walter R. Jones, all of Hempstead; Herald Productions, New York, $5,000, Walter J. Porges, Samuel Marks, William L. Berk; Throm and Harloff Company, Brooklyn, $25,000, Charles Throm, Bernard C. Harloff, George R. Holahan, Jr.; Rufus LeMaire Productions, Inc., New York, $100,000, Rufus LeMaire, Helen Hutchins, S. W. Tannenbaum; Traub Amusement Co., Brooklyn, $10,000, Harry and Lena Traub, Anna Kestenbaum; Eve Unsell Photoplay Staff, New York, $10,000, Eve and Lester Blankfield, Brooklyn, Jacob Brickman, New York; Better Picture Circuit, New York, $207,500, Thomas F. Woods, James T. Schwoerer, Charles M. Stuart, Jr., Albany, Frank Bacon, of "Lightnin'" fame; Bluebell Film Corporation, New York, $10,000, Irving and Jennie Meisel, Martin R. Zelenko, New York; Ben Fitzer Productions, Syracuse, Ben Fitzer, William A. J. Helmstetter, Syracuse; Richard P. Byrne, DeWitt.

Curwood Issues Warning to Trade on Business

There has been so much controversy of late regarding reissues of old pictures and filming of the earlier stories of now prominent authors that James Oliver Curwood has given a warning to the trade, advising that only four of his pictures are guaranteed by him and have his hearty endorsement as to their merit and standing.

These four pictures are "Back to God's Country," "The River's End," "Nomads of the North," and (now in the making) "The Golden Snare." All of these stories are from Mr. Curwood's original novels of the same name, and all are being exploited by First National Exhibitors' Circuit.

New Production Manager for Mary Pickford

Bennie Ziedman assumed the position of manager of productions for Mary Pickford this week.

For a number of years Mr. Ziedman was the publicity director and personal representative for Douglas Fairbanks, and he recently entered the producing field.

Talmadge Sisters First National Stars For 4 More Years

Jos. M. Schenck Renews Contract, Expiring Next Year, for Three More

WHAT is claimed to be the largest individual transaction in motion picture history is revealed in an announcement this week by Associated First National Pictures, Inc., that Joseph M. Schenck, producer of Norma Talmadge and Constance Talmadge attractions, has renewed his contract with the exhibitor organization for a period of three more years.

The company's official statement described the transaction as "Mr. Schenck's pledge of special feature productions to the amount of $20,000,000, in support of his belief that exhibitors can work together in harmony and successful co-operation."

The present contracts which Mr. Schenck has with Associated First National Pictures for productions starring the Talmadge sisters each has approximately one year more of operation. Combined with the new agreements the two stars will be identified solely with the exhibitor organization for a total of four more years.

Exhibitor officials of Associated First National Pictures regard the renewal of the contract as an endorsement by one of the industry's foremost producers of the co-operative principles of its franchise plan and as an unequaled evidence by Mr. Schenck of the confidence leading independent producers have in a method which places theatre owners in direct contact with their sources of film supply.

"When the present contracts for Norma Talmadge and Constance Talmadge productions expire in 1921," reads the company's statement, "Associated First National Pictures will have released twenty productions by these two stars. Mr. Schenck's production activities have found a market through this organization for almost two years, and in that time he has had many chances to study closely every detail of our co-operative plan both for the present and for the future, and we are confident that it will be sensational news of an agreeable nature to every one of our more than 3,500 independent exhibitor members to learn that Mr. Schenck has pledged special feature productions to the amount of $20,000,000 to prove his belief that exhibitors can work together in harmony and successful co-operation. It marks an epoch of producer faith in the exhibitor as an organized body for developing and advancing the motion picture."

As a single transaction, the deal is said to be without equal in the amount of money involved and in its prophecy as the forerunner of a series of important changes in the relationship between producers, stars and independent exhibitors.

Joseph M. Schenck

It is the first big contract held by Associated First National Pictures at the start of its co-operative plan which is renewed after the sub-franchise method had been established and put into operation nationally. This, according to exhibitor officials of the organization, is significant in revealing the opinion of a producer as prominent as Mr. Schenck about future methods of producing and marketing special feature attractions.

Despite the many chances offered Mr. Schenck at remarkable terms for releasing arrangements with others he decided, it is said, as the result of his past experience with the exhibitor company to continue his association with it and for a length of time which is almost unprecedented in contrast with the usual terms of releasing contracts for big important stars, which rarely extend for more than a year or for a maximum series of six or eight productions.

With its contracts which give the exhibitor members the exhibition rights to the productions of the two famous stars, one of the first of its important affiliations scheduled for early conclusion, the company's official statement explains that its exhibitor executives took a poll of member opinions during the early summer with the result that Mr. Schenck was approached to renew the agreements as the unanimous wish of all sub-franchise holders.

At that time, the announcement states, the Associated First National sub-franchise plan was comparatively new, and no definite action was taken by Mr. Schenck looking toward a realization of the expressed wish of the organization's Executive Committee. Meantime, Mr. Schenck decided to give both Norma Talmadge and Constance Talmadge a deserved vacation in a trip abroad, which combined business with pleasure and permitted Mr. Schenck to make a minute and detailed investigation of every condition in the foreign market. It was not until after the producer and his party had returned to New York that negotiations for a renewal were resumed.

Fresh from his European investigations, and with ample evidences of the far-reaching growth and influence of the Associated First National franchise plan made available by its activities for eight months, Mr. Schenck agreed to accompany Mr. H. O. Schwalbe and Mr. J. D. Williams, secretary-treasurer and manager, respectively, of the co-operative company, to Chicago to conclude the renewal of the contracts with the Executive Committee and the Board of Directors. This joint session was called for the consideration of that and "several other important" matters, which, the official announcement declares, will be made public soon.

At the first session in the Hotel Congress, Mr. Schenck explained what he had discovered in Europe of the relative attitude of foreign agencies and exhibitors toward all of the leading American concerns, and concluded with a resume of the plans and intentions on which he had determined for the future production activity of the famous dramatic star and her equally famous sister and comedienne.

Morrie Ryskind to Leave Famous Players

Morrie Ryskind, who has been connected with the publicity department of Famous Players-Lasky for the past two years in charge of magazine publicity, has resigned his position to devote his time chiefly to magazine work. He also confesses to ambitions in the musical comedy field and it is not unlikely that Broadway before long will be revelling in the humor of a book and lyrics on which he is now collaborating.

Paul Gray Joins Fabian as Publicity Director

Jacob Fabian, owner of the First National franchise for New Jersey, announced this week that he had appointed Paul Gray as director of publicity and advertising for his new million dollar Branford theatre in Newark.

With Exhibitor Organizations

Plans for Grand Ball Progressing Rapidly

Plans for the grand ball which will be given at the Hotel Astor on the evening of January 5 by the Chamber of Commerce of the M. P. T. A. are rapidly assuming concrete form. This will be the first big affair given by any branch of the film industry since the last ball conducted several years ago by the Screen Club.

One of the features of the ball will be the decision of judges as to who is the most popular motion picture star. Harry Reichenbach, director of exploitation and publicity, has made arrangements with two big New York newspapers to cooperate in the popularity contest, and coupons will be printed in these papers on which the public will have the opportunity of expressing themselves as to their favorite star. The contest will include all stars in the industry, whether male or female.

The votes in this contest will be assembled by the various theatre owners belonging to the association, and on the night of the ball the winner will be announced. The members of the organization have agreed to place a ballot box in the lobby of his theatre, into which the public may deposit their ballots.

B. S. Moss, who is chairman of the vaudeville entertainment committee, reports that he has already arranged for several big headliners to appear. Invitations are being sent to a number prominent city, state and national figures, and acceptances have been received from several. It is planned to have one of the biggest personages of Washington attend. Acceptances have already been received from two stars now in California.

Rhode Island Exhibitors Plan State League

The managers of moving picture theatres in Providence, R. I., are now discussing a plan to form an organization to be affiliated with the National Motion Picture Theatre Owners Association, a representative of which was here last week to explain the details of the organization. It is said that Rhode Island is one of the very few states not having such an organization, and managers here are anxious to get in.

Offices of the Katherine MacDonald Co. Moved

The executive offices of the Attractions Distributing Corporation and the Katherine MacDonald Pictures Corporation have removed from the Longacre Building to 576 Fifth Avenue, where larger quarters, intended to accommodate the expansion of these corporations during the year, have been secured.

William Fox warns motion picture exhibitors and the public not to confuse announcements of other companies who may advertise or offer for sale a serial entitled "Fantomas" with his own. Mr. Fox declares that he considers it his duty to protect both himself and the exhibitors of the country by issing this warning. He points out that the Fox serial which he has been advertising for several weeks is an entirely new production made in the Fox Studios in New York City and now nearing completion, and that this is the only modern American Fantomas serial on the market, for the reason that Fox Film Corporation owns the exclusive rights to twenty-six volumes stories of Fantomas stories—these having been published at one time or another.

In an advertisement Fox Film Corporation calls particular attention to the fact that aside from their own twenty-episode serial of "Fantomas," the only Fantomas material being offered or which can be offered is taken from an old production which was made in France about seven years ago..

Rembusch Removed from National Committee

A communication was received on October 26 at the national headquarters of the Motion-Picture Theatre Owners of America from G. G. Schmidt, president of the Motion-Picture Theatre Owners of Indiana, in which it was stated that the organized exhibitors of Indiana wished for the immediate removal of Frank R. Rembusch from the national executive committee as a result of charges of disloyalty and misrepresentation made against Mr. Rembusch at a recent convention of the Indiana exhibitors, which charges, it is stated, remained unrefuted by Mr. Rembusch.

The executive committee of the Indiana organization, following these charges, addressed itself to the national executive committee, it is stated, requesting the removal of Frank Rembusch from the national executive committee and the appointment of E. H. Bingham of Indianapolis to the vacancy.

The officers and executive-committee members of the Motion-Picture Theatre Owners of America have considered the request of the Indiana body, it is declared, and sustaining the charges made against Mr. Rembusch, they have voted his removal from the national executive committee and the appointment of Mr. Bingham in his place.

Leeds L. Baxter, Business Manager for Neilan

Marshall Neilan announces the engagement of Leeds L. Baxter, well known organization expert in motion picture producing circles, as business manager of the Neilan home office and studios in Hollywood.

Mr. Baxter has already taken over his new duties.

Unofficial Censorship is Urged in Maryland

An unofficial censorship of moving pictures in Maryland is now in the making by the various mothers and school teachers clubs of Baltimore. The aim of these ladies is to keep adolescent children from viewing many so-called "licentious" films which are alleged to get by the vigilance of the Maryland Board of Moving Picture Censors.

The ball was started rolling when Mrs. Howard T. Bennett headed a committee which visited the moving picture theatres of Baltimore and then reported details of a "deplorable" condition which existed in such theatres all over the city. In the Parents' Club of Forest Park there immediately followed resolutions demanding legislation making it an offense to show any films which had a harmful influence.

It remained for the Women's Civic League of Baltimore to take a more intelligent view of the situation. Briefly the League would establish an unofficial censorship in the various sections of the city and allow mothers to abide by their own judgment in dispensing money to their children for movie shows, thus retaining a measure of freedom for adults who believe that motion pictures are really an adult's amusement.

Stoll's Branch Managers Are Announced

Ralph Proctor, general manager of the Stoll Film Corporation, returned to New York November 15 from his trip to the West. Mr. Proctor's journey was for the purpose of selecting branch managers.

Mr. Proctor named twenty-two of the thirty-three exchange managers who will, beginning December 6, take up their headquarters in Pathe exchanges, through which the Stoll product will be distributed to exhibitors. These managers and their jurisdictions are as follows:

New York, Jack Von Tilzer; Boston, George De Carlton; Buffalo, George Webster; Cleveland, E. C. Leeves; Cincinnati, Gorge Landis; Detroit, W. D. Ward; Indianapolis, Earnest Dawson; Chicago, Ben W. Beadell; Milwaukee, Frank M. De Lorenzo; Minneapolis, C. A. Gordon; Spokane, R. C. Montgomery; Seattle, J. L. Cathro; Portland, S. S. Schubach; Kansas City, J. E. Foland; St. Louis, W. A. Dietz; Salt Lake City, J. C. Cassidy; Denver, Earl P. Briggs; Omaha, Charles Taylor; New Orleans, C. Torkelson; Charlotte, Edward L. McShane; Washington, Herbert C. Wales; Atlanta, Arthur Dickinson.

The following denial of various rumors concerning his future activities is made by Charles Chaplin:

"The recent rumors that have been spread broadcast in this city and abroad regarding my retirement from my business, and never hereafter to produce pictures, are grossly unfounded. Any such statements, written or spoken, are without authenticity and without authority from me.

"The fact of the matter is that I am leaving New York on Monday, November 22nd, for California, and immediately upon my arrival there will begin work on a new picture.

"CHARLIE CHAPLIN."

William Fox Starts Suit Against Showmen

Production of Stage Plays Alleged to Be Based on "Over the Hill" Cause of Action

TWO suits were instituted last week by William Fox—one in the United States District Court, Southern District, against Joseph Klein and Harry Myer, lessees of the Fourteenth Street theatre, New York, and the other in the United States District Court, Eastern District, against Corse Payton, lessee of the Amphion theatre, Brooklyn, N. Y., on the charge that these parties have been infringing on the rights to the poems of Will Carleton, "Over the Hill to the Poorhouse" and "Over the Hill from the Poorhouse," by producing plays based upon them.

William Fox owns the exclusive dramatic and motion picture rights to these two poems, and he evidently intends to prosecute to the fullest anybody who encroaches on these rights.

Apparently figuring on the popularity of the Fox special film production "Over the Hill"—now playing at the Lyric theatre, New York—Messrs. Klein and Myer in their Fourteenth Street theatre, and Corse Payton in his Amphion theatre, produced, according to Fox, a play entitled "Over the Hill to the Poorhouse," which play, with a few minor changes, was taken directly from Will Carleton's two poems, Fox claims. In fact, in order to remove any vestige of doubt on the subject, they stated on their programs that the play was "adapted from Will Carleton's celebrated poem."

According to Fox, their astuteness as managers was vindicated so far as getting the people into their theatres was concerned; the crowds were there all right; but where they made a mistake was in disregarding whose property they made use of to attain the results.

"Over the Hill from the Poorhouse" and "Over the Hill to the Poorhouse," on which the William Fox picture is based, were originally contained in a collection of verses known as "Farm Ballads." The first copyright on these verses was taken out in 1873 by Harper Bros., who at that time were the owners of the literary works of Will Carleton. This copyright expired in 1901; but prior to its expiration, and in accordance with the copyright law, Will Carleton ,then alive, renewed it for a period of 15 years, carrying it to 1915. Carleton died in 1912, leaving as his sole executor and legatee Norman E. Goodrich. Mr. Goodrich again duly renewed the copyright, prior to its expiration, for another 14 years' period, carrying it over to 1929. It is under this copyright that Mr. Fox holds the dramatic and motion picture rights to the poems in question.

Lady Diana Manners to Star for Blackton

Famous Beauty Has Long Been Prominent in England's Society Life

CHESTER A. CLEGG, London representative of J. Stuart Blackton, announced upon his arrival in the United States recently that Lady Diana Manners had signed a contract with Mr. Blackton to appear as an American motion picture star in future Blackton-produced photoplays. Lady Diana is the daughter of the Duke and Duchess of Rutland, a famous English beauty and prominent society woman. How Lady Diana was persuaded by Mr. Blackton to appear in motion pictures is explained by Mr. Clegg as follows:

"Lady Diana has heretofore refused to appear professionally on stage or screen, in spite of magnificently alluring offers made her," he said. "She has, however, as an actress of much natural talent and experience in non-professional acting and dancing felt a great desire to do professional work. Lady Diana and her family would never have consented but for two reasons. One was that they had met Mr. Blackton personally and he knew some of their friends. The other was that from this acquaintance and his reputation they knew him to be an artist and a gentleman of high attainments and intellectual qualifications. Mr. Blackton passed the acid test, and won out, where many others had failed."

The contract made by Mr. Blackton with Lady Diana calls for her appearance in a number of photoplays under Mr. Blackton's personal direction. These plays will be made in England. It has been rumored for some time that Mr. Blackton would produce in England, but up to this time these reports have been denied.

A lengthy statement has been issued from the Blackton offices concerning Lady Diana's qualifications for the screen and the prominent place that she has occupied in the social life of England. The Blackton statement is submitted in part as follows:

"Lady Diana Manners is without doubt the most widely celebrated and photographed society woman of today. E. O. Hoppe, the noted London painter and photographer, who recently came to this country to select the five most beautiful American women after making a similar choosing in England, picked Lady Diana to head the list of English beauties, which was, of course, expected, as she had been the reigning beauty of London since her debut. Not only is Lady Diana beautiful but she has social grace and talents that have made her internationally distinguished. She is recognized as the leader of London society and since her debut has held an enviable position. She is noted for her gowns and jewels. Her capriciousness has kept London society discussing her and her admirers for years. She is a blonde of the pure English type with a delicate lily-like beauty that artists and photographers the world over have declared to be superior to any other beauty of today, and to rank with the greatest recorded beauties of all history.

"Aside from her beauty of face, Lady Diana has a magnetism of personality that is said to captivate those who come in contact with her. Her radiant charm, superb beauty and fascination have made her a law unto herself. All London society danced at her bidding.

"Lady Diana became the bride of Captain Duff Cooper of the Grenadier Guards several months after the signing of the armistice. The wedding at St. Margaret's Church, London, aroused as much public interest as the coronation of a new sovereign."

Mr. Blackton, the producer who has engaged Lady Diana for the screen, was formerly commodore of the Atlantic Yacht Club and president of the Motor Boat Club of America. He is an intimate friend of Sir Thomas Lipton, through whom he is reported to have met Lady Diana, and for years has been as prominent as a sportsman as he has been as a photoplay producer. He is a painter of reputation also, and is a member of the Salmagundi Club and many other clubs of the arts and of social and public life.

"THE KID" BADLY INJURED

REPORTS from Los Angeles indicate that Jackie Coogan, Charlie Chaplin's six-year-old wonder star, was seriously injured in an automobile accident several days ago.

The boy was riding with his father when another machine struck their car. Young Coogan is said to have sustained a fracture of the skull, and while on the road to recovery, will be absent from the studio at least a month.

Jackie Coogan is "The Kid" in Chaplin's much-discussed feature of that title.

Fabian's Newest Theatre Will Open Soon

THAT Newark, N. J., is to have a new, beautiful and up-to-date motion picture theatre is the gist of an announcement made by Jacob Fabian, owner of the First National franchise for New Jersey and who also controls a circuit of theatres in that state. The Regent and Garden theatres in Paterson and the Montauk and Playhouse theatres in Passaic are owned by Mr. Fabian, whose activities have become enormous in the last few years.

The New Branford theatre, Newark, N. J., which Mr. Fabian will open on or around Thanksgiving Day of this year, is his latest enterprise. His faith in the motion picture industry has been expressed in the erection of a mammoth theatre with a seating capacity of 4,000 and which will cost, according to the latest estimates, over one million dollars. The Branford theatre is less than a half block from Broad and Market streets. This spot is known to be one of the busiest corners in America.

The new Branford theatre will be operated along the same lines as the Broadway cinema palaces and all previous attempts in the presentation of pictures will be outdone if the present plans of Mr. Fabian materialize. Several distinct and novel surprises have been promised by the Jersey showman after the opening of the New Branford.

Although the art of exploitation will be used in the advertising of the New Branford, Mr. Fabian states that only dignified advertising methods will be employed. "The class of people who will patronize the New Branford will not respond to questionable publicity," said Mr. Fabian. "We expect to appeal to all of the people, of course, but we want to build up a reputation of being able to back up our promises so that we may instil confidence in the minds of our patrons. This confidence I will consider the greatest asset that we will be able to accumulate."

Carl Laemmle Goes West with Abe Stern

Mr. Carl Laemmle, president of Universal, who recently returned to this country after four months in Europe, has left New York for Universal City, California, where he will remain several weeks supervising work on the two big Universal-Jewel productions now in process of completion—"Foolish Wives," a new Von Stroheim picture, and "Outside the Law," the new Priscilla Dean picture directed by Tod Browning.

Mr. Laemmle was accompanied to the coast by Mr. Abe Stern, treasurer of Universal.

What is drawing the men of music and theatres to the Motion Picture Musical Conference?
See Page 4086.

Misouts Make Him "Sore"

Jay Allen Glenn, manager of the Gay Theatre, Inc., of Newport, Tenn., sends in the statement, submitted below, with the request that the same be published "for the good that it may do all of us exhibitors. The big theatres are not bothered in this manner; it's the 75% of theatres, two to four-hundred seat houses in towns up to eight thousand people that have this trouble," continues Mr. Glenn, " and it's just about as hard to get an adjustment when a film misses as to be elected president on a League of Nations' platform."

Mr. Glenn's statement reads as follows:

"To all companies from whom I have pictures booked: Please take notice.

"Since October 1st I have had eight misouts as follows:

"October 2, Fox Film Co., Atlanta, Ga., October 14th, Consolidated Film & Supply Co., Atlanta; October 18, First National, Louisville, Ky., Big Feature Rights Co.; October 19, Select, Atlanta; October 22, Pathe, Charlotte, N. C.; October 30, Pathe, Charlotte, N. C.; November 5, Pathe, Charlotte, N. C.; and November 8th, First National, Louisville, Ky., Big Feature Rights Co.

"I am tired of this misout business, and can see no reason why it happens. All service is paid for and I know that's not the reason. If I have any service booked from YOU. Please allow THREE days for transit.

"I don't see how some companies can have the gall to send a man to me now and try to get business from me. A Misout always costs me two or three times as much as I can possible get from the company whose picture misses me, and it takes months and fifty letters to get anything then.

"It's no wonder that exhibitors think you are crooks, and the sooner that a fairer method of treatment from the exchange to the exhibitor takes place, the sooner you will find out that MOST of the exhibitors try to do the right thing.

If after reading this you think that it applies to you, then take it. If not, forget it; but at any rate all who have anything to do with sending pictures to me will certainly receive my appreciation if they will get films to me in time for me to use them the day I have them booked for.

(Signed) "Jay Allen Glenn, Mgr.
"Gay Theatre, Inc."

Another Misout "Kick"

In a letter received from C. B. Greever of the Gem Theatre, Frederick, Okla., the Dallas office of United Artists is taken to task for the alleged failure to deliver picture contracted for in time for showing. Mr. Greever explains as follows:

"On the 16th of October I mailed check and signed contract for their 'Mollycoddle,' booked for my use November 3rd. I received the advertising matter ordered and spent around $25.00 advertising the picture for this date.

"November 3rd—and no picture—or word of any kind. After all trains were in and it was too late to get a picture to keep from being dark, I wired them as per attached copy of telegram, and at about 4.30 o'clock received their answer, which I also attach."

The telegram to the United Artists' Dallas office, as submitted by Mr. Greever, reads as follows:

"Mollycoddle not in—Did you ship and when?"

The reply from the Dallas office, as quoted by Mr. Greever, was sent as follows:

"Your print not in from West Texas. When can you use—Sorry."

Mr. Greever's letter to the News concludes:

"Will you express your opinion and a remedy for this kind of treatment for my benefit as well as other exhibitors, that they may know what to expect when they buy pictures from Mr. Luckett of United Artists at Dallas, Texas.

"Respectfully,
(Signed) "C. B. Greever."

Wm. Fox Wins Appeal in Jewel Carmen Suit

A decision has just been handed down by the Unitel States Circuit Court of Appeals for the Second Circuit which reverses the findings of the lower court in the important action brought two years ago by Jewel Carmen, motion picture actress, against Fox Film Corporation and the William Fox Vaudev.lle Company, reads a statement from the Fox Film headquarters. The United States District Court for the Southern District of New York, in which the case was originally tried, awarded Jewel Carmen damages in the sum of $43,500 and costs. From this decision Fox appealed to the higher court, and in the opinion just handed down this award is set aside and the decree reversed, it is stated.

The appeal was tried before Circuit Judges Ward, Rogers and Hough, and the opinion, which was written by Judge Rogers, was unanimous, according to the Fox statement.

The litigation grew out of contracts entered into between Jewel Carmen and the two Fox concerns named, by which the actress bound her services for a number of years. While this contract had several years to run, it is stated, Miss Carmen entered into a contract with the Frank A. Keeney Pictures Corporation binding her services to them for a period of five years through a contract which is declared to have given the Keeney Corporation the option of re-employing her at stated periods at an increased salary. Miss Carmen was still in her minority.

Suit was brought by Miss Carmen against Fox in the United States District Court for the Southern District of New York, in which she asked a perpetual injunction restraining Fox from interfering with her contract rights, and in which she also asked damages. The finding of this lower court was in favor of the actress, and it issued the injunction and awarded her a large amount of damage, as above stated.

Through his lawyers Fox appealed to the United States Circuit Court of Appeals for the Second Circuit. Mr. Nathan Burkan appeared for Jewel Carmen as plaintiff-appellee, and Saul E. Rogers appeared for the two Fox organizations as defendant-appellants.

Louis B. Mayer Engage Anthony Paul Kelly

Anthony Paul Kelly, well-known playwright and scenario man, has been engaged by Louis B. Mayer to prepare the screen adaptation of "The Tornado," Anita Stewart's next starring vehicle for First National Release. "The Tornado" is an original story by Jane Murfin, author of "Lilac Time" and other stage successes. It will be directed by Edwin Carewe.

Mr. Kelly wrote "Three Faces East," the mystery play which ran on Broadway for over fifteen consecutive months. His latest scenario achievement is "Way Down East."

PROGRAMS FOR THE WEEK OF NOV. 20TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Capitol Theatre—
Overture—"Capriccio Italien" by the Capitol Grand Orchestra.
Special—Ballet "Carnaval" presented by Mlle. Gambarelli as Columbine, Alex. Oumansky as Harlequin, and M. Leonidow as Pantelon.
Scenic—In the Land of Fancy—Travelaugh.
Vocal—"The Horn" by Herbert Waterous.
Current Events—Capitol News.
Prologue—"Faust"—prologue and vision scene by Sudworth Frasier and Bertram Peacock.
Feature—The Penalty—Goldwyn.
Next Week—Prisoners of Love—Goldwyn.

Rivoli Theatre—
Overture—Fantasie from "Romeo and Juliet."
Vocal—"The Last Rose of Summer" by Betty Anderson, soprano and Anna Marie de Melita, harpist.
Feature—Conrad in Quest of His Youth—Thomas Meighan.
Special—"Columbine and Harlequin"—Vera Myers and Paul Oscard, dancers.
Comedy—The Huntsman—Clyde Cook.
Organ Solo—March from "Aida."
Next Week—The Life of the Party—Roscoe Arbuckle.

Criterion Theatre—
Overture—"Chanson Sans Paroles" by Criterion Orchestra.
Current Events—Life in the South Sea Islands—Educational.
Special—South Sea Idyl—Production of New School of Opera and Ensemble.
Feature—Idols of Clay—Mae Murray and David Powell.
Comedy—The Hula-Hula Theatre—Cartoon.

A very clever "So Long Letty" ad used by the Adams theatre of Detroit

SUN
ONE WEEK STARTS TODAY
Selected for "Go to Movie" Week because of its unusual story, its marvelous acting and tremendous and powerful theme.
GOUVERNEUR MORRIS'
Startling Story
The PENALTY
featuring
LON CHANEY
One of the Greatest Performances in the history of motion pictures is played by Lon Chaney—that of Blizzard a lesless man with
The Face of Satan—the Brain of a Genius—yet Master of Men and Irresistible God to Women.

Half page for "The Penalty" the work of the Sun theatre, Omaha

Rialto Theatre—
Overture—"First Roumanian Rhapsody" by Rialto Orchestra.
Current Events—Rialto Magazine.
Vocal—Aria from "Manon" by Philip Spooner, tenor.
Feature—Always Audacious—Wallace Reid.
Vocal—"Robin, Robin, Sing Me a Song" by Helen Thomas, soprano.
Comedy—Easy Street—Charles Chaplin Revival.
Organ Solo—"Voix Celeste."
Next Week—The Furnace—Wm. D. Taylor Production.

Strand Theatre—
Overture—Prelude to "Kismet," "Scheherezade," by Strand Symphony Orchestra.
Prologue—"A Street in Bagdad.
Special—"Dance Arabe," interpreted by Sheila O'Day, Cecile Rivilin and Lucita Corvera.
Vocal—"Far Across the Desert Sands," sung by Joseph Martel, baritone.
Feature—Kismet—Otis Skinner.
Organ Solo—"March Heroique."
Next Week—Dinty—Marshall Neilan.

MINNEAPOLIS

New Garrick Theatre—
Current Events—Cinema Periodical.
Special—The Race of the Ages.
Comedy—Edgar's Sunday Courtship—Booth Tarkington.
Vocal—Song selections by Henry Taylor, Tenor, assisted by Alice Clair.
Feature—Madame Peacock—Nazimova.
Next Week—The Jack-Knife Man—King Vidor.

New Lyric Theatre—
Current Events—New Lyric Screen Journal.
Comedy—Queens Up, with Vanity Fair Girls—Pathe.
Prologue—Genuine rural farm festival and old fashioned "Hoe Down," featuring the Peerless Orchestra as the village band and having eccentric songs and dances.
Feature—The County Fair—Maurice Tourneur.
Next Week—Something to Think About—Cecil de Mille.

DENVER

Rivoli Theatre—
Orchestra—"Crown of Diamonds."
Current Events—Fox News.
Cartoon—Farm Efficiency—Mutt and Jeff.
Feature—The Yellow Typhoon—Anita Stewart.
Next Week—Madame Peacock.

America Theatre—
Current Events—International News.
Comedy—Four Times Foiled—Educational.
Feature—Mid Channel—Clara Kimball Young.

Tabor Theatre—
Opening—Universal Screen Magazine.
Feature—Once to Every Woman—Dorothy Phillips.
Comedy—A Scream in Society—Universal.
Current Events—Kinograms.
Next Week—The New York Idea.

Rialto Theatre—
Current Events—Fathe News.
Comedy—Torchy on High—Educational.
Novelty—Topics of the Day—Pathe.
Feature—Conrad in Quest of His Youth—Thomas Meighan.
Next Week—Kismet.

SEATTLE

Clemmer Theatre—
Overture—"Lucia Di Lammermoor."
Instrumental—"Caprice Espanola" and "At the Fountain," presented as harp solos.
Novelty—Roger's Illiterate Digest.
Current Events—Fox News.
Feature—The Devils Passkey—Von Stroheim Special.
Next Week—Held in Trust.

Liberty Theatre—
Overture—"The Glow Worm" and "A Dream."
Current Events—Pathe News No. 89.
Comedy—Torchy's Millions—Educational.
Feature—Peaceful Valley—Charles Ray.
Next Week—The Branding Iron.

Strand Theatre—
Earthbound, its second week with complete program except current events, held over.

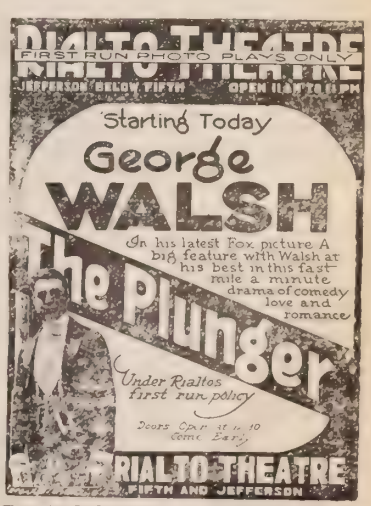
SAN FRANCISCO

Feature—The White Moll—Pearl White.
Comedy—Striking Models—Christie Educational.
Cartoon—Mutt and Jeff—Fox.
Current Events—Select News.
Orchestra—"In Soudan."
Next Week—The Forbidden Woman—Dwan A. P.

California Theatre—
Overture—"Happy Hottentot.
Current Events—Pathe News.
Orchestra—"Robespierre" and "Avalon."
Organ—"The Holy City."
Solo by C Sharpe Minor.
Special—Musical and dance prologue presented by a company of eight people under the title of "Lights and Shadows."
Feature—Always Audacious—Wallace Reid.
Next Week—Conrad in Quest of His Youth.

Imperial Theatre—
Behold My Wife and complete program held over for second week.

Tivoli Theatre—
Feature—The Branded Woman—Norma Talmadge.
Comedy—Torchy Turns Cupid—Educational.
Orchestra—Selections from "Lucia De Lammermoor" and "The Minuet."
Vocal—Antonio De Vally sings "L'


RIALTO THEATRE
FIRST RUN PHOTO PLAYS ONLY
JEFFERSON BELOW FIFTH
OPEN 11 A.M. TO 11 P.M.
Starting Today
George WALSH
In his latest Fox picture A big feature with Walsh at his best in this fast-mile a minute drama of comedy love and romance
The Plunger
Under Rialtos first run policy
Doors Open at 11 A.M. 10 Cents Every
RIALTO THEATRE
FIFTH AND JEFFERSON

Ten inch by four column ad for "The Plunger" used by the Rialto theatre of Dayton, O.

MERRILL
A riot of rural Romance and Revelry—
MAURICE TOURNEUR'S SCREEN VERSION OF
NEIL BURGESS' famous stage play
THE COUNTY FAIR
IT WILL TAKE YOU BACK TO YOUR CHILDHOOD AS YOU WATCH FRECKLE-FACED
WESLEY BARRY
IN HIS WILD CHASE AFTER THE GREASED PIG
HELEN JEROME EDDY AND DAVID BUTLER
WILL RECALL YOUR SWEETHEART DAYS
AND
YOU'LL SEE ONE OF THE MOST
• THRILLING HORSE RACES •
EVER SCREENED
"ASK DAD" HE KNOWS
NOVELTY OVERTURE THE VILLAGE ORCHESTRA MERRILL CONCERT ORCHESTRA

This third of a page on "The County Fair" is being used this week in the Detroit papers

Afracine" and the fourth act aria from "Vasco Di Gana."
Next Week—The Master Mind—

Rialto Theatre—
Current Events—Rialto Review.
Cartoon—Hypnotic Hootch—Mutt and Jeff.
Orchestra—Operatic medley.
Comedy—Home Rule—Special Pictures.
Novelty—A Study in Black and White.
Specialty number staged by Manager Smith in which songs are featured.
Feature—Godless Men—Goldwyn Special.
Next Week—The Song of the Soul.

DETROIT

Adams—
Overture—"Rhapsodie Espana."
Current Events—Adams Topical Review.
Vocal—Emmons and Colvin.
Comedy—Edgar Camps Out.
Feature—So Long Letty—T. Roy Barnes.
Next Week—Old Dad.

Broadway Strand—
Same as last week.
Next Week—Idols of Clay—George Fitzmaurice production.

Madison—
Overture—Selections from "Faust."
Current Events—Madison Topical Review.
Educational—Selected Scenic.
Vocal—Walter Pontius, "Recompense," and "The World Is Waiting for the Sunrise."
Comedy—Selected.

WILLIAM FOX
WASHINGTON
TODAY
And All This Week
WILLIAM
FARNUM
A STAR TWO-GUN MAN IN
DRAG HARLAN
YOU WHO HAVE FOLLOWED THE SPLENDID PRODUCTIONS WITH THIS STAR FROM THE SPOILERS TO IF I WERE KING WILL FIND THIS NEW FARNUM PRODUCTION SOMETHING TO REMEMBER FOR WEEKS TO COME
SUNSHINE COMEDY
"HIS NOISY STILL"
MISS EVA TREMAYNE
SOLOIST
WASHINGTON CONCERT ORCHESTRA
DIRECTION GRAHAM HARRIS

"Drag Harlan" display, ten inches by three columns the work of the Washington theatre, Detroit

Feature—Once to Every Woman—Dorothy Phillips.
Next Week—Allan Dwan Production—The Scoffer.

Majestic—
Current Events—Majesticettes.
Educational—Mountain, Forest, and Stream—Artcolor.
Scenic—The Lost Chord.
Vocal—Francis J. Tyler, "Armorer's Song," from "Robin Hood."
Orchestral—"Ruralistic Medleys."
Comedy—Chester Conklin in Home Rule.
Feature—A Village Sleuth—Charles Ray.
Next Week—Thomas Meighan—Conrad in Quest of His Youth.

Washington—
Overture—"Bits of Remick Hits."
Current Events—Washington Animated Review.

One of Stanley Chambers' displays for "The Furnace" in size six and one-half inches by two columns. The Palace is located at Wichita, Kansas

Educational—Washington Travelogue—Wanderlust.
Vocal—"Eva Tremayne."
Comedies—Clyde Cook in The Huntsman. Mutt and Jeff in Farm Efficiency.
Feature—Girl of My Heart—Shirley Mason.
Next Week—Pauline Frederick in "Madame X."

BROOKLYN

Mark Strand Theatre—
Overture—"Comedy Overture"—Strand Symphony Orchestra. A laughter producing piece designed to enliven the audience for the all-comedy program to come. A Keler Bela number, it had the desired effect.
Strand Scenic Origination—"The Emerald Isle" Travel motion pictures of Ireland were given imaginative animation thru use of Henry Moeller, tenor, standing behind thin gauze screen upon which pictures were projected and singing Ball's "Mother Machree." Dim outline of singer, in heart of every picture, was visible, making him a living part of each screen scene.
Happiness Dance—Mlle Sylvia introducing a fairy dance of light vein described as "Voices of Spring," the musical number of the same name being played by the Strand Symphony Orchestra.
Strand News Shots—Cheerful news events selected by Managing Director Edward L. Hyman from Pathe, Fox News, etc.
Introductory Art Subjects for Feature. A reproduction of Whistler's "The Barefoot Boy," in

This hand drawn display for "The Face at Your Window" is by Fox's Springfield theatre

which Henry Moeller garbed as Whittier's barefoot boy sang "The Barefoot Trail" by Wiggers. This was designed to introduce the sport short subject release "How'll You Have Your Bath?" and to fix woman's interest in a sport release.
Sport Scenic—"How'll You Have Your Bath?"—A town and country film, edited by Grantland Rice.
Vocal—Amanda Brown, colorature soprano, singing Thomas' "Polonaise" from "Mignon."

BROADWAY STRAND
SIR GILBERT PARKER'S
BEHOLD MY WIFE
BASED ON THE FAMOUS NOVEL
THE TRIBULATION OF A SAVAGE
MILTON SILLS-ELLIOTT DEXTER and MABEL JULIENNE SCOTT
Greatest Romantic Love Story Ever Pictured
SOMETHING NEW IN THE CINEMA'S HISTORY
"THE LAND OF THE SKY BLUE WATER"

A display for "Behold My Wife" sponsored by the Broadway Strand theatre of Detroit

Feature Film—Mr. and Mrs. Carter de Haven in "Twin Beds."
Orchestral Extravaganza—"A Trip to New York's Musical Comedy Land." The Strand Symphony orchestra in a symposium from the Broadway girl show hits, including bits from "Mary," "Florodora," "The Night Boat," "Irene," "Ziegfeld Follies," "Honey Dew," "Hitchy Koo 1920," "Honey Girl" and others.
Comedy Film—Buster Keaton in "One Week."
Organ Solo—"Gigue in G"—Handel, by Edward Napier and John Hammond, organists.

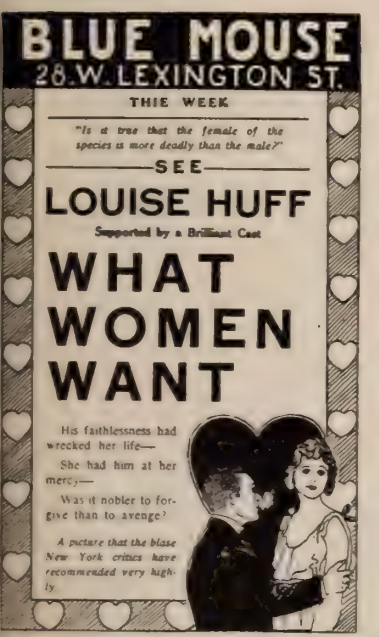
ST. PAUL

Overture—"Echoes from the Metropolitan Opera," arranged by Theo. M. Tobain.
Comprises: "The Prophet March," by Meyerbeer; Intermezzo from "Cavalleria Rusticana;" "To The Evening Star," from Tannhauser; "Nibelungen March," by Wagner; the "Prologue" from "Pagliacci; and "William Tell."
The Capitol Symphony Orchestra, Oscar F. Baum, conducting. The finest theatre orchestra in the Middle West.
Elkland—Prizma.
This feature of the current week's Capitol presentation is a series of natural color pastels, which bring the beautiful Shoshone Valley before your eyes in ever changing vistas.
The Capitol Digest.
A compendium of news events, educational and travel pictures

STRAND
"Deep Waters"
This girl has been adjudged the most beautiful girl in America by a group of artists and writers.
Justine Johnstone
IN
"Blackbirds"
Coming Next Week "The Furnace"
"Get Out and Get Under"

A half-page by the Strand theatre, Providence, for the showing of "Blackbirds" this week

and scenic pastels, selected and edited by Lowell V. Calvert, managing director; includes: Current Events—Pathe & International News.
Lillian Crosman—Dramatic Soprano.
1. "Just A'Wearyin' for You"—Bond. 2. "You Are Free" from "Apple Blossoms"—Kreisler. Lillian Crossman, soprano; Georges Trabert, tenor.
Edgar, the Explorer—Booth Tarkington.
The universal popularity of the Edgar Comedies has dictated the selection of this unit of Capitol presentation.
Georges Trabert—Tenor.
1. "Gypsy Song" from "Maytime"—Bamberg. 2. "Values" Vanderpool.
Tom Moore in Officer 666.
Capitol Grand Organ.
Arthur Depew, America's Premiere Organist at St. Paul's finest pipe organ.
'Marche Militaire"—Schubert.
Organ Recital—E. J. Dunstedter
1. "Greeting"—Mahl. 2. Theme (varied)—Foulkes. 3. Popular Selections.


BLUE MOUSE
28 W. LEXINGTON ST.
THIS WEEK
"Is it true that the female of the species is more deadly than the male?"
—SEE—
LOUISE HUFF
Supported by a Brilliant Cast
WHAT WOMEN WANT
His faithlessness had wrecked her life—
She had him at her mercy—
Was it nobler to forgive than to avenge?
A picture that the blase New York critics have recommended very highly

"What Women Want" display, the work of the Blue Mouse theatre of Baltimore

BUFFALO

Shea's Hippodrome—
Overture—"Capriccio Italienne"—Tschaikowsky.
Stage setting—Venice, a scenic picture staged by Harold B. Franklin.
Violin solo—"Hejre Kati"—Hubay.
Feature—Civilian Clothes—Thomas Meighan.
Comedy—His Noisy Still—Sunshine.
Current Events—Hippodrome Review, consisting of excerpts from the leading Weeklies, Topics of the Day and hand-colored subjects.
Next Week—The Cradle of Courage—William S. Hart.
Shea's Criterion—
Overture—"If I Were King"—Adam.
Vocal—"Santa Lucia"—Braga. Sung by Carlos Ferritti of the New York Strand.

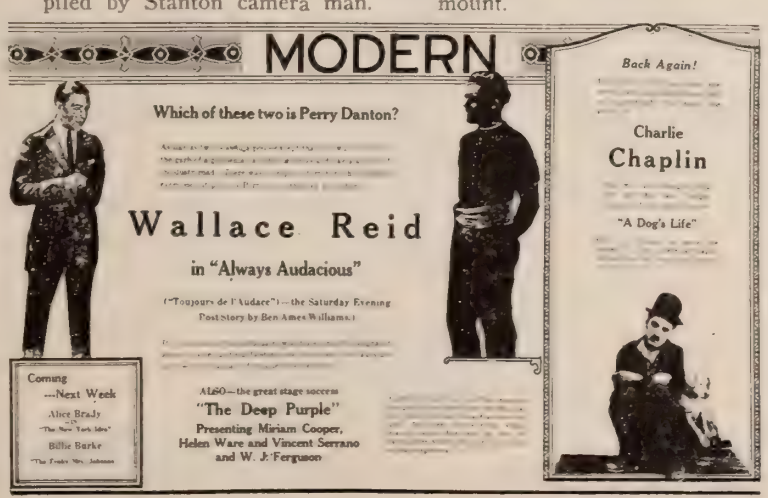
Live Again Your Joyous Childhood
This remarkable rural American story will recall many happy moments of your younger days, and you'll live with the typical characters of the screen.
Here is a photoplay of sparkling mirth, of sweet romance and ambition which will thrill you and bring you back a second time. It radiates good cheer.
"THE COUNTY FAIR"
Maurice Tourneur's Masterful Screen Production of
Neil Burgess' Famous Play
FEATURING
WESLEY BARRY
The kid with the freckles
HELEN JEROME EDDY, DAVID BUTLER
EDYTHE CHAPMAN and a Host of Others
Presented with Lively Music That Brings Back Memories of the "Shin-Digs" and "Hoe Downs" of the Old Days.
Rube Band playing "The Village Orchestry"
Coster and Clements
George Getsey and Jack Ermatinger.
Plain and Fancy Musicers Singing Special Songs.
STARTS TODAY
THE NEW LYRIC
FEATURE SHOWINGS
COMING—"SOMETHING TO THINK ABOUT"

One of the "The County Fair" displays run by the Lyric theatre, Minneapolis, in Sunday's papers

Feature—Lady's Rose's Daughter—Elsie Ferguson.
Comedy—The Huntsman—Clyde Cook.
Current Events—Criterion Fictorial.
Next Week—The Restless Sex.
Mark-Strand—
Overture—"The Girl in the Spotlight."
Current Events—Latest Pathe News.
Feature—What Women Love—Annette Kellermann.
Comedy—Duck Inn—Mermaid.
Next Week—Peaceful Valley—Charles Ray.
Palace—
Sweet Lavender—Mary Miles Minter.
Lyric—
The Cheater—May Allison.

PHILADELPHIA

Stanton Theatre—
Overture—"Faust"—The Stanton Overture, led by Albert F. Wayne.
Feature—The Master Mind—Lionel Barrymore—First National.
Comedy—Nonsense—Educational.
Topical Review—First presentation of unusual and extraordinary happenings selected from all the weeklies of the world, together with local events, compiled by Stanton camera man.
Topics of the Day—Literary Digest.
Cartoon—Farm Efficiency—Mutt and Jeff.
Next Week—Always Audacious—Wallace Reid.
Arcadia Theatre—
Same as last week.
Added attraction—Boy Scout film showing Philadelphia Scouts and what is done for them.
Next Week—Behold My Wife—Paramount.
Victoria Theatre—
Same as last week.
Next Week—Mutiny of the Elsinore—Metro.
Regent—
Feature—Her Husband's Friend—Enid Bennet.
Topical—Illiterate Digest.
Special—The Making of Men—Boy Scout film.
Next Week—The Frisky Mrs. Johnson—Billie Burke.
Palace
Feature—Something to Think About—Paramount.
Comedy—One Week.
Topics of the Day—Literary Digest.
Cartoon—Andy was a Hero.
Topical—Pathe News.
Next Week—The Riddle: Woman—Geraldine Farrar.
Capitol—
Feature—Sins of Rosanne—Paramount.


MODERN
Which of these two is Perry Danton?
Wallace Reid
in "Always Audacious"
("Toujours de l'Audace")—the Saturday Evening Post story by Ben Ames Williams.
Coming —Next Week
Alice Brady
Billie Burke
ALSO—the great stage success
"The Deep Purple"
Presenting Miriam Cooper, Helen Ware and Vincent Serrano and W. J. Ferguson
Back Again!
Charlie Chaplin
"A Dog's Life"

Here is another half-page display for "Always Audacious" playing this week at the Modern theatre, Providence

Topical—Select News.
Comedy—One Week.
Topics of the Day—Literary Digest.
Next Week—Blackmail—Metro.

CHICAGO

Randolph Theatre—
Organ selections.
Comedy—The Big Show.
Feature—Thomas Meighan in "Conrad in Quest of His Youth."
Coming Feature—Fatty Arbuckle in "The Life of the Party."
Ziegfeld Theatre—
Scenic.
Luke McLuke's "Filmosophy."
Comedy—Pajama Wedding.
Feature—Clara Kimball Young in "Mid-Channel."
Coming Feature—Douglas Fairbanks in "The Mark of Zorro."
Pantheon Theatre—
Organ Solo—Selections from "The Scandals."
Pantheon Topics of the Day.
Vocal Solo—"The Love Nest"—Mabel Moran.
Comedy—Larry Semon in "The Suitor."
Overture—"Evolution of Dixie."
Harp Solo—"Avalon"—Ed. Vito.
Feature—Earthbound.
Coming Feature—The Last of the Mohicans.

Here is the way Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Florida, billed "Behold My Wife." The display was twelve inches by four columns

Riviera Theatre—
Overture—Popular Melodies.
Specialty—Western Models.
Scenic.
Literary Digest.
Comedy—Don't Blame the Stork.
Feature—Behold My Wife.
Coming Feature—Always Audacious.
Woodlawn Theatre—
Organ offertory.
Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Comedy—Larry Semon in "The Suitor."
Overture—Selections from Verdi's opera, "Il Trovatore."
Feature—Something to Think About.
Intermission—"I've Got the Blues for My Kentucky Home."
Boston Theatre—
Organ Selections.

This one on "A Romantic Adventuress" by the Majestic theatre, Detroit, was ten inches by four columns

Feature—Lionel Barrymore in "The Devil's Garden."
Comedy—Get Out and Get Under.

Rose Theatre—
Feature—Blackbirds.
Comedy—Get Out and Get Under.

BALTIMORE

New Theatre—
Current Events—Pathe, Pathe Review.
Vocal—Operatic Selections.
Comedy—Shuffling the Aces.
Feature—Pauline Frederick in "Madame X."

Parkway Theatre—
Overture—Selection from "Carmen" followed by Wagner's "To the Evening Star" played on the 'cello by S. Stern with organ and piano accompaniment. Conclusion is selection from "Cavalleria Rusticana."
Current Events—Parkway Review made from Pathe, and Pathe Review.
Scenic—Views of the Rocky Mountains, Pathecolor.
Feature—Behold My Wife!

Wizard Theatre—
Current Events—Topics of the Day.
Feature—Behold My Wife!

ATLANTA

Criterion—
Overture—Dave Love's orchestra.
Topics of the Day.
Screen Snap-shots.
Feature—Anita Stewart in "Harriet and the Piper" (First National).
Pathe Review.

Tudor—
Organ solo.
News Weekly.
Feature — Dorothy Phillips in "Once to Every Woman." (Universal.)
Universal Comedy.

Rialto—
Overture.
Paramount-Bray Pictograph.
Feature—"Behold My Wife"—All-star Cast. (Paramount.)
Comedy — Harold Lloyd in "High and Dizzy."

Forsyth—
Overture — H. E. Boddiford, Leader.
Forsyth Magazine.
Feature — William S. Hart in "The Cradle of Courage." (Paramount.)
Comedy — Bobbie Vernon in "Seven Bald Pates." (Christie.)

Loew's Grand—
Overture.
Hall-room Boys Comedy.
Gaumont Pictorial Life.
Feature—All-star cast in "Clothes" (Metro).

BOSTON

Park Theatre—
Overture — Park Symphony Orchestra.
Weekly News — 2 issues.
Features — "The Love Flower"—D. W. Griffith.
"Once a Plumber:" — Lyons and Moran.
Next Week — "The Last of the Mohicans" — "The Secret Gift."

Beacon Theatre—
Overture — Piano and Organ.
Weekly News — 2 Issues.
Comedy — "The Adventurer" — Charles Chaplin — (re-issue).
Feature—"The New York Idea" —Alice Brady.
"Are All Men Alike?" — May Allison.

Tremont Temple—
"Way Down East"—Griffith.

Fenway Theatre—
Feature—"Humoresque" — Alma Rubens.
"High and Dizzy"—Harold Lloyd.

CINCINNATI

Walnut—
Overture—"Take It From Me."
Current Events—Pathe 90.
Literary Digest—80.
Feature—The Master Mind.
Comedy—Striking Models—Christie.
Next Week—The Round-Up.

Strand—
Current Events—Pathe 91.
Comedy—The Simp—Mermaid.
Feature—Forty-Five Minutes From Broadway.
Next Week—The Jack-Knife Man.

Gifts—
Current Events—Fox News 71.
Universal comedy.
Feature—The Branding Iron.
Next Week—Mid Channel.

Palace—
Current Events—Kinograms.
Literary Digest—80.
Feature—Everybody's Sweetheart.
Next Week—Held by the Enemy.

WASHINGTON

Crandall's Metropolitan—
Overture—Eileen Selections.
Current News — Pathe News — Topics of the Day.
Comedy—His Noisy Still — Sunshine.
Scenic—None.
Feature—Madame Peacock—Metro.
Next Week—Curtain—First National.

Loew's Columbia—
Overture—Merry Wives of Windsor.
Current Events—Selznick News.
Comedy—None.
Feature—Restless Sex—Paramount.
Next Week—Restless Sex Continued.

Loew's Palace—
Overture—Prelude G Sharp Minor. with Ampico Player.
Current Events—Pathe News—Topics of the Day.
Comedy—Chase Me—Sunshine.
Feature—Old Fashion Boy—Paramount.
Next Week—Sins of Rozanne—Paramount.

Hand drawn display for "The Devil's Garden" by Strand theatre, Brooklyn

Moore's Garden—
Feature—The Forbidden Thing—continued.

Moore's Rialto—
Overture—"William Tell."
Current Events—Fox News.

A display for "Burglar Proof" playing a premiere at Grauman's theatre, Los Angeles

This one for "The Girl with the Jazz Heart" is by the Washington theatre of Detroit

Comedy—Mr. Fatima—Christie.
Feature—The Penalty—Goldwyn.
Next Week—Kismet—Robertson-Cole.

CLEVELAND

Stillman—
Overture—Peer Gynt Suite.
Theme—
Current Events—Pathe News.
Comedy—Edgar's Courtship—Edgar Comedy released by Goldwyn.
Feature—The Sin That Was His—staring William Faversham.
Next Week—The Furnace.

Euclid—
Overture—Reminiscences of Rudolph Friml's operas.
Theme—"My Paradise."
Current Events—Kinograms.
Comedy—A Tray Full of Troubles—Educational Film.
Feature—Earthbound—Goldwyn.
Next Week—Behold My Wife.

Metropolitan—
Overture—Dance of the Hours from La Giaconda.
Theme—Love is a Mystery.
Current Events—Selznick News.
Comedy—The Sandman—Vanity Fair Maids Comedy.
Educational—Bray Pictograph.
Feature—The Branding Iron—Goldwyn.
Next Week—Twin Beds.

Alhambra—
Overture—"Fall Popular Review" compiled by Musical Director Homer L. Walters.
Theme—In the Dusk by Robert H. Grey.
Current Events—Illiterate Digest—Pathe News.
Comedy—Seven Baldpates—Christy Comedy.
Feature Olive Thomas in "Everybody's Sweetheart."
Next Week—Mary Miles Minter in "Eyes of the Heart."

Strand—
Overture—Dance of the Hours from La Giaconda.
Theme—Love is a Mystery.
Current Events—Literary Digest.
Comedy—The Dear Departed—Snub Pollard.
Feature—The Branding Iron—Goldwyn.
Next Week—Twin Beds.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Held by the Enemy—

Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program. (East.)

A beautiful picture but not a box office puller. Got through a week run by the skin of the teeth. (East.)

One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box office standpoint, it was a splendid attraction and business was great. (East.)

The Right to Love—

Second big week. Good business, full houses. Audiences like it. (East.)

An average picture and played to usual business. (Middle West.)

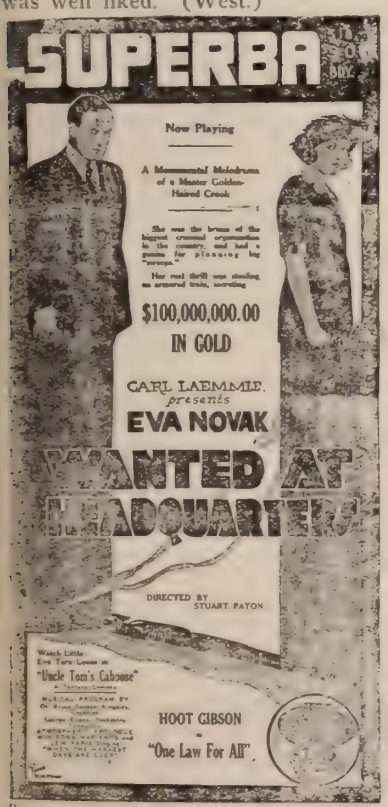
A Romantic Adventuress—

Dorothy is slipping. Good production but story was only fair and box office reflected this condition. (Middle West.)

Behold My Wife—

Opened to splendid business and held up so well it was continued for a second week. (Middle West.)

Unusually entertaining, and box office testified to the fact that it was well liked. (West.)



Two sheet of colored cut-out display for "Wanted at Headquarters" by the Superba theatre, Los Angeles

MARK
STRAND
BROOKLYN
FULTON ST AND ROCKWELL PL
MR AND MRS
CARTER DE HAVEN
"TWIN BEDS"
A Three Hour Stage Scream put into an Hour and a Half of Movie Mirth - and All the Laughs are Doubled
BUSTER KEATON IN "ONE WEEK"
One Week of Laughter
A Trip to New York Musical Comedy Land
COMEDY OVERTURE ..... KELER BELA
Ballets - Soloists - Famed Strand Orchestra
Next Week
Otis Skinner in "Kismet"
THE MASTERPIECE OF 1920

One of Edward L. Hyman's hand drawn displays for "Twin Beds" playing this week at the Brooklyn Strand theatre

An Old Fashioned Boy—

Although many persons—among them the dramatic critic of a metropolitan newspaper — considered this an excellent farce and an excellent picture, it made no big hit with the "fans" here. The houses were but average, although the cold weather may have had some bearing on this. Many of Ray's followers did not like the kind of part he played. (East.)

Good—but last two Ray pictures not up to Ray standard. (West.)

Ray is always good and does not fall down on this. Had more than usual business. (West.)

Civilian Clothes—

Held up good first seven days. Have booked it for another week. (West.)

Always Audacious—

Story little impossible but business was big. Some fine double exposures in this and picture one of his best. (East.)

An entertaining feature which drew well. (West.)

Great in story and in production. Wally Reid always has good following and great stories. Went over big. (West.)

The Cradle of Courage—

Out of Hart's line, should be kept in the Western type. (East.)

Carried picture seven days. My custom is two changes weekly. (Middle West.)

Something to Think About—

Played two weeks engagement to large crowds. This is a good picture which is spoiled by the sensational ending, which is being overworked since the days of "The Miracle Man." (Middle West.)

Jailbirds—

A usual Doug. MacLean and Doris May production which did the business. Both of these actors have been very popular in this city since appearing in "23½ Hours Leave."

Her Husband's Friend—

Played to big houses all week and might be considered a box office "puller." Was generally liked by the public. (East.)

The Restless Sex—

Played to big houses the first week of its stay here but like all pictures that are not high above the ordinary or extensively advertised its popularity began to peter out towards the end of the second week. (East.)

Half Hour—

Picture played to average business all week. Fair business. (West.)

The Round Up—

A poor feature for my house. Box office receipts not up to standard. (West.)

FIRST NATIONAL

Twin Beds—

Audiences laughed long and heartily. Seemed to give entire satisfaction. (East.)

Good References—

Constance Talmadge is the only excuse for this production. She kept patrons coming all week. Business very good. (East.)

Good production which seemed to please and brought fair business. (West.)

Picture doing average business despite extremely bad weather. (East.)

Better than "The Love Expert" but did only fair business. (East.)

The Master Mind—

Unusual story well acted but did not draw extra well. (East.)

What Women Love—

Very poor picture. Played to big business, mostly men. A supplementary feature "The Race of the Age" helped draw the crowds. Kellermann didn't please. (East.)

The Notorious Miss Lisle—

A poor production which drew only average business. (Middle West.)

Nomads of the North—

A fairly entertaining picture but we had poor business during run. (West.)

The Love Expert—

Drew very well all week. Good comedy. Audiences well pleased. (East.)

The Branded Woman—

A slow-moving affair which failed to create any excitement, although Norma Talmadge performs in her usual excellent manner. A cut-back showing a Roman slave market was unnecessary and was plainly lugged in for its sensual appeal. (Middle West.)

Fair picture which brought but average business. (West.)

GOLDWYN

Earthbound—

Falling down in its second week. Too highbrow for the average movie patron. (Middle West.)

The Branding Iron—

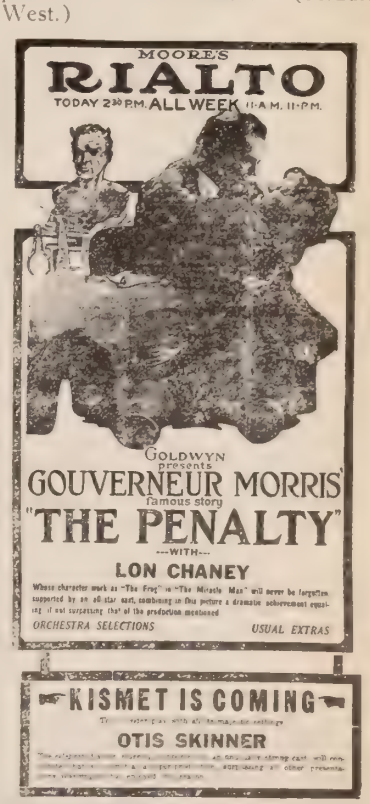
Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend. (Middle West.)

The Slim Princess—

This type of story don't go over. (East.)

Honest Hutch—

Lauded by the critics as the best picture of the week. (Middle West.)



This is a reproduction of Tom Moore's (Washington) display for "The Penalty" the bill at Moore's Rialto this week

Small hand-drawn display for "Kismet" booked for the Strand theatre, Brooklyn, next week

Officer 666—
This feature brought more than usual business and seemed to please my patrons. (West.)

The Great Lover—
A poor picture. Average box office receipts. (West.)

Stop Thief—
Did not go over very well. An average picture. (Middle West.)

REALART

Her Beloved Villain—
A fair picture and box office attraction. (Middle West.)

Food for Scandal—
Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box office, just fair. (East.)

39 East—
Fairly interesting picture. Usual patronage. (West.)

A Dark Lantern—
This is a fair picture but the box office receipts were awful. (West.)

VITAGRAPH

The Prey—
Average production, nothing out of ordinary. Business fair. (West.)

Trumpet Island—
A nice picture that generally satisfied. Fairly good houses all week. (East.)

Pleased big audiences. (Middle West.)

Trumpet Island—
Splendid picture full of thrills and big box office attraction. Broke house records during two week's run. (Middle West.)

SELZNICK

The Sin That Was His—
Wonderful picture. A classic. Full of action, but with a deep moral lesson. Would be a cheap melodrama if Faversham did not act so superbly. Opened to enormous business. Had to rope off both outer and inner lobbies. Audiences lavish in praise. Held up just as strong all week rather gaining in prestige with each day. (Middle West.)

Everybody's Sweetheart—
Very pleasing little entertainment. Not a great picture, but attractive and rather restful, not offering any problems for the tired business man to solve. Unusual interest attached to the picture as it was the last one made by Olive Thomas. (Middle West.)

The Saphead—
This picture took well for the most of the week. There is nothing unusually attractive about it. Fair. (East.)

Darling Mine—
The best Olive Thomas picture I've played yet. Went over in great shape. Do not think though the star's tragic death affected audiences' enjoyment of picture, in either way. Sane and normal enjoyment registered. (East.)

Everybody's Sweetheart—
Olive Thomas seems more popular now than before her death. Good business. (Middle West.)

FOX

Drag Harlan—
William Farnum has a good box office value. Picture liked and box office returns fine. (Middle West.)

Merely Mary Ann—
Production average. Star good. Patrons well pleased. (Middle West.)

One of A. C. Raleigh's artistic ads for "Madame Peacock" when this picture played the Columbia theatre, Portland, Ore.

The White Moll—
The idea of this picture being a serial was overcome by newspaper advertising. Had big business. (Middle West.)

Three Gold Coins—
Opened big and continued so during entire run. As to entertaining value, let the above speak for itself. (West.)

METRO

The Hope—
That was the trouble—there wasn't any. Impossible—tedious, hackneyed situations, moth-eaten development. I felt like apologizing to my patrons for making them sit through it. If the other "Metro Specials" are like this, excuse me!

A Chorus Girl's Romance—
A fine picture and one which pleased my audiences, bringing good business. (West.)

The Best of Luck—
Fair business. Fairly good picture. (East.)

Madame Peacock—
One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry? (East.)

ROBERTSON-COLE

The Stealers—
Although this was a fair box-office attraction, I was disappointed. Did not go over as big as I expected, nor was it as big a picture as I expected. (East.)

An Arabian Knight—
One of the best light comedies I've played in a long time. Pleased everybody. Production an excellent one throughout. Good box-office attraction. (East.)

EQUITY

Midchannel—
Mediocre picture not up to Clara Kimball Young's standard as to either drawing qualities or picture. Fair business. They came, but expected something better. (East.)

PATHE

The Riddle: Woman—
Overdrawn story, which just got by. Farrar is a wonderful singer. Business fair. (East.)

Half a Chance—
Great. Think Hamilton superb—but where did they get the idea that Lillian Rich is adequate material to co-star? She's pretty bad—but the rest of the picture was so good you could afford to forget her. Box-office, great! (East.)

One of the displays run in the Baltimore Sunday American for the showing of "The Vice of Fools" at the Picture Garden theatre

JANS

Madonnas and Men—
Did not hold up for second week. Only fair business. (Middle West.)

ASSOCIATED PRODUCERS

The Heart of a Fool—
Very interesting and entertaining picture which played to good business. (East.)

The Forbidden Thing—
Good picture to fair business. (East.)

A fine production. People stood in line all week to see this picture. Big business. (East.)

EQUITY

Midchannel—
Business was good. Picture only fair. Audiences not well pleased. (East.)

The box office showed that the public likes this production. Clara Kimball Young is well liked in this city and her name appeared frequently in the daily papers while the picture was running. (East.)

UNITED ARTISTS

Suds—
This picture was a disappointment and even failed to hold the regular Pickford following. Some attribute their dislike to the film to the fact that Mary played a character part throughout and in no way was her beauty set off as usual. Others averred it was the poorest picture they have ever seen her play. Box office receipts seem to strengthen the last-named contention. (East.)

The Love Flower—
Held up very well second week and was considered a fine production by patrons.

There's all the adventure of The Rivers End in Marshall Neilan's DINTY
E. Mandelbaum

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

"She Played and Paid," which had its Chicago premiere at the Band Box theatre in Chicago's downtown district, broke all records at this house during the week of November 1-6, according to the manager of the popular Madison Street theatre.

Aaron Gollos, president of the Gollos Enterprises, controlling the Equity Productions in the Central West, has returned from New York after attending a meeting of the Equity managers there. He announces that his company will release "Whispering Devils," one of the new Equity productions in a short time in this territory.

Celebrated Players' Film Corporation has acquired the rights of to the Canyon Pictures Corporation's big serial, "Vanishing Trails," starring Franklin Farnum and Mary Anderson for Illinois and Indiana. Farnum is noted for his horsemanship, and is given excellent opportunity in this serial to exhibit his prowess along these lines. Miss Anderson has long been a favorite of motion picture patrons and appeared in Vitagraph's features for a number of years winning much praise.

It is rumored that Celebrated Players is about to open a branch exchange in Indianapolis, of which Louis G. Goulden, now special representative for Celebrated, will be manager.

The College Inn was the scene of a meeting of the entire staff of Celebrated last week. President Friedman addressed the sales men on the coming season's products and new sales angles were discussed by those present. Among the men who attended were: J. L. Friedman, M. J. Mintz, Louis B. Goulden, J. S. Mednikow, Dave Dubin, Joe Posner, H. Larsen, V. F. de Lerenzo and George Hueth.

"Kismet," the great Robertson-Cole picture, featuring Otis Skinner, America's leading actor, has been booked into the Ziegfeld for an indefinite run immediately after the first of the year, according to Manager Lucas, of Robertson-Cole's Chicago office, who states that an aggressive advertising and exploitation campaign is being planned by Manager McKinzie, of the Ziegfeld, to put the merits of this splendid picture before the public.

Abe Balaban, of Balaban & Katz, is visiting New York this week, looking over the presentations at the Capitol, Rivoli, and others of the leading Eastern theatres to find new ideas in presentation which he can apply at the Riviera.

Pathe's Chicago Exchange is making a good showing in the race for divisional prizes to be awarded for the biggest increase in business during November, and expect to pull down the pennant for the Central West division. Manager Aschmann and his salesmen are so confident of winning out that they are already planning how to spend the $500 he will receive and the $100 each for salesmen. Particularly heavy advance bookings are being reported on "The Riddle: Woman," which will open at the Ziegfeld late in December.

Milton M. Stern, who has had charge of the booking in the southern division of Pathe for some time, has joined the Chicago staff as chief booker. Mr. Stern is widely known to film men of the Central West, having been connected with the George Kleine organization in the St. Louis office some time ago and various other important exchanges.

E. F. Tarbell has assumed his duties as manager of Vitagraph's Chicago Exchange as successor to Fred Aiken. Mr. Tarbell has been division manager of Pathe for the past year, and was given the Chicago post at his own request, as it will enable him to dispense with a large amount of traveling necessary when he was division manager. He needs no introduction to Chicago Exchange men and theatre owners as he has worked in Chicago before and is one of the most widely and favorably known men connected with the industry in the Central West.

Lee Herz was a New York visitor this week, visiting the film metropolis to look over new pictures which he contemplates buying for Illinois and Indiana.

Harry Berman, who accompanied Carl Laemmle to Chicago when the latter stopped off in the Windy City on his way to the West Coast, has returned to New York, but will be at Universal's Chicago office again in a few days.

Watterson R. Rothacker has left for two weeks on the Coast. Workmen are making progress on construction of the Coast Rothacker laboratory at Melrose and Gower streets, Hollywood. While in the West Mr. Rothacker will visit First National studios and plan for a big opening of the new laboratory which will be ready for operation early in 1921.

Messrs. Linick and Schaefer, of Jones, Linick & Schaefer, returned to Chicago after seeing Mr. and Mrs. Aaron J. Jones safely aboard ship for Europe. Mr. Linick has closed his country home at Flossmore and moved into the city for the winter and will reside at the Sisson Hotel.

Ralph T. Kettering, general representative of Jones, Linick & Schaefer, is convalescing after a severe illness, during which he underwent two operations at the American Hospital, and left this week for St. Augustine, Fla., where he hopes to recuperate his health. Ralph's host of friends are hoping to see him back on the job soon, full of the old pep and ginger.

"Always Audacious," featuring Wallace Reid, which has proved a big box office attraction for two successful weeks at the Randolph theatre, has been moved to the Or-Orpheum.

Anita Stewart and her husband, Rudy Cameron, stopped over in Chicago on their way to the Coast long enough to visit the Rothacker laboratories. Other Rothacker laboratory visitors this week were Charles Christy and Reginald Warde. Mr. Warde plans to sail for Europe on the Imperator on November 14.

The Netherlands East Indian Government plans to enter educational film production on a large scale. G. J. van Eijbergen, a government official, is now in the United States with a view to establishing an East Indian laboratory.

A. M. Gallos, president of Gallos Enterprises, Inc., of Chicago, who is releasing Equity Pictures in Illinois and Indiana

The educational pictures which the Government will produce in the East Indies will be used among the people of the East Indies.

Traveling movie theatres, consisting of an auto truck, generator, projector and portable screen, will be sent to the rural districts. Health films probably will be the first film produced.

Mr. and Mrs. Aaron J. Jones have left on the Steamship Aquitania for a visit to England, Scotland and Paris to be gone about six weeks. They will go by aeroplane from London to Paris. On Monday November 1st, the night before they sailed, Mr. and Mrs. Jones were entertained at a farewell dinner given at the Biltmore Hotel, which was given by Mr. and Mrs. Adolph Linick and Mr. and Mrs. Peter J. Schaefer, who were in New York so that they might accompany them to the docks to bid them farewell. Mr. and Mrs. Jones were presented with many handsome gifts when they left. Mr. Linick and Mr. Schaefer returned to Chicago on Thursday to resume the business activities during Mr. Jones' absence of a few weeks.

The increasing importance being given to the "short subject" by exhibitors in the Chicago territory is indicated in the recent establishment by Famous Players-Lasky Corporation of special "short subject departments" in their Chicago and other exchanges. E. Louis Goldberg is the short subject specialist at the Chicago Paramount exchange. "Exhibitors are choosing their small features with as much care now as they used to give only to their main features," says Goldberg. "They are trying more seriously to create well-balanced programs for their theatres. The Mack Sennett comedies are in greater demand than ever before and the Paramount Magazine has become a most popular little feature. The entire Lubliner & Trinz circuit has booked the complete short subject output of Paramount, from Sennett comedies to Holmes Travelogues, including the Magazine, the Carter De Havens and the Arbuckles. The Rialto, McVickers,

A telegram received from B. D. Russell, production manager for the Capital Film Company, and Russell, Greiver & Russell, at the Doubleday Studio, states that Fritzi Ridgeway has completed work on her ninth two-reel Western.

The title of this new red-blooded two-reeler is "The Trail of Buzzards." The telegram states that the picture is a knockout. It seems that considerable good-natured rivalry is being shown between Miss Ridgeway and Mr. Cuneo. Each is trying to outdo the other in the making of their Westerns.

How the Madison, Detroit Put Over "Madonnas and Men"

On this page is shown some of the exploitation which the John H. Kunsky forces of Detroit put over in the interests of "Madonnas and Men" when this picture played the Madison theatre of that city recently.

Special paintings that transformed the lobby of the theatre into a scenic race track are shown in the several cuts and also the race horses brought from New York for a prologue number as described in the story appearing on the opposite page.

Breaking Detroit's Exploitation Records

How the Kunsky Forces Put Over "Madonnas and Men"

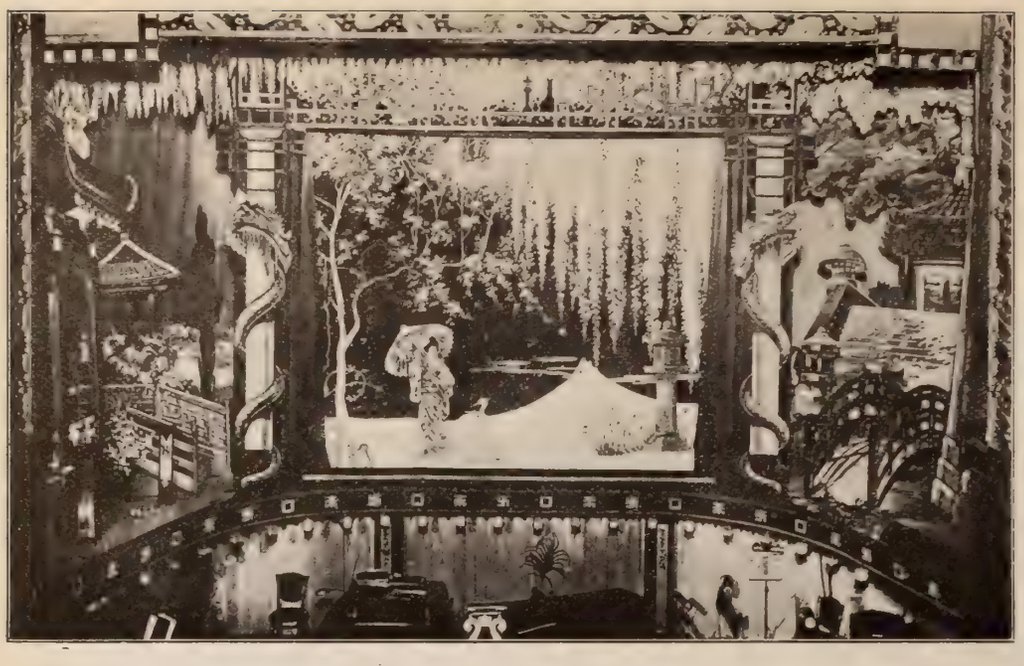
THAT the proper sort of exploitation pays, is strikingly demonstrated in the termination this past week of a fortnight's presentation of the spectacular production, "Madonnas and Men," at John H. Kunsky's Madison theatre, Detroit. Without a doubt the most spectacular in the manner of presentation of any screen feature ever offered in Detroit, "Madonnas and Men," was put over with a bang at the careful planning and direction of Mr. Kunsky, it being his orders that no expense be spared to make the stay of "Madonnas and Men" at his theatre, the most talked of of any picture ever given presentation in Detroit.

Arrangements were made in New York for the shipment of four pure white Arabian horses together with four massive treadmills, horse trainers, costumes and the numerous properties necessary for the proper presentation of a special prologue arranged to be shown in conjunction with the picture itself. A special prologue was mapped out in which seven actors appeared in a consistently told story with a dramatic plot and dialogue, all bearing upon the theme of the screen story itself, all ending in a smashing climax of the actual race itself in which the four white horses appeared. As the curtain rose upon the second section of the prologue the audience was presented with the scene of the horses plunging at break-neck speed across the stage drawing behind them two chariots with all wheels spinning and containing between them five people. Through a cleverly arranged piece of stage work, the second chariot slowly drew up upon the first vehicle and as it passed abreast a girl was snatched bodily from the first chariot into that of the second, all being performed in the most dramatic manner, while with the effect of a moving panorama as a background the proper swift action was given to the whole scene, which evoked thunderous applause at each performance, thus giving a punchy introduction to the beginning of the feature itself and working smoothly into the telling of the screen story, all being accompanied by a special musical score as arranged for the large Madison orchestra.

A special lobby display was built along elaborate lines carrying out the general idea of the entrance to the Roman Circus, and giving mental impression to those entering the theatre which would assist in the general atmosphere of the Roman prelude to the main story itself, as offered in the film. Two weeks before the showing of the film an extensive advertising campaign was instituted by the Kunsky offices which daily grew in magnitude, building up public interest to the highest pitch and topping off the display space purchased in all newspapers with a great flash upon the opening day, and with the following days of presentation a well-balanced program of space purchase was carried out to just the proper effect and with striking results, while under the direction of General Manager Trendle a wide publicity campaign was instituted in other directions among which was general street car advertising and a daily parade of the horses decked out in gay red blankets, all bearing the name of the attraction and the theatre at which it was playing.

John H. Kunsky, already nationally known in the screen world for the manner in which he presents the features played in his various fine theatres in Detroit, has but added another and spectacularly prominent leaf to his laurels.

Lobby display designed by the Kinema theatre of Salt Lake City for the showing of "The Law of the Yukon" and "Solid Concrete"



The prologue and stage setting is becoming popular in England. Above is shown a stage setting used for the showing of "Mr. Wu" by Manager George Harcourt of the New Pavillion theatre, Newcastle, England

Essay Stunt Gets Attention

Manager Miller of the T. and D. Theatre, San Jose, Puts Over "What Women Love"

A NEW significance has been brought to bear on the idea of cooperative advertising between an exhibitor and the local merchants serving the district in which he is located. It is a novel prize contest which not only adds to the efficacy of the merchant's advertising, but also increases the drawing power even above that given by the full page display which is gained through the original idea, of distributing the cost of such large space among ten or eleven advertisers.

A. M. Miller, manager of the T. and D. theatre, San Jose, Cal., is the originator of the prize contest angle of this method of advertising. He put it over in effective style in connection with his theatre's showing of "What Women Love."

He got ten merchants interested in cooperation with him in taking a full page in local newspapers with advertisements based on the title of the picture. The merchants all made it known that they sold the particular thing that women love, in conjunction with the theatre advertising of a four days' showing of the feature picture.

In addition, however, each of the merchants offered a prize for the best essay not exceeding 150 words in length and setting forth what article in their stock women love and why. The theatre offered a $5 merchandise prize good at any of the ten stores to each of the winners of the individual prizes.

The contest attracted wide attention due to the value of the prizes offered by some of the merchants. A jeweler signed to give a $30 wrist watch to the person who gave the best reason in 150 words why women love any particular article in his store. A millinery store offered a high priced hat; a household goods store offered a $20 merchandise bond; a ladies tailor offered a $20 reduction on a suit; a beauty parlor offered $15 in merchandise or service; a photographer offered $20 worth of any style of photographs; a drug store a $20 toilet set; a shoe store the best pair of shoes in the place and a dry goods store offered $20 worth of merchandise.

Naturally, the advertising of the motion picture predominated the entire page, but the efficiency of it as far as the theatre was concerned was greatly enhanced by the fact that all essays were to be turned into the theatre before it closed on the second day's showing of "What Women Love," and the announcement of the prize winners was made at the theatre between showings on the last night the First National feature was the attraction.

The multiplicity of the prizes offered, as well as their value, drew the widest sort of interest in the contest. Each of the stores, having a vital interest in the affair, cooperated with Mr. Miller in arranging a window display based upon the production in which the prize contest was announced and the individual prize offered by the store displayed.

"A great effect of the contest which may not appear on the surface," said Mr. Miller, "was the great curiosity aroused as to what the picture would disclose as the producers' idea of what women love. Nearly every person in San Jose was working for one of the prizes, or had been drafted as a member of an advisory committee to aid some contestant in deciding what women love, so the natural consequence was that nearly everybody wanted to see the picture and learn what women love. It is one of the greatest runs we have ever experienced."

Man o' War Picture Taken to Newspapers

Probably for the first time in the history of motion pictures, a production has been literally taken to the newspapers—exhibited right in the working rooms before the editorial staffs and resulting in a column of publicity that would never materialize from "invitation showings" or special presentations.

This striking piece of exploitation was accomplished by Manager Joseph Goldberg, of the Louisville exchanges of Educational Film Exchanges, Inc., in connection with "The Race of the Age." The city editor of the Louisville Herald arranged to have all of the employees of the editorial department and the composing room present for the screening. The staffs of the Courier-Journal and its afternoon edition, "The Times," saw the picture screened in the sporting editor's office.

"The Race of the Age" was booked for simultaneous showings at Keith's Mary Anderson theatre and the Strand. At former it was featured above the vaudeville bill and at the Strand it was given sixty per cent prominence over the five-reel picture. There was a wealth of notices written by the sporting editors of the various papers that preceded the advertising announcements and which brought many people outside of regular fans to the two houses.

The big race meeting being in progress at Churchill Downs, there was special exploitation used at the track. Some thirty thousand circulars similar to those used in New York were distributed, and it was arranged to have reading notices appear on the same pages with the list of entries and charts for each day's races.

During the engagement the Strand used a special front, largely made up of paintings and scenes from the pictures which attracted a great amount of attention.

Lobby decoration used by the Olympia theatre, New Haven, Conn., for "The Brand of Woman." Manager W. E. Spragg designed the setting

Real Wedding Exploitation Stunt at Omaha

The climax of "In the Heart of a Fool," a Mayflower success, inspired the management of the Rialto theatre, Omaha, to stage a fitting and appealing prologue in the performance of a bona fide wedding on the stage of the show house.

Unlimited publicity was given to the event in open announcements that merchants in the city would contribute presents to the bride and groom.

The Rev. Charles W. Savage, known throughout the Middle West as the "marrying parson," consented to perform the ceremony. This alone was an appealing medium of publicity.

A real wedding in public! Strange!

The public talked about it, joked about it and dreamed about it—until—it actually occurred. Loquacious advertising on the event took the city by storm.

Standing room was sold and crowds of curious movie fans, maids and widows thronged about the lobby of the Rialto theatre awaiting even a glimpse of the ceremony.

The wedding served as a prologue to the picture. The first ten rows in the theatre, it was announced, were reserved for widows and maids. Thus, more comment in public.

As the ceremony was concluded and a male quartette finished singing "Oh, Promise Me," the newlywed bride flung the wedding bouquet into the audience, a replica of the climax of the picture. This action was a revival of an ancient bridal adage that whosoever catches the bouquet will wed within the year.

Then there was flashed on the screen, the wedding scene in the picture which ran into the beginning of the play.

Cut from a painting especially prepared by a local artist used by the Allen theatre, London, Ontario, during the engagement of "Go and Get It" as a lobby decoration

Here Is Another Short Subject Thriller

PATHE'S current events issue for the present week is presenting a strip at both the Capitol and Rivoli theatres, New York, which is good for some exploitation attention in that it is productive of real thrills in the aeroplane stunt line, which suggests a new adage, "Fools and their lives soon part."

Released under a title of "A special presentation in honor of the Pathe News tenth anniversary," the strip shows one Morton St. Clair mounting to the top wing of an aeroplane, standing erect as it "hops off," and as the machine circles over New York and the bay, performing daredevil stunts alone and with an assistant who takes as many chances as does St. Clair.

The strip is long enough to hold the screen for about ten minutes, and properly exploited will be considerable of a box office attraction.

Publishes Music Score as Exploitation

Using the music score arranged for a motion picture as an exploitation aid is something new. The Tribune of Great Falls, Mont., published the complete music synchronization for the showing of "Scratch My Back" at the Alcazar as a matter of news that would interest patrons of the theatre who were also readers of the Tribune.

Three-fourths of a column of space under a two-column head was devoted to the music score for "Scratch My Back," together with an explanation of the method of arranging and scoring feature pictures. The fact that the motion picture editor of a newspaper would go out of his way to obtain the score for a screen story for publication proves the increasing importance of the musical setting for pictures and that the fans are accepting a good musical arrangement as a necessary part of a feature attraction. The increasing importance of the musical setting is just beginning to open up a new avenue for publicity which may in the future expand beyond any limits at present ever dreamed of.

y display originated by Paul Noble, manager of the Peoples' theatre of Portland, Ore., for the showing of "The Notorious Miss Lisle"

Lobby display used by Everett theatre of Everette, Washington, for the showing of "The River's End"

Appeal to Children, Says Niebes

Appealing to children is generally a sure-fire way of arousing interest in a motion picture production and interest that will cash in at the box office.

John E. Niebes, manager of the Dawn theatre, Detroit, has just completed a stunt that should prove valuable to any exhibitor.

In connection with "The Jack-Knife Man," he conducted a contest in which jack-knives and free tickets were given for the best specimens of wood-carving submitted. It was put over almost entirely by a window display at the hardware store where the prizes were purchased, and by one unique display in a lobby frame at the Dawn theatre.

The window display at the hardware store announced the contest and carried two cards attractively worded and with advertising that appealed to prospective patrons of adult age. The main part of the display, however, was directed at the youths of the city. The five knives that were to be given as prizes were displayed in connection with a poster and the window also displayed several samples of wood carving art. The display at the theatre was made up entirely of specimens of wood carvings with a small card announcing the contest.

Mr. Niebes frankly admits that the number of amateur wood carvers in Detroit surpassed his most ambitious estimate. The number who sent in carvings was so great that he saw the possibility of having a night house crowded with half-price admissions to the exclusion of any adults, so instead of awarding the prizes at an evening performance, as he had planned, he ran a special matinee at four o'clock, after school, at which the prize winners were announced and the jack-knives and tickets given out.

"The Horn" Vocal Solo at the Capitol

"THE HORN," famous bass solo number, is presented at the Capitol theatre, New York, this week, by Herbert Waterous.

The singer is attired in costume suggestive of the character of the story, wide hat, doublet and knickers, and cape. He renders the number from a pedestal that portends to be a rock among many of a mountain top exterior provided by Artist Wenger. A rugged and irregular sky line is shown in perspective and the set pieces and bottom portion of the back drop present proper atmosphere for the number.

"Seer" Engaged for "Fortune Teller" Run

Do people—sane, intelligent people—believe in fortune telling, mind reading and the like? The management of the Forsyth theatre of Atlanta had a hunch that they do and so backed the belief with exploitation for "The Fortune Teller" that among other things led to the engagement of a "seer" to give out the usual sort of information on love, business, locating lost articles, missing friends and relatives. This man appeared immediately after each showing of "The Fortune Teller," and his success was really amazing.

Enormous crowds of people greeted the picture and the "seer" at each performance, and the answers he gave were so correct that a little buzz went over the house at each fresh indication of his powers.

The lobby was most effective, and added no little to the sum-total of the week's results. The lobby is square in shape, and of good size, flanked on one side by the box-office and manager's office, on the other by a soda fountain. Decks of playing cards were strung diagonally across the lobby, from the four corners of the ceiling, in festoons. in the center of the lobby, an enormous cut-out of Miss Rambeau, telling fortunes with cards, caught the eye of every passer-by.

Perhaps one of the most effective parts of the arrangement with Webster, the "seer," was that, through an agreement with a local newspaper, he also answered questions through the columns of the paper.

The policy of the Forsyth is three-day runs, but so enormously successful was this picture, with its interesting exploitation, that it was held over for a week.

Stage setting used by Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, during Hallowe'en week

Kinema Offers New Suggestion in Presentation

Have you solved the problem of eliminating useless noise from your theatre?

Or are you one of those lucky exhibitors whose patrons never read the titles out loud, never visit while a picture is being run, or stage a ten-round smashing, no-decision bout with a package of gum or sticky candy?

If you aren't in the latter class, here is a system devised by the management of the Kinema theatre, which is working out successfully in eliminating the minor noises and nuisances which are so annoying to the majority of the picture theatre patrons. The kinema has had printed with luminous ink, reading:

"We sincerely hope not to offend by calling your attention to your present demonstration, which is embarrassing to those sitting near you.

"Respectfully,

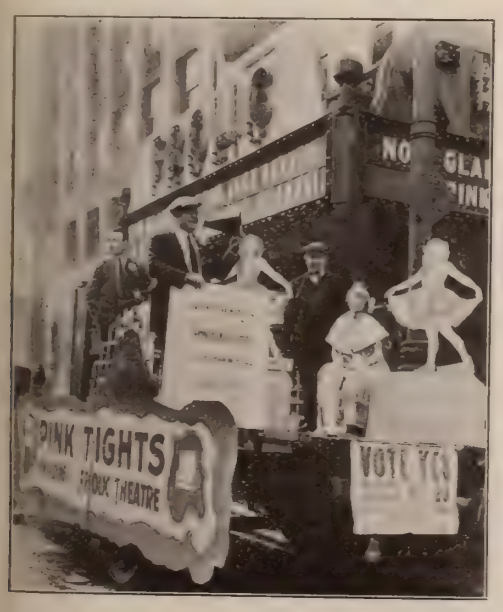
"The Management."

These cards are in possession of the ushers who merely hand them to persons who are reading titles, talking, or otherwise making noise.

Back of the cards is some deep thought and analytical study. The management of the Kienma has stood the minor noises without protest rather than have an usher speak to the offenders because of the argument which is so apt to follow.

The decision was reached that a considerable part of the patron's indignation at being requested to keep silent was due to the public nature of the reprimand. The fact that even after an altercation, the patron usually maintained quiet led to the conclusion that most patrons unconsciously start talking without realizing that they are disturbing the people sitting near them.

Hence the cards, and the instructions to ushers not to linger after delivering them.



Float for "Pink Tights" designed by manager Bob Abrahams of the Frolic theatre, San Francisco

Lobby display for "Pink Tights" designed by Manager Bob Abrahams of the Frolic theatre, San Francisco.

How They Do It In Detroit

"What's Your Hurry?" Exploitation Captures Entire Automobile City

THAT proper exploitation of a picture pays, is well illustrated in the recent exploitation of "What's Your Hurry?" by the Adams theatre, Detroit.

The Adams is a first-run down town house, handling exclusive initial presentations along with its twin sister, the Madison.

Wallace Reid has always proven an especially good drawing card in Detroit, but, like everything else, the more effort that is put into the selling, the greater the sales. So, in the exploitation of Reid in his latest play nothing was left undone to make it the biggest Reid week in the history of the house. Seizing upon the unusually catchy titled as a "Safety First" slogan, Howard O. Pierce, publicity and exploitation manager for the Kunsky interests, and Manager Tom Moule of the Madison and Adams, aided ably by Leslie T. Whelan, exploitation manager for the Detroit and Michigan Paramount office, immediately took the matter of a "Safety First" campaign up with the Police Commissioner, with the result that the department agreed to employ the slogan, "What's Your Hurry?" in a general educational plan in safety first ideas. As a result a "What's Your Hurry?" Day was selected by the police department and announcement made through the daily press along with special eight-column strips and editorials carried by the newspapers. The police department was officially instructed to aid and abet through the carrying of attractive "What's Your Hurry?" 12 x 12 cards, printed on both sides and carrying in block type in red ink the slogan "What's Your Hurry?" Nothing was said of Wallace Reid, but the public was left to connect up the name of Reid with the slogan, which it did almost instantaneously. Every traffic "crowsnest" on Woodward avenue and other main thoroughfares were plastered with the "What's Your Hurry?" cards, while every traffic cop was instructed that his semaphore was to carry at least two cards as described, so that it could be seen from all directions. Arrangements were made with all taxi lines in the city to carry a "What's Your Hurry?" sign hanging in the rear window of the closed body of the car so that it might be seen by all, while the Detroit Trucking Association agreed to have all trucks also carry the slogan well displayed. In addition to this the slogan "caught on" with the motorists in general, with the result that more than ten thousand of these cards were given away and displayed by motorists throughout the city, the demand being even greater than the supply. The police also allowed, for the first time in Detroit history, the name of a theatrical attraction to be painted in large twenty-inch letters upon the cross walks and sidewalks of the downtown section, so that the pedestrian stared down upon the great white glaring letters wherever he went, reading, "What's Your Hurry?"

But arrangements for publicity were not left there. Messrs. Pierce, Moule and Whelan got busy on the telephone, called the Mack Motor Truck Company, telling them that if they wanted to see something worth while they had better toddle down to a special screening for them of "What's Your Hurry?" in which the Mack truck showed a few individual stunts of its own. And the Mack people came, saw, and went away, all full of pep after having promised they would furnish three brand new Mack trucks all properly decorated with banners advertising "What's Your in "What's Your Hurry?' 'at the Adams.

Lobby display for "The Adorable Savage" originated by the Frolic theatre, Los Angeles

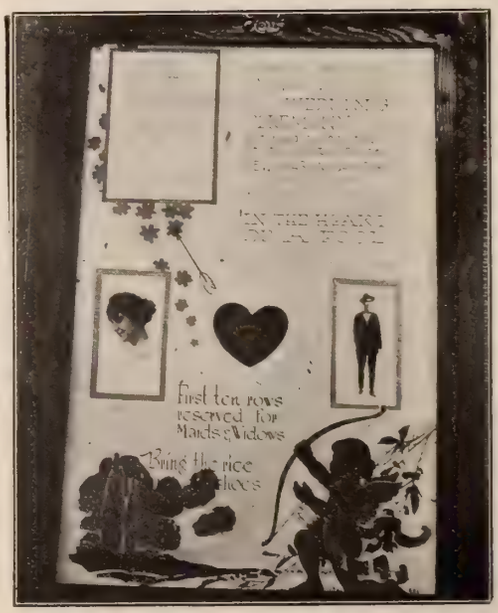
Circus "Tie-up" for Tarzan Pictures

Manager George M. Schmidt, of the Alamo No. 2, Atlanta, is to be congratulated on his acumen in booking the Tarzan pictures so that the second—and last—of his run should fall on circus day. On Monday preceding "Circus Day," the following Monday, he played "Tarzan of the Apes," doing just his usual amount of publicity, and with a lobby of animals, cut-out from "paper." Two lions at the left, a beautiful leopard and a tiger at the right, with an elephant at the back on whose back was mounted the girl and Tarzan, was very effective. Over this, and forming a sort of carpet, Spanish moss had been plentifully distributed.

The advertising for this picture stated that the sequel to "Tarzan of the Apes" would follow, so that any one who objected to seeing only half a story could be assured of the whole thing at his theatre. "Tarzan of the Apes" played a two-day engagement to splendid houses—and this in spite of the fact that it was a second-run picture.

On the following Monday, the same lobby front was used, but with additions. To begin with, Mr. Schmidt, failing in an effort to get a live lion, in a cage, borrowed the big stuffed one which is used by the Lion Collar Company occasionally in their window displays. The head of this lion is hinged so it can be wound up, and the head will nod menacingly, by the hour. It is in a crouched position, as if ready to spring. A live ape, weighing sixty-five pounds, was borrowed from the circus, with some other properties that added immeasurably to the interest in the front. A trainer, clad as Tarzan was—in the skins of animals—put the ape through its paces whenever a crowd formed—and the business of those two days more than doubled the previous run.

And in relating the borrowing of the lion, Mr. Schmidt remembered that the lion was an old friend of his, as he had used him several months ago, in connection with a lobby for "The Lion and the Mouse," when the lion was mounted on a platform, on which a small mechanical mouse did all sorts of amusing tricks.



Unique one sheet used in connection with the Rialto theatre's Omaha stage wedding as exploitation for "In the Heart of a Fool"

Criterion Theatre Solves Orchestra Problem

Ever since Manager Willard Patterson, of the Criterion theatre, Atlanta, installed the orchestra for which the theatre is now famous, it has been a most enjoyable feature of the program. Special musical settings are arranged for every feature, and the time of the feature has been so arranged that the orchestra plays the full length of the feature, while the organ plays incidental music—comedies, news weeklies, etc.

But the orchestra has presented something of a problem, in that it has grown in strength and excellence—and the quarters originally allotted for the orchestra has remained stationary. With the addition of a harp and two French horns, something had to be done.

It was accomplished by cutting away the stage, raising the orchestra "pit" to a foot above the floor-level of the theatre, building a railing at the back, and covering the opening at the front with soft, dull-blue velvet curtains. By this arrangement, the orchestra is brought into the view of the audience, which is a most satisfactory thing, particularly when a solo, or other featured number, is being given.

The really amazing fact about it is that this remarkable change was effected between closing Saturday night, and opening Monday morning. There are some minor details still to be arranged, but these are so small as to be of no consequence.

In celebration of his new arrangement, Mr. Patterson's ad in the local papers on Sunday was a hand-drawn one, calling attention to the new "setting" for his orchestra—which is the apple of his eye, by the way, and one of, if not the, finest organizations in the South.

Tooker Puts Over Big Newspaper Smash

After a considerable period of "looking on" the exhibitors of Elmira, N. Y., have joined the exploitation ranks, or at least George H. Tooker, manager of the Regent theatre of that city, has become a convert if inspection of a recent issue of the Elmira Star-Gazette containing a two-page co-operative display ad for "Something to Think About" is to be taken as a criterion.

Some half dozen of Elmira's prominent mercantile concerns clubbed in with Manager Tooker with ads that began with "Something to Think About" and extolled the merits of their wares. Mr. Tooker used a third of a page with text matter and cuts about the picture.

The Regent usually plays a feature three days, but Manager Tooker booked "Something to Think About" a full week, wisely figuring that his exploitation and the fame of the picture would increase business to such an extent that the double-time engagement would be profitable.

Newspaper and Theatre Cooperate on "Leopard Woman"

The management of the Superba theatre, incident to the week's presentation of "The Leopard Woman," used very successfully in arousing public interest in the plan of running a guessing contest in connection with the San Diego Sun, an evening paper, with six tickets to the house to each of the first six correct answers. The first day the contest was on a single column strip showing a part of a woman's head presented, with the query underneath, "Do you know her?" The guesses began to pour in immediately. The second day the paper carried a two-column cut showing the remainder of the woman's head, and then the number of contestants grew rapidly, for, by placing the portions of the two papers together, the whole portrait was shown. The third day the complete picture was given, with the announcement that it was that of Louise Glaum. "The Leopard Woman."

The characters who took part in Paul E Noble's atmospheric Hallowe'en prologue as described in the story accompanying.

Ellison's Campaign for Suds

Teaser Ads and Lobby Display Win at Saenger's Meridan Theatre

WHEN "Suds" played Saenger's Meridan theatre of Meridan, Miss., recently, Manager Frank C. Ellison put over an exploitation campaign which informed everyone fully about the attraction.

The campaign began with teaser newspaper ads with just the word "Suds" carried in all the papers for several days. Mr. Ellison then broke into the evening sheet with a full page display the issue previous to the opening.

Following the page announcement Mr. Ellison handed some "Suds" mats, press notices, etc., over to the advertising solicitor for the Star and the result was a big bunch of cooperative ads all boosting the picture and making a big splash that Meridan people take notice. It so happens that the two Meridan papers are in a fight for supremacy, so the rival of the Star, the Dispatch, not to be outdone, was also prevailed upon to go the limit in advertising "Suds."

For three days both papers carried so much "Suds" publicity that they looked like press sheets for the feature. Special articles, pictures of Mary, press blurbs and all manner of reading and display matter were carried, each publication trying to outdo the other in the matter of advertising and publicity. Mr. Ellison did not spend anything beyond his usual appropriation in advertising the picture, most of the exploitation he received coming from the merchants and the newspapers.

In speaking of other exploitation put over for the picture, Mr. Ellison says:

"We used the clothesline stunt in the lobby of the theatre—that is, we had a line of baby clothes stretched across the lobby and on each garment was a painted letter, which spelled out, gave "Mary Pickford, in 'Suds'." In addition, we secured two

(*Continued on page* 4076)

Atmospheric stage setting by the Liberty theatre, Portland, Ore., Halloween week, in connection with the run of "The Perfect Woman"

Front of the Alamo No. 2 theatre, Atlanta, Ga., during the run of "Alias Jimmy Valentine"

Public Library Lends Shusterman Its Aid

Public libraries have been added to the possible adjuncts for motion pictures. Aaron Shustermann, manager of the Empire theatre, New Brunswick, N. J., is authority for the statement that he did a better business at a smaller cost than that which accompanied a tie-up he arranged for by means of a double advertising between himself and the library. The opportunity occurred to him because he was wide-awake enough to want to seek novel information about a picture he had booked and went to the public library to find it. The picture on which he was looking for exploitation material was "Heart o' the Hills." Mr. Shusterman thought that there might be some facts connected with customs in the Kentucky Hills where the scenes of the story are laid that could aid him in devising a novel exploitation campaign. His inquiry at the library for books on the subject brought the answer which gave him his idea for the whole special exploitation. He found that the library made a weekly specialty of certain subjects and had a special set of shelves on which books relating to that subject were placed for study work by the library patrons during that week. His inquiry in regard to the hills of Kentucky brought a query from the librarian as to why he was interested in it, with the explanation that it would be a good subject for a specialty for some week. Then Mr. Shustermann's idea came to him. He found by discussing the proposition with the librarian that there was far less interest in the weekly specialties than their preparations deserved and the library desired. The exhibitor volunteered to see that the Kentucky hills week was advertised widely if they could arrange to hold it the week before "Heart o' the Hills" was the attraction at the Empire. The librarian enthusiastically agreed, especially when Mr. Shustermann offered to have small circulars prepared and mailed to every one holding a card in the library, in addition to the mailing list of the theatre. That was Mr. Shustermann's sole exploitation outside his regular newspaper advertisement.

Ellison's Campaign For "Suds"

(*Continued from page* 4075)

washing machines and a dainty girl to act as laundress and kept the machines "Making Suds for Mary." This display attracted a great deal of interest. Every laundry wagon in town carried banners tying up the picture with the laundry and the big Studebaker Auto Agency carried banners on every available Studebaker in town. The local dry-cleaning works got in on it, too, and two drug stores made special window displays using the picture to boost toilet soap sales, whilst a department store put on a sale of wash fabrics.

Above is shown the hand painted sign which Clune's Broadway theatre, Los Angeles, used to exploit "You Never Can Tell" during its run at this theatre

Kinema Uses Plunkett's Prologue Idea

What has been termed one of the most picturesque as well as timely prologues ever introducing a special feature was that staged by W. E. Newberry, manager of the Kinema theatre, Los Angeles, in connection with "Forty-five Minutes from Broadway." The little act included a setting of two scenes which were taken from the picture itself, while the action was left to Marie Rich and George Banta, Jr., two song favorites of the West Coast. It consisted of a little farewell scene and the singing of two of the songs taken from George Cohan's play, "Mary Is a Grand Old Name," and "So Long, Mary." At the parting of the curtain, the station scene was revealed to the audience just as it appeared in the picture, with the ticket booth and front of the stage standing out quite strong. On this scene there hurried a man with a grip. The man bought his ticket and walked over beneath the light to read it over. And as he did so, a girl entered. She bought her ticket. Then they saw each other and sat together on their grips, where they sang "Mary Is a Grand Old Name." This finished, as she walked off the stage he watched her and started out in the words of "So Long, Mary." And then came the second part of the prologue. In the center of the Kinema stage there was created a platform made to resemble the rear end of a railroad train. The train was complete in every detail, with the red and green lights shining up in the darkness of the stage. All about this train had been erected a temporary screen. During the previous week, the Kinema management had taken a scene from the front end of a train through some beautifully picturesque parts of California. And now this scenic was thrown on the screen with the rear end of the constructed train just covering the space that would be held by a train on the tracks of the scenic. The result was as desired. The orchestra gave such imitations of a rushing train as made the scene even more realistic. Through deep canyons and over trestles and bridges the train raced onward. And on the rear platform stood "Mary," waving her hand, while on the stage to the side stood "The Kid," waving farewell and singing "So Long, Mary." The scene finally faded on the last words of the song, by the train diving into a tunnel.

And still the visual examples of good exploitation for "Down on the Farm" continue to arrive. On this page are stage settings used by various theatres for this king of exploitation pictures.

Above is shown the stage setting and characters who appeared in a prologue used for the above mentioned picture by the State Street theatre of Trenton, N. J.

At the right is another stage setting and prologue creation originated by our good friend, W. S. McLaren, manager of the Majestic theatre of Jackson, Mich.

Below will be seen a view of the creation which Loew's Valentine theatre of Toledo, Ohio, used for its recent engagement of "Down on the Farm."

Showing Sid Grauman (extreme left) rehearsing his p rologue number for "The Race of an Age," as told on this page

How Sid Grauman Featured the Man o' War Picture

Sid Grauman last week demonstrated how a short subject can be made the dominant portion of a program and that it lends itself just as well to special stunts as does the longer feature. The showing of "The Race of the Age" was the occasion for this.

Preceding the showing of the picture the curtains parted, showing a typical racing stable, familiar to the people of Los Angeles before the sport of the kings was put under the ban. Trainers, stable boys, jockeys and all the accoutrements of the race track were in evidence. There was a carefully prepared dialogue, including the language of the race track and several songs that fitted into the atmosphere.

The real punch was supplied with the introduction of "Headlight," a trained horse who was put through a series of stunts that evoked great enthusiasm.

The whole effect of the prologue was to center attention on equine intelligence, as was to be demonstrated a little later in the picture by the victory of the world's super horse.

The picture herewith shows "Sid" in the act of whipping the prologue act into shape. "Headlight" is the white horse standing on the block, while the animal representing the famous winner is seen in the background.

Sid Grauman is everywhere during the directing of such acts and his prologues. First he gets it as he thinks it ought to be on the stage.

Then he views it from the back of the house and various parts of the theatre.

His prologues and big acts have gained him national reputation as a showman and his program always includes a large number of special acts. Generally the prologue is closely identified with the feature picture, but this is not always the case.

But regardless of what is the motive, a Grauman specialty number is entertainment in itself and does more than provide atmosphere for an attraction.

Brown's "Call Pico 881" Arouses Curiosity

An example of what can be accomplished by special exploitation work was most satisfactorily shown at Clune's Broadway theatre the week ending October 30, when receipts made new history for this box office. Manager F. L. Browne issued ten thousand cards the week preceding the showing on which was printed, "You Never Can Tell, phone Pico 881." This brought hundreds of inquiries every day. This was followed up by newspaper and billboard advertising. In the advertising the only test matter in addition to a very terse announcement of the Realart Bebe Daniels picture, titled "You Never Can Tell," was a thirty-word quotation from the review of the picture printed in *Motion Picture News;* to make the quotation more emphatic Mr. Browne gave the date of the issue, page number following the quotation.

During the showing Manager Browne secured considerable space in the newspapers by getting up a program for the weekly meeting of the Los Angeles Advertising Club, serving at this meeting as chairman of the day. Bebe Daniels, who starred in "You Never Can Tell," was guest of honor and numbers of the program were given by members of Clune's theatre.

MacSwiney Funeral Strip in New Weekly

A SPECIAL release of the International News showing intimate scenes in connection with the funeral of Lord Mayor MacSwiney is being shown at the Broadway houses this week.

This strip shows views well out of the ordinary and possesses particular exploitation possibilities where Catholics reside. The picture will run about ten minutes and shows scenes of the crowds that threatened to start trouble with the English police, the funeral march and parade, a remarkable demonstration and religious services conducted. The photography in comparison with most scenes shot in England is remarkably good, and the camera angles obtained unusual.

Another view of the Grauman, Los Angeles prologue number for "The Race of the Age"

The "Madame X" stunt in which the Ringling Bros. and Bailey circus figured as told in the accompanying story relative to exploitation on "Madame X," by the Granby theatre, Norfolk, Va.

About Fourton's "Madame X" Stunts

Cranby Theatre, Norfolk, Stages Fine Exploitation Campaign

AN intensive publicity campaign carried on by a headquarters exploitation representative put "Madame X" over to a week of extraordinary business in a three-day house in Norfolk, Va., despite the opposition of the Ringling-Barnum & Bailey circus, a one-day appearance of Billy Sunday and strong opposition in the picture theatres. H. C. Fourton, manager of the Granby theatre, and Otto Wells of the Wells circuit of theatres, gave the Goldwyn man the most helpful co-operation.

A unique lobby display was originated and built by W. R. Ferguson of Goldwyn's headquarters office. It consisted of a gigantic letter X ten feet high, painted a deep red, set on a pivot so that it revolved like a windmill. It was mounted in the entrance arch above the heads of persons entering the theatre or passing along the sidewalk. Where the two strokes of the X cross was painted a portrait of Miss Frederick. The mechanism was so arranged that the big X stopped at a certain time.

The circus itself was utilized in two ways to help boom the showing of "Madame X." Eight boys were engaged to march 100 yards ahead of the circus parade bearing full sheet white cards on which were printed in black (except the X, which was red) the letters forming "Madame X," with the name of the theatre. Every person watching the parade could not help learning that "Madame X" was showing at the Granby. In the evening Mr. Ferguson bought circus tickets for the eight boys, who smuggled the white cards into the arena with them. There they formed in line, single file, and marched around the arena with the words "Madame X" and "Granby" facing the great audience. The stunt created such a stir that the Norfolk Tribune the next day printed a three-column picture of the boys parading with the "Madame X" sign under the caption, "Madame X Attends the Circus."

An imitation police court summons was served on drivers of standing motor cars, each "summons" filled in with the number of the automobile in which it was left.

The red-lining of a daily newspaper, the Virginian-Pilot, was worked for the first time in Norfolk and aroused widespread interest. Door-knob tags proved effective and the newspaper advertising helped. The combined result of all this exploitation was that the lobby of the Granby was jammed at twelve o'clock of the first day's showing and business was enormous for the week —in a three-day house.

Ten foot revolving letter used by the Granby theatre of Norfolk, Va., for the showing of "Madame X," as described in the accompanying article

How Burkhart Does Things For and In Crestline

Crestline, Ohio, is more noted as a railroad junction than as a theatre town, but that doesn't prevent Manager Leo Burkhart, of the Hippodrome, from pushing his house right up in the limelight, and getting it talked about fully as much by the railroad men as by the 3,700 residents of Crestline.

Being very much of a live wire, Manager Burkhart has linked up his house with the life of the town. In other words, he has joined up with the railroad employes, and whenever he has what he considers a regular show, he runs a special midnight performance for the benefit of the men who are off duty at that time. "The Toll Gate" did a tremendous midnight business. So did "Why Change Your Wife."

Burkhart isn't specializing in railroad employes to the exclusion of the Crestline residents. Far be it from so! He's going after the regular Crestline business strong and he's getting it, too. He uses a big teaser mailing list. He says he has met with great success sending out telegrams to the representative citizens of his town. They have responded generously with their quarters. Window cards and more generous newspaper advertising are all contributing their share to the success of the present Hippodrome policy, and its success is now so assured that Manager Burkhart is able to get city prices for his shows—35 cents regularly, with a boost of from five to fifteen cents for the specials. Burkhart gives his recipe as follows: Cater to the public. Give 'em what they want, not what you want. And always be on the level with your patron. Don't abuse their confidence. Don't tell 'em you've got a good show when you haven't. Then they'll gladly shell out when you say that you've got a big picture and have to get more money from 'em."

Novel and effective lobby display for "Wanted at Headquarters" used by the Superba theatre, Los Angeles

Jones Originates Nobby Lobby Display

The local press and the public are congratulating Manager W. E. Jones for the very artistic and unique lobby display that he is using to exploit "Wanted at Headquarters." The lobby is decorated to represent one of the little railroad ticket and telegraph offices that can be found along any railroad. Due to the fact that the railroad scenes in this production were filmed along the Southern Pacific tracks, this railroad company lent its support by co-operating to the extent of furnishing switches, switch lights, lanterns, flags, rear end lights, etc. In furnishing this equipment they derived therefrom quite a bit of publicity for themselves, as the station was made from two scenic flats and painted to represent one of the stations on their line. The Western Union Company furnished the telegraph instruments that can be plainly heard out into the streets, as well as all wiring insulators and other telegraphic material. For the use of this equipment there was tacked to the wall of the depot and causing this scenery to look even more realistic an enamel sign such as found on the exterior of all depots advertising cablegrams and telegrams. A cut-out of an engine with white paper headlights and front lights was placed in the center of the lobby, and across the sidewalk to the curb was drawn white lines to represent ties and rails. On each side of this was placed miniature crossing signs, making the entire layout fairly exude the atmosphere of a wayside station.

Phil. Theatre Gives Single Reel Extra Attention

At the Stanton (formerly the Stanley) theatre, Philadelphia, during the week of November 6, a special feature of the program was Prizma's "Where Poppies Bloom." During the time that this picture was being shown, Mrs. Emily Stokes Hager, a singer who has at various times rendered solos in the musical numbers, recited "In Flanders Field." It was very impressive and the audience seemed to be keenly moved.

"Flivvers" Advertise Lloyd Comedy at Dayton

Dayton, Ohio, gets a new thrill nearly every week. Dayton is the home of Ascher's Auditorium and the Auditorium boasts as live a crowd of exploitation men as ever rigged a ballyhoo.

Novelty is their long suit. It is infrequent that they employ the same stunt twice in succession. This takes thought and close application to the changing whims of the public, but somehow the Auditorium bunch is always there and consistently draw the crowd to their house.

Typical of the unusual methods of this theatre is the comedy flivver parade recently staged in connection with "Get Out and Get Under." You'll have to write to the Auditorium to find out how they dug up all the flivvers, but on the first day of the show, Dayton saw the strangest collection of cars ever assembled. New and shiny flivvers, flivvers that had long since seen better days, flivvers the vintage of 1910 and cars that one never would suspect were flivvers, groaned and chugged and wheezed down the leading streets of the town—each and every machine bearing a sign announcing the showing of "Get Out and Get Under" at the Auditorium. Oh, yes, there were also miniature models of flivvers which attracted much attention.

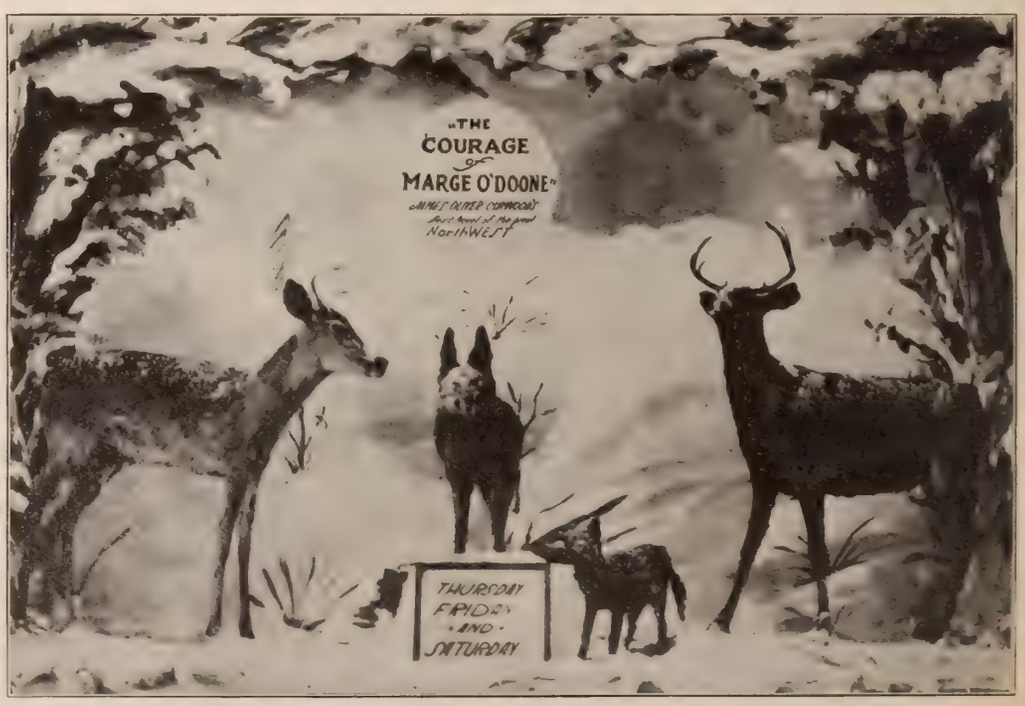
Before the show opened the various cars lined up in front of the Auditorium and attracted big crowds.

This is a good live stunt, adaptable in many ways to the use of any showman.

Reisenfeld's Prologue for "Idols of Clay"

THE atmosphere of the first part of "Idols of Clay," that of a typical tropical locale, is very nicely presented in a prologue being given with this picture at the Criterion theatre, New York.

The drapes part showing a drop that represents a South Sea Island exterior with palm trees in the distance and a sky line scarlet with the rays of a setting tropical sun. In front of this drop is a palm tree cut out and banked on each side of the stage gray drapes decorated with potted palms extend down to the tormentors. Lying on the stage with its grass mats is the cast of characters who take part in the prologue. The number opens with the lights dimmed, by the singing of a Hawaiian song to the accompaniment of Hawaiian string instruments off stage. This selection is followed by a rendition of an Hawaiian dance with Thalia Zanou as the soloist. Miss Zanou rises from her reclining position up stage and dances to the front and back again at the finish of her steps, when more Hawaiian songs are sung, among which are solos with chorus accompaniment, by Charles Garden, tenor, and Jean Booth, contralto. The other singers, all from Dr. Reisenfeld's "New School of Opera and Ensemble," are Mariam Lax, soprano; Eva Soble, soprano; Inga Wank, mezzosoprano, and Maurice Kostrow, baritone. All the artists are attired in Hawaiian costumes. The number is staged under the title of "South Sea Idyl."



"Courage of Marge O'Doone" lobby display, the work of the Hippodrome of Joplin, Mo.

Shea Ties Up With Local Project With Great Results

J. Frank Shea, manager of the Queen's theatre, Houston, Texas, who has been in the exploitation limelight before, because of his keen exploitation intuition, again demonstrated his capacity for taking advantage of local conditions and benefitting by every break of the game when his theatre played "Something to Think About."

The city of Houston at the time was waging a strenuous campaign on the question of new dock facilities to meet the growing demand for shipping facilities. The big problem was whether or not the city should build them. John Stewart, artist and advertising man of Southern Enterprises, Inc., of Dallas, upon Mr. Shea's suggestion drew a cartoon covering the situation. A fair lady, supposed to represent the city of Houston, but looking remarkably like Gloria Swanson, gazes out upon the harbor of Houston facilities question. Before her is the issue: A $2,500,000 bond issue for improving Houston's waterway facilities. The cartoon was titled "Something to Think About." It took some persuasion to induce the Houston papers to see the advantage to themselves in running such a cartoon, but with the issue paramount in the public mind, they were eventually persuaded to use it on the first page.

Lobby decorations for "The Silver Horde" when this picture played The Strand theatre, Scranton, Pa.

In addition "Something to Think About" was tied up with local stores in a two-page advertising spread in the local papers. Indorsements from church members also furthered Manager Shea's exploitation putting the picture across for a gigantic opening. At present reports it is still going strong.

Editor Uses "What's Your Hurry?" In "Motor-orial"

The old editorial policy of propaganda having fallen by the wayside with the installation of automobile sections throughout the country as far as motor news is concerned, it remained for the Grand Rapids Sunday Herald to carry a "motor-orial" on "What's Your Hurry," in its Sunday automobile section prior to the opening of the picture by that title at a local theatre.

The "motor-orial," signed by the editor of the section, called attention to the "What's Your Hurry" campaign initiated by the Chicago, Detroit and Albany Motor clubs in their anti-speeding campaigns and urged the motorists of Grand Rapids to follow suit. It pointed out some very disastrous results of the "What's Your Hurry" speed mania and urged greater care in driving. The slogan "What's Your Hurry" occurred 12 times in the editorial of less than 500 words. It helped fix the title in the public mind and furnished excellent material for the motion picture, having been inspired by Leslie Whelan, exploitation representative for Famous Players-Lasky Corporation at the Detroit Exchange.

Omaha "Go to Movies Week" a Big Hit

Real Idea Planned and Carried Out by Omaha Exhibitors and Exchangemen

OMAHA'S "Go to the Movies Week," announced recently in the NEWS, is now history and all Omaha exhibitors are shaking hands with each other and themselves at its success.

Here is the way it was put over.

The city was placarded with signs: "Go to the Movies," November 7-14.

Special productions were booked.

Artistic programs in the way of prologues and entertainment were provided.

The city was "bally-hooed" by a band on a truck from which thousands of toy balloons, each carrying a pass to some theatre, were let loose.

Special "movie" sections of the newspapers were printed.

Special stories on various phases of the motion picture industry and what it means to Omaha were run in the local papers to stimulate a concentrated interest on "Go to Movie" week.

The chief purposes of "Go to Movie" week, as expressed by Mr. Frudenfelter, was to "bring the movies closer to the family circle, that the presentation of pictures is an art in itself, that movies tend toward a moral atmosphere over the public and that the movies are America's GREATEST entertainment."

The public listened to the bally-hoo of the movie men and flocked to the theatres day after day and night after night in throngs.

"The Penalty" played at the Sun theatre. Special lighting effects and a timely prologue made up the balance of entertainment. Various types of temperament being the theme of the picture, Mr. Frudenfelter conceived the idea of symbolizing them by appropriate lighting, as when hate was manifest, the stage was flooded with red lighting, pink for love, blue for pathos. The result was highly lauded.

John Loveridge, manager of the Rialto theatre, presented "Peaceful Valley." A small town rube and his pet dog being outstanding figures in the play, the prologue was of effective similarity. A singer dressed in the habilament of a rube and carrying his pet that was "all dog," sang the musical score, "Peaceful Valley." The result was unanimous praise.

A beautiful frigid stage setting of the Northland was the background of the prologue of "Nomads of the North," which played at the Strand theatre. A baritone singer, dressed in the garb of a North woods trapper, sang "At Dawning," as the changing light effected a portrayal of Aurora Borealis rays.

R. S. Ballantyne, manager of the Moon theatre, arranged a neat prologue for the showing of "The Great Redeemer." The figures were a girl and a man, the former in a role of saving her sweetheart from taking the crooked path.

Wide publicity was given "Go to Movie" week. Bill boards, newspapers, street cars, automobiles and trucks all carried publicity on the event. The managers of the downtown theatres each placed $250 in a pool for general advertising of "Go to Movie" week.

"Each event was a thorough success," John Loveridge declared.

"'Go to Movie' week offered theatre managers a splendid opportunity of co-operating in the movies a notch ahead of other amusements," said Harry Goldberg, manager of the Sun theatre.

"'Go to Movie' week should be nation-wide," declared Harry Watts.

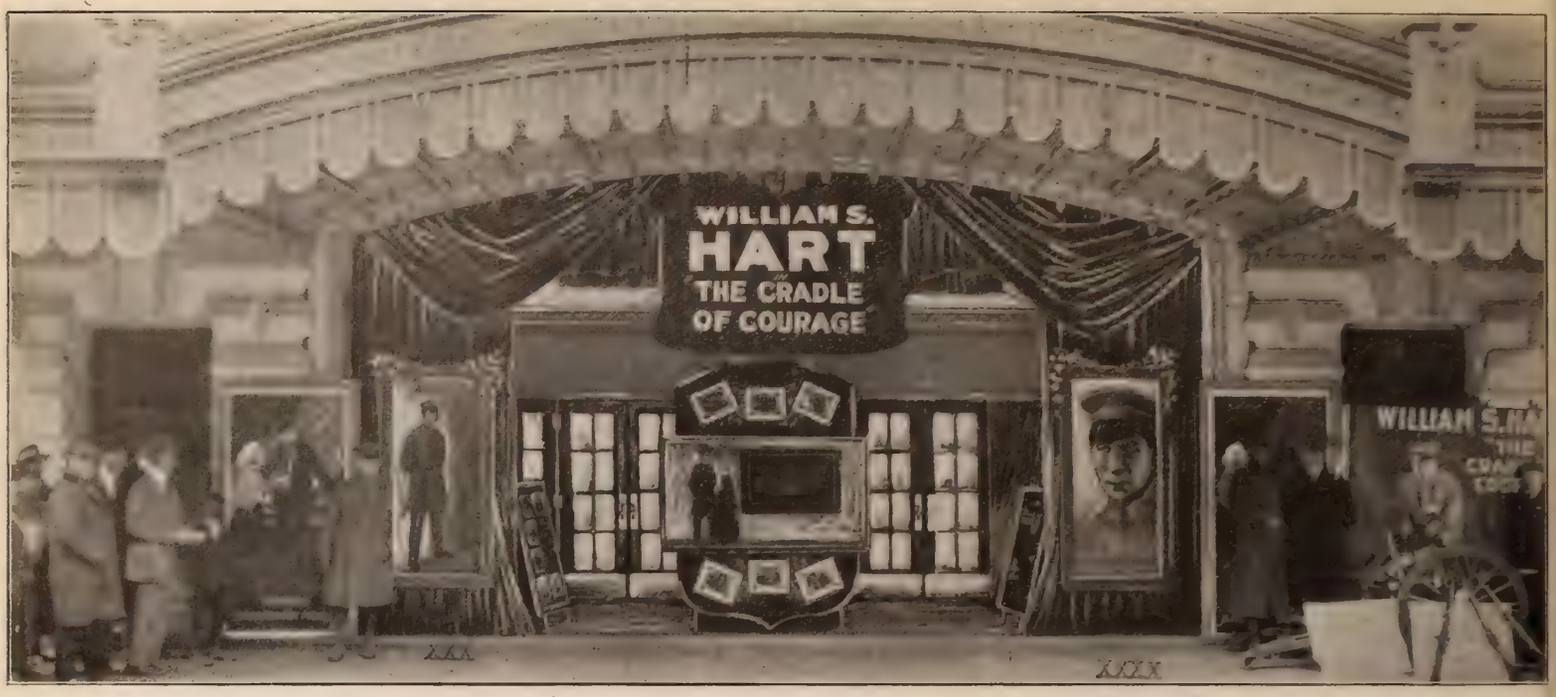
"It was put across successfully and was a means of bringing the movies closer to the family circle," said R. S. Ballantyne.

Promoters of "Go to Movie" week in Omaha have stated they will make the event state-wide next year.

Concerning the Capitol's Ballet Number

SCHUMANN'S "Ballet Carnival," with its famous characters, "Columbine" (Mlle. Gambarelli), "Harlequin" (Alexander Oumansky, and "Pantelon" (M. Leonidow) is the dancing number at the Capitol theatre this week. Five of the "impersonations" of the twenty dances of which "Carnival" is composed are used. The number is about equally divided between pantomime and dancing in which the three characters impersonate the personal friends of the composer at a carnival.

The artists are attired in the regulation costumes of the characters. A stage setting in which a futurist design cut out in two with a sky drop on which various colored floods are blended backing it, is provided by Scenic Artist John Wenger.



This is the lobby display which Jess Day, manager of the Palace theatre of Des Moines, originated for his showing of "The Cradle of Courage"

Des Moines Rialto Builds Nifty Lobby Display

"The niftiest lobby ever seen in Des Moines," was the popular expression, as reported by Norman L. Dixon, exploitation representative at the local exchange of Famous Players-Lasky Corporation, in regard to the presentation of "The Cradle of Courage," by Manager Day at the Palace theatre. The artistic effect of the front of the house coupled with an exploitation tie-up with the Army Recruiting Service, helped put the picture over for a run that was a remarkable success.

Dixon put over the Army tie-up. Recruiting officers placarded the stations around the city with posters advertising "The Cradle of Courage" and the moral it carried for the prospective recruit. Posters of the tie-up were posted on all the telegraph posts and public squares in the city. Army recruiting officers and noncommissioned officers were stationed outside the Palace theatre throughout the picture's run and helped swell the attendance. At intervals in the performance one of the rcruiting officers appeared on the stage to give a brief talk on the advantages of an Army training.

The effective lobby display was Manager Day's own design. By the skilful use of art work and cut-outs he created a curtain effect above the lobby, suggestive of the stage itself. On the left and right, shadow boxes sustained the illusion with oil paintings of William S. Hart on a heavy red background, featuring for the front of the boxes. The Army gave substantial aid to the display by lending the use of its personnel and one of the cannons used in the Recruiting Service.

How beneficial the tie-up was for the recruiting service was evidenced by the fact that more than 50 enlistments were obtained. According to the recruiting office, the cost of obtaining one enlistment is estimated at $1,100, so the Army benefitted substantially.

Vocal Number at the Rivoli Pleasing

THE vocal number on the Rivoli program this week is "The Last Rose of Summer," sung by Betty Anderson, accompanied by a harpist, Anna Maria Melita.

A stage setting of simple design but effective from an artistic standpoint, is provided.

A secondary stage is erected well up stage and velvet drapes mask the back walls of the theatre except for an opening about the size of the picture curtain. Through this opening a small interior with a colonial mantelpiece and fireplace backing is disclosed. The small stage is set with a table and chairs and some small props.

The artists are attired in the costumes of the period of the song and render the selection ffrom the small stage. Artistic lightings that silhouette the soloists and make indefinite the backings used add to the beauty of the number.

"Prince Chap" Gets Army Aid at Syracuse

That an exploitation representative often has to be a diplomat as well as a pusher was illustrateed in the case of Albert S. Nathan, exploitation representative for the Buffalo territory of Famous Players-Lasky Corporation, when he was exploiting the run of "The Prince Chap" at the Crescent theatre, Syracuse. The Army Recruiting Service in that city had 5c choice locations for its posters and Nathan wanted to get in on it, so he suggested the copy for a tie-up between Uncle Sam and the picture. The recruiting sergeant was of the old school and had his own ideas on what constituted good copy, but Nathan and the sergeant finally got together on something that tbrought a lot of free publicity for the theatre and top notch business for the run of "The Prince Chap" at the Crescent.

Lobby display for "Nomads of the North" designed by S. L. Knapp, manager of the Loyalty theatre, International Falls

Artistic prologue number for "Harriet and the Piper" presented by Edward L. Hyman, manager of the Mark Strand theatre, Brooklyn

How "Nezzy" Used Vacant Windows

Small Town Exhibitor Works With His Head

AMONG the real live-wire small town exhibitors who are doing something more than the orthodox advertising is Earle S. Nesbitt, manager of the Linwood theatre of Tarkio, Mo.

A number of Mr. Nesbitt's exploitation stunts for various pictures have been recorded in various issues of the News.

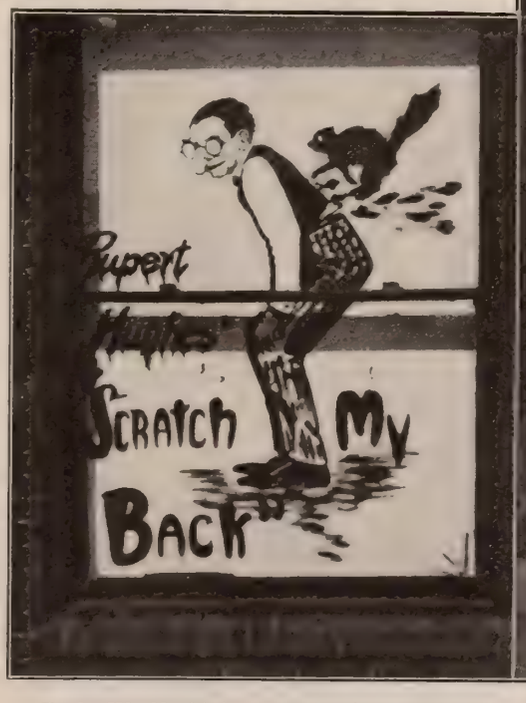
Recently we wrote Mr. Nesbitt that it was time for him to come through with another article, and being one of the chaps who can be depended upon to deliver, he sends in this account of how he has made two windows that were formerly idle, useless and undecorative, work to beat the band. This is Mr. Nesbitt's story as he told it to us:

"When we took over this theatre, two front windows sported dull green and cracked window shades. Frames covered on both sides with wall board have replaced these lazy curtains. Alabastine was used for ground. Oils and crayons, with occasional cuto-uts from the commercial paper, put upon this ground some very fetching and efficient advertising. People have now acquired the habit of looking to the two windows to notify them of our very best programs. Something like sixty different programs have been advertised without a change of wall-board. A broom and some water. Presto, and that sign has vanished. More alabastine and they are ready for a new sign. Consequently, economical as well as efficient.

"Herewith out latest on 'Scratch My Back.' One is a still drawing. The other is truly a moving picture as the gentleman's arm at the bottom, from the elbow on, was made on a separate piece of wall-board and cut-out. This being backed with a wire which continues through the frame and is hooked up with a drive shaft of a wheel that is connected by belt to a motor. The peacock feather is wired at the bottom to the fingers of this hand and fastened to the top of the window with an elastic. In action, the gentleman is surely giving her back some scratching. Needless to say, it received slews of attention, provided almost as much advance laughter as the feature itself, added materially to box office receipts and made people point for one solid week toward our house with surprised exclamations."

These windows are lighted in shadow box effect at night and they work just as long as there is any one about to work to. Cuts illustrating Mr. Nesbitt's "Scratch My Back" stunt are shown on this page.

Mr. Nesbit has promised to keep us posted from week to week relative to his exploitation stunts. It is the small town showman "who works with his head" that we especially want to hear from.



Earle W. Nesbitt's novelty window display as described in the above story concerning the Linwood theatre, Tarkio, Mo.

Simple But Artistic Stage Setting at the Rivoli

FOR the usual ballet offering on the Rivoli program, Dr. Reisenfeld is presenting Vera Myers and Paul Oscard in "Columbine and Harlequin," with a special stage setting.

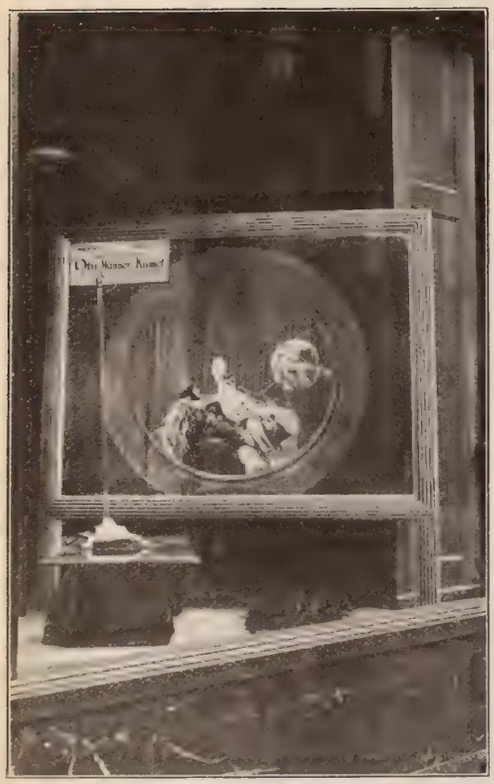
Through a gauze screen, the spectator looks out on what appears to be a porch with balustrade. A decorative but dimly lighted arch breaks an indefinitely outlined sky expanse.

The setting depends on its lightings for its beauty. Floods from behind the screen begin in deep blues and are gradually blended in to a warm violet and then to a thin scarlet.

The dancers are attired in the traditional costumes of the characters presented.

Some of Manager Plunkett's Exploitation for "Kismet"

Above are shown the camels which Manager Plunkett of the Strand theatre, New York, engaged to take part in a prologue and parade the streets in connection with the showing of "Kismet," the current week's bill at this theatre.
Below is a cut showing the Strand program boards with special announcement cards prepared for the engagement.



Above is one of the many window displays arranged in prominently located retail stores in New York for the "Kismet" showing at the Strand. Many of the mercantile establishments were in the Times Square district and without doubt did much to attract the attention of transients. The co-operation of the Broadway merchant in putting over a picture is not secured as easily as in smaller cities but the showing that has been made for "Kismet" demonstrates that the idea can be put over, especially on a big picture.

Above is shown a "Turk" who worked on the streets in the interests of "Kismet" during the engagement just closing at the Strand. The "Turk" handed out advertising blotters, special heralds and a booklet which gave an extensive and detailed description of what the prospective spectator would see in the picture. The unusual attire of the "missionary" got attention from all who met him and the amount of advertising matter which he distributed was surprising considering the fact that New York pedestrians usually refuse to be bothered with anything that looks like a publicity stunt.

"Kismet" Playing Public Premiere at New York Strand

Exploitation Campaign and Fame of Star Responsible for Big Business

DRAWING crowds that blocked Broadway and filled the theatre to capacity again "Kismet" is playing its premiere this week at the New York Strand.

The New York metropolitan opening of the picture was attended by a most extensive newspaper and general publicity campaign, by an extraordinary prologue number put on by the house and by special decorations and features of presentation. It drew from the New York dailies reviews and notices of unprecedented praise.

When the Strand decided to make the "Kismet" campaign of the broadest possible proportions, it determined at once that all the New York dailies should be used with distinctive and exclusive ads. These were prepared one by one in an art department specializing in motion picture work. There were, all told, 75 of them which were sent out to fourteen daily newspapers covering comprehensively the whole of New York City.

The city was covered with 24-sheets containing a large picture of Mr. Skinner, and a large date sheet on the Strand showing. Besides this, there were placed in a score of locations along Broadway, throughout the theatrical section, oil paintings showing some of the beautiful scenes in the picture. These were supplemented by lobby display pictures, which were placed in dozens of windows in various parts of the Greater City.

Striking in another direction, tie-ups were arranged with the phonographs and music stores on the song "Kismet," a very popular Arabian song and fox-trot.

The Kresge Stores, of New York City, arranged window displays on this song into which were worked some of the oil paintings, and phonograph stores made displays on the resords of "Kismet" in different parts of New York.

Manager Plunkett, of the Strand theatre, began work as soon as he had booked "Kismet," on the most elaborate prologue ever put on by this theatre.

All the colorful atmosphere of old Bagdad is in the splendid setting which the Strand built for its opening of "Kismet." The stately "ship of the desert," the camel, was there in the flesh, and there also were all the varied rich tints and beautiful architectural lines of the famous old city of "The Arabian Nights."

The number begins with the orchestra's rendition of "Scheherazada" to be synchronized with the first part of the actual prologue before its final strains when the drapes are parted on a scene showing a street in Bagdad and presenting a large company of players attired in the picturesque robes of the Moslem on the stage.

The stage setting by Gates and Morange is a most realistic representation. In perspective are the walls of typical Bagdad buildings. A court circles the proscenium opening masked on one side by a set piece which represents a Mohammedan mosque with practical steps and on the other by the drapes.

As the scene is unveiled the Moslems are seen parading about the mosque door and gayly conversing. Two of the number lead a goat and a donkey respectively. After a moment of "ad. libing" by the players, Misses Sheila O'Day, Cecile Rivlin and Lucita Corvera, attired in typical Mohammedan feminine attire, enter and give appropriate dances while the company keeps time by hand clapping and tapping of the feet. The dancing number was arranged by Alexis Kosloff.

At the finish of the ballet, all the company except Joseph Martel, baritone vocalist, who is attired and made up to represent Mr. Skinner in the role of "Hadji, the Beggar," exit.

Mr. Martel then renders "Far Across Desert Sands" as a solo, accompanied by the orchestra. During the song the lightings are changed from the bright sunlight of a tropical clime to the green and purple shades of twilight.

A bit of pantomime accompanies the vocal selection and at the close of the number the singer reclines on the step of the mosque in emulation of "Hadjj" in the picture.

The camels used in the prologue were also pressed into service as an exploitation medium.

Obtaining permission from the police of New York, the Strand daily paraded two of the picturesque animals, adorned with Oriental signs, advertising the production. Hundreds of thousands saw these peculiar beasts make their way, with their swinging stride, among the automobiles, street cars and pedestrian traffic of Middle Broadway every day while the showing was on.

Inside the Strand were placed twenty-five large Oriental rugs obtained from a New York dealer. They gave the theatre's interior the rich Levantine aspect which was a feature of the showing of "Kismet" at the Hotel Astor. During the week previous to the showing an Arab had distributed inside the Strand a gold and black booklet, advertising "Kismet," which drew thousands in the week following. Also in the business section another Arab had put out thousands of "Kismet" blotters.

Handsome oil paintings showing scenes from the picture and enlargements from photographs of the star, also in oil, are arranged about the Strand lobby.

FATE - SUCH AS POETS CALL 'KISMET'
IT IS WITH SINCERE PLEASURE THAT THE STRAND THEATRE ANNOUNCES FOR THE FORTHCOMING WEEK
ROBERTSON-COLE'S picturization of
OTIS SKINNER IN "KISMET"
THE MOST STUPENDOUS PRODUCTION THE HISTORY OF MOTION PICTURES HAS EVER RECORDED, AND TAKES THIS OPPORTUNITY OF GUARANTEEING AN ENTERTAINMENT OF RARER QUALITY THAN ANY IT HAS EVER OFFERED.
"KISMET," AN IMMORTAL PLAY WITH OTIS SKINNER, AMERICA'S FOREMOST ROMANTIC ACTOR IN THE ROLE OF HAJJ, THE BEGGAR, WHICH HE HAS MADE FAMOUS, IS WOVEN BY A MASTER HAND INTO EVERLASTING MAGNIFICENCE.
IN KEEPING WITH THIS WONDERPLAY, STRAND PATRONS WILL BE OFFERED AN ELABORATE PROLOGUE AND A SPECIAL MUSICAL PROGRAM.
THERE WILL BE NO ADVANCE IN PRICES REGULAR STRAND SCHEDULE WILL PREVAIL FOR THIS $3 ATTRACTION.
JOSEPH PLUNKETT MGR. DIRECTOR
MARK STRAND
A NATIONAL INSTITUTION
B'WAY & 47th ST. DIRECTION JOS. PLUNKETT
COMMENCING NOV. 14TH ONE WEEK ONLY

Another of the Strand's "Kismet" displays

NEW YORK by STORM
ROBERTSON-COLE'S picturization of
OTIS SKINNER IN "KISMET"
The miracle of the Theatre's Art.
"There can be no disputing the fact that this attraction is one of the year's events in film activity. Mr. Skinner has brought his humorous and dramatic characterization, intact, from the stage, and backed by a production that fairly bulges with largeness as well as beauty, the result is commendable." N. Y. Evening Journal.
STRAND SYMPHONY ORCHESTRA
MARK STRAND
A NATIONAL INSTITUTION
B'WAY & 47th ST. DIRECTION JOS. PLUNKETT
POSITIVELY THIS WEEK ONLY
NO ADVANCE IN PRICES

Attractive display ad used by the Strand for the "Kismet" showing

Music and The Picture

The Approaching Conference of the Motion Picture and Musical Men January 24-25-26

BY CHARLES D. ISAACSON

YOU have been watching the announcements of the First Motion Picture Musical Conference. Perhaps you have seen it in your local newspaper, or heard it discussed in your association or received a letter from your foremost music patron—or come in contact with it in anyone of a score of ways.

Or what is most likely, you have doubtless seen the Stories in the Music department of THE MOTION PICTURE NEWS, which is the originator, sponsor and promotor of the plan.

Although the publicity concerning the meeting so far, has been very modest, it is really amazing that the idea has taken a mighty hold on both the picture and musical industries.

This would indicate even to the casual observer that the project is right in principle, theory and practice.

Over five hundred letters of commendation have been received from every part of the United States. Most of these are from directors, musical authorities and composers, who welcome the Entente Cordial of the Picture and Music Fields. Perhaps to the readers of the MOTION PICTURE NEWS, the musical interest, while of value, may not seem quite as significant as the strong support which has been promised by picture men.

Scores of prominent theatre managers and owners have written in unqualified terms that the conference is a necessity, and have said, "We will be there—and consider it a privilege to be there." Also some of the best producers sensing the growing importance of the Music-Score for the Big Feature have asked for the privilege of being admitted. They thought the producers were going to be excluded! *Not so, they were informed—and it is safe to say that probably every important producer will have a representative on the ground.*

In addition to the main elements in the picture—the Theatre Managers, the Producers, and the Musicians of all kinds—there will be on hand the originators, devisers and inventors of the best ideas for the Machinery of the Idea. That is to say, that the foremost composers, music publishers, instrument makers and others will bring forward their proposals and suggestions.

Now is the time to register for the FIRST NATIONAL MOTION PICTURE MUSICAL CONFERENCE New York City—January 24-25-26, 1921 Under the call of THE MOTION PICTURE NEWS MUSIC DEPARTMENT Charles D. Isaacson Editor

What will be done with this assemblage of thinkers? The old saying of "Birds of a Feather flock together" will hold particularly in the case of the Motion Picture Musical Conference. Hence there will be at once a unanimity of desire and intent.

Only those who have certain views and ambitions in common will attend—necessarily.

Here are some of the views and ambitions which will be in the mind of every person attending the conference:

Music and Pictures Belong Together—the music illuminating the picture and making it more intelligible to the beholder as well as more interesting—breathing a voice into the silent frame and uttering the spirit of the emotions rather than the words.

It is necessary that Music be better understood by the theatre manager, because until he realizes that there is a definite science of music, a language of the notes which can be indexed according to moods, emotions, descriptions, the whole matter will not be as intelligible as he desires. Also when the manager knows the general principles (in which by the way, a technical knowledge of music is absolutely unnecessary) then he can *pick his musicians, supervise their programs and understand the good and bad in scoring, cue-sheeting;* he will be able to judge his instruments and sense the *publicity and advertising possibilities* of all that is to be done in the use of music.

It is necessary that the Showmanship ideas as related to music be definitely co-related and illuminated. It is necessary that the Musicians be made to realize that the Theatre Field is utterly different from the concert world, the operatic world and in a greater degree the Vaudeville World!

The age of Camouflage in Motion Picture Music by musicians and would-be musicians must end, right now at the very start of the real movement of picture music.

Cue-sheets must be made for the theatre and not for the publisher or composer.

The little theatre must be taken into consideration in the making of special music scores.

The Music Tax question must be settled by the two industries in a body, and not allowed to become a moot question between individual theatres and the Composers' Association.

There must be a standardization of instruments; an understanding of accoustics; a means of procuring musicians which is easiest for the theatre manager—a channel through which specially trained picture musicians can be obtained; there must be made sheet music particularly and specifically adapted to picture needs; there must be some training school for picture musicians, so that they can learn in their own time and not at the expense of the theatre manager and his patrons.

There must be a new group of distributing organizations whose duty must be to forward musical specialties to fill in the program—so routed that they can easily be engaged at a nominal cost—and so routed that they can be used where they fit into the needs of the program.

(*Continued on page* 4146)

Mr. Isaacson's article on "The First Step in Musical Understanding" will appear next week, instead of this as previously announced.

The New Era Organ

This organ has in truth made possible a new era of music for the medium and smaller sized theatre of quality. Every owner is a satisfied owner. (*Write for Literature*)

THE MARR & COLTON COMPANY, Inc. - - WARSAW, N. Y.

Also Builders of Famous Marr & Colton Concert Organs for the Larger Sized Theatres.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Fritzi Ridgeway, Capitol Film star

Bert Lubin Preparing Second Feature

Bert Lubin, who is now on a tour of the country, closing contracts on the remaining open territory of "Honeymoon Ranch," the five-reel Western, starring Allene Ray and Harry McLaughlin, the production which marked his entry into the state right field, announces that he has a second feature in course of preparation, and that it will soon be ready for distribution.

Lubin's next picture will be a Western of five-reel length, and is tentatively entitled "Crossed Trails." Allene Ray and Harry McLaughlin are also co-starred in this picture. Tex O'Reilly wrote the story and Robin Townley adapted it for the screen and directed the production.

Presentation Trailers Add Personal Touch

The Cinema Corporation, of New York, producers of feature art creations for the screen, point out the difference between the days of a few years ago when all theatres announced their present and coming attractions by the same mounted paper plastered over and around the entrance doors, and to-day, when the large theatres endeavor to add some distinctive personality to their entertainment. This company is making the presentation trailers for the Rivoli, Rialto and the Criterion theatres in New York.

Joe Brandt in St. Louis

Joe Brandt, president of C. B. C. Film Sales Corporation, of New York, is attending the convention of the Federated Film Exchanges being held at St. Louis.

Sunrise Pictures Organize

New Independent Company Headed by Max Carnot Opens Its Offices

WITH the opening of a suite of offices on the tenth floor of the Candler Building, No. 220 West Forty-second street, the Sunrise Pictures Corporation enters the motion picture field this week as state right distributors. The company is comprised of men experienced in the industry and who know the independent market. Negatives are now being bought up for American distribution and it is expected that an announcement regarding the first release will be forthcoming within a week. It is understood that the company has in view a well known story that has been printed in serial form in more than one hundred newspapers throughout the country.

Max Carnot is president. While this is his first entry actively in the film industry, he has been long identified with pictures as a heavy investor. Associated with him are Nat Dorfman, director of advertising and publicity, and Winfield F. Kelley, formerly president of the Kelwin Film Company, who assumes the office of sales manager with the new company.

President Carnot is for better and cleaner films and the forthcoming releases of the company, he hopes, will cut a new path for the independent state right buyer.

All the pictures released under the Sunrise Banner, which has adopted the slogan of "Sunrise Pictures Spread Rays of Happiness," will be backed by a well formulated exploitation campaign, and a complete plan and press book will be issued with every film in order to help the exhibitor put the production over.

Trade Showing of "Isobel"

George Davis to Screen Curwood Picture to Trade at Hotel Astor

THE premiere presentation of "Isobel; or, the Trail's End," from the novel by James Oliver Curwood, directed by Edwin Carewe, with a cast headed by House Peters and Jane Novak, will be given in the Grand Ball Room of the Hotel Astor next Tuesday night, November 23.

George H. Davis, who is presenting this picture to the open market, is said to be setting a precedent in this showing, since this Curwood feature is the first production released to the open market which has been the object of so elaborate a plan. "Isobel; or, the Trail's End" is proving one of the most interesting and surprising events of the year, inasmuch that, although it is a production which has aroused bidding by established program houses, is proving a great success in the general field, according to Mr. Davis.

The premiere at the Astor Hotel was arranged by Mr. Davis for the benefit of the trade in general. He has received many wires and letters of inquiry, and has already disposed of considerable territory. However, he has said that state rights buyers were to have first look at the picture, and arranged the Astor showing accordingly.

Admission to the showing will be only by invitation and card. Those who are interested can arrange for seats by communicating with Mr. Davis at his office at 1600 Broadway.

In presenting "Isobel; or, the Trail's End" to the open market Mr. Davis has had the assistance of Joe Brandt, in whose offices he makes his headquarters.

Exploit Equity Production

"Keep to the Right" to Be Given Circus Exploitation in the South

NEWS arriving from exchanges of the South and West to Equity headquarters this week confirms the report that "Keep to the Right," Equity's state-right feature starring Edith Taliaferro, is to be given circus exploitation in those territories, particularly in the smaller towns. The exchanges heard from thus far are Salley Films of Atlanta, who bought the feature for North Carolina, South Carolina, Georgia, Alabama, Florida and Tennessee; William Underwood, who operates in the states of Texas, Oklahoma and Arkansas; and A. M. Gollos of Illinois and Indiana.

J. S. Jossey, on a sales trip for Arrow Film

National Magazine to Run Lubin Story

Formal announcement of the winners of the Fame and Fortune contest conducted by Motion Picture Magazine, Classic and Shadowland, with Allene Ray at the top of the list, evoked a good deal of interest in "Honeymoon Ranch," her first starring vehicle, which Bert Lubin is state righting, it is said. Lubin stated that state right buyers are greatly interested in the great amount of publicity she will get under the terms of the contest.

Additional national publicity will be given "Honeymoon Ranch," states Lubin, when the Pictorial Review runs the story and pictures of Miss Ray in an early issue.

C. H. Rosenfeld Launches Tri-Art Film

C. H. Rosenfeld, formerly an officer and executive of the Climax Film Corporation and previously in the exchange of Robertson-Cole Co. as sales manager, has launched his own enterprise, known as Tri-Art Film Company, at 729 Seventh avenue. Mr. Rosenfelt will conduct an exchange for New York territory and will also handle features productions on the state right plan, disposing of them on the franchise basis.

Hurley Added to Staff of A. J. Callaghan

Arthur Hurley, one of the best known of directors, with a long list of both stage and screen successes to his credit, has joined the staff of Andrew J. Callaghan Productions, Inc., and left New York a few days for Los Angeles.

Neely Edwards and a quartet of Special Picture beauties

Capital Film's New Star

Chicago Company to Sign Stage Favorite for Comedy Dramas

THE CAPITAL FILM COMPANY, through Russell, Greiver & Russell, is about to sign up a contract to star Byrdine Annette Zuber, who is starring in Al Wood's comedy drama, "Breakfast in Bed." Miss Zuber is a titian-haired beauty of great ability and versatility as an actress.

Being a Chicago girl, she made her first appearance on the stage in that city at the age of three. It was the beginning of a career that has carried her through many years with the best actors and producers, both on the stage and before the camera.

Her stage career covers association with Mabel Barrison, Edward Arnold, in the "Red Mill," with Montgomery and Stone and many others. Her picture career covers playing the heavy for Famous Players-Lasky in Cecil B. De Mille's stock company, lead with Franklin Farnum in "The Candy Shop," Edmond Breese in "The Master Mind," and "Brewster's Millions."

Miss Zuber is of the clever, vicacious comedienne type. Capital announces that it has bought two of the biggest comedy-drama hits of recent years in which to star her. The announcement of the titles will be made later. D. W. Russell, general manager, states, "We feel that we have made a big find in Miss Zuber. She has that personality and appeal that will make her instantly popular with the movie fans of the country.'

Burr in Claremont Studio

"Torchy" Comedies to Have New Home, Announces President Burr

NEGOTIATIONS were completed this week for the taking over of the Claremont Studio by C. C. Burr president of the Master Films, Inc., producing "Torchy" comedies, featuring Johnny Hines.

During the summer months the Burr organization has been working at the Hal Benedict studio at College Point, which furnished unusual facilities for the taking of the country life exteriors, and splendid facilities for comedy interiors, but the next three stories all call for metropolitan locations and therefore it is necessary to get a studio within striking distance of all picturesque points in the city.

The next production will, it is said, be on even a more lavish scale than "Torchy In High," which created so much comment in Brooklyn last week, at the Brooklyn Strand, and contributed in no small proportion to the tremendous business which Manager Edward L. Hyman recorded with the Mark Strand Theatre Company for election week.

State Rights Buyer

If you don't believe us when we say we have the best money making Fictures for you, ask the men in other territories who have already bought from us—and communicate at once with

C. B. C. FILM SALES CORP., 1600 Broadway, New York

"THE SIMPLEX CERTAINLY GIVES SATISFACTION!"
AUDITORIUM THEATRE 27 PROPHETSTOWN, ILL.

Undersea Film Near Ready

Williamson Cuts and Edits Play: "Fathoms Deep" Working Title

"AGAIN something new," is to be the advertising slogan that J. E. Williamson will use in making known his newest product, "Fathoms Deep." This undersea drama is nearing its final state and is now being cut and titled. "Fathoms Deep" is announced as the working title.

Romance on sea and land, announce the Williamson office, are seen in this new picture, as well as mystery ashore and under the waves. It is reported by those who have seen the production that it has all the elements of a thrilling drama.

Concretely, the story is of a riff-raff crew running amuck in and about the tropics with a stolen submarine. Cast-off from many countries, the band have turned privateers—pirates—and are waylaying and looting all passing craft worth while and hiding their loot. A shipwrecked castaway is picked up by the group and his life spared because of dangerous hazards to which the band desire from time to time to assign him. The cast-away escapes, but not until the sea bandits have forced their prisoner to sign their compact of blood-guilt. A girl and a young naval officer are among those who encounter the refugee when he is eventually washed ashore. The strange story he tells, together with the interest a certain picturesque intruder takes in the girl, consummate here in a hurried expedition to the supposed treasure zone of the bandits. In a swift though extended series of conflicts on the surface of the sea as well as along its bottom between the two factions, many startling novelties in dramatic surprises are achieved.

Ernest Williamson (right) and Ralph Ince congratulate each other on the successful completion of the under-water drama, titled temporarily, "Fathoms Deep." Mr. Williamson is the producer and Mr. Ince played an important part in the production as well as directing.

Nathan Hirsh Leaves on Business Trip

Nathan Hirsh, president of the Aywon Film Corporation, is leaving for a business trip this week. He will visit Western and Middle West cities in the interests of his firm's pictures, including "The Woman Above Reproach," "The Evolution of Man," "The Woman of Mystery," "When Dr. Quackel Did Hide," "Thirty Years Between," and E. K. Lincoln in "The Man of Courage."

Merit Film of Denver Buys Out Mid-West

The Merit Film Co., of Denver, Col., announces that it has bought out the entire interests of the Mid-West Greater Features Company of the same city and has moved from the Guardian Trust Building to 1820 California street, which is the Mid-West former office. Both firms are being operated under the name of the Merit Film Company, with Max M. Kravetz as general manager.

The Following Sales Are Reported on the Independent Market

"Whispering Devils" (Equity Pictures) to Peter Oletzky, Federated Film Exchange of Baltimore, Md., for Maryland, District of Columbia and Virginia.

"Whispering Devils" to William Underwood, Specialty Films, Dallas, for Texas, Oklahoma and Arkansas.

"Whispering Devils" to Salley Films, of Atlanta, Ga., for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

Twelve Billy West Comedies (Joan Film Sales Co.) to Peter Oletzky, Federated Film Exchange of Baltimore, for Maryland, District of Columbia and Virginia.

Twelve Billy West Comedies to William Underwood of Specialty Films, Dallas, for Texas, Oklahoma and Arkansas.

"The Woman Above Reproach" (Aywon Films) to Masterpiece Film Attractions of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"The Spoilers" (The Film Market) to S. H. Dunning of Montreal, for Canada.

"The Devil's Angel" (Clark Cornelius Corp.) to the Peirce Film Co. of New Orleans, for Louisiana and Minnesota.

"Honeymoon Ranch" (Bert Lubin) to Southern States Film Co., of Atlanta, for Georgia, Florida, South Carolina, Louisiana, Mississippi and Tennessee.

"The Woman Untamed" (Elmer J. McGovern) to Earl Larsen, Peacock Productions, for Iowa and Nebraska.

"The Woman Untamed" to Harry Weiss of Chicago, for Illinois.

"She Played and Paid" (Joan Film Sales Co.) to William Underwood, Specialty Films of Dallas, for Texas, Oklahoma and Arkansas.

"She Played and Paid" to Salley Films, Atlanta, Ga., for North and South Carolina, Georgia, Alabama, Tennessee and Florida.

"Keep to the Right" (Equity Pictures) to William Underwood, Specialty Films, Dallas, for Texas, Oklahoma and Arkansas.

"Keep to the Right" to Salley Films, Atlanta, for Georgia, Florida, Alabama, Tennessee, North and South Carolina.

"Woman's Man" (Arrow Film) to H. A. Kyler, Supreme Photoplays Corp., of Denver, for Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Hawaiian Islands, Idaho and Montana.

"The Golden Trail" (Arrow) to H. A. Kyler, Supreme Photoplays, for Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Hawaiian Islands, Idaho and Montana.

"Bachelor Apartments" (Arrow) to H. A. Kyler, Supreme Photoplays, for Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Hawaiian Islands, Idaho and Montana.

"A Man from Nowhere" (Arrow) to H. A. Kyler, Supreme Photoplays, for Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Hawaiian Islands, Idaho and Montana.

"Madonnas and Men" (Jans Pictures) to Joe Skirball, Columbia Film Co., for Western Pennsylvania.

"Madonnas and Men" to Jans Film Service, for Greater New York and Northern New Jersey.

"Madonnas and Men" to Ben Fitzer, for Upper New York State.

"Madonnas and Men" to Masterpiece Film Attractions, for Ohio.

"Madonnas and Men," foreign rights to Export and Import Film Co.

"Vanishing Trails" (Franklyn Farnum Serial—Canyon Pictures) to Celebrated Players of Chicago, for Illinois and Indiana.

Farnum Features Sold in Entire South

Territories on Canyon's list of six Franklyn Farnum series are going rapidly. Last week saw Louisiana and Mississippi, the last two states of the Southern section of the country sold to Enterprise Distribution Corporation of Atlanta.

This concern, which recently purchased these productions for Georgia, Alabama, North and South Carolina and Florida, has been showing "The Galloping Devil," the first release, to exhibitors in Atlanta and extremely favorable comment is reported.

Corene Uzzell Pleases in "Determination"

Corene Uzzell, who has been cast in "Determination," the super-feature which is now under production at the studios of the United States Photoplay Corporation at Grantwood, N. J., is creating a remarkable character in the part of Madge Daley, the confidence queen, according to word received from the producers.

Miss Uzzell has appeared with Elsie Ferguson, Lina Cavalieri, Edwin Arden, George M. Cohan and William Courtney, besides being a member of a number of all-star casts.

Kleine Revivals Are Offered

Photo Products Export's List Include Works of Famous Authors

THE George Kleine revivals, in five and six reels, offered on the state rights market by Photo Products Export Company, include adaptations from some of the world's best fiction writers, including Max Marcin, who, in recent years, has become a successful playwright. His "Devil's Prayerbook," featuring Arthur Hoops and Alma Hanlon, is offered, as are the screen version of Channing Pollock's "Our Lady of Laughter," produced under the title, "The Final Curtain," with Alma Hanlon featured; Bruno Lessing's "The Scarlet Road," featuring Anna Q. Nillson; Owen Davis, the writer of melodrama, contributes his "The Sentimental Lady," featuring Irene Fenwick; Porter Emerson Browne and other successful playwrights, offers the screen version of his "The Spendthrift," with Irene Fenwick in the leading role.

Others are Jack White's "Wild Oats," with Alma Hanlon and Malcolm Duncan featured; Louis Joseph Vance's "The Destroying Angel," with Mabel Trunnelle and Marc MacDermott in the featured roles; the screen version of Peter B. Kyne's Saturday Evening Post story, "Salt of the Earth;" Sumner Williams' "When Love Is King," with Carroll McComas and Richard Rucker starred, and James Oppenheim's famous story, "The Ghost of Old Morro," co-starring Mabel Trunnelle and Robert Conness.

Lark Bronlee Replies to Harris Denial

Following a denial by the William Harris, Jr.'s offices of the statement that Lark Bronlee, featured player of "Beyond the Great Wall," served as understudy to Fay Bainter in "East Is West," comes the following explanation from Miss Bronlee: Miss Helene Sinnott was first understudy. Miss Sinnott, however, was taken ill during the staging of the play at the Astor theatre, and as Miss Bainter's mother was also seriously ill at the time, Mr. Maxwell, who was Mr. Harris's stage director, thought it advisable to prepare for any eventuality that might require Miss Bainter's sudden absence. Accordingly, Mr. Maxwell, Miss Bronlee declares, came to her and asked her to assume the duties of understudy to Fay Bainter during Miss Sinnott's absence. Mr. Maxwell, Miss Bronlee asserts further, actually rehearsed her in Miss Bainter's part as understudy.

At the time of the Astor presentation of "East Is West", Miss Bronlee was known under the stage name of Minette Buddecke and was so recorded in the cast personnel.

Friedman Gets Rights to Howell Comedies

J. L. Friedman, president of Celebrated Players Film Corporation, Chicago, has just closed with George B. West, general manager of the Sunkist Comedy Company, for the entire United States rights to the new series of one-reel Alice Howell comedies. These comedies were directed by Dick Smith and present the comedienne in unadulterated slapstick.

The Sunkist Company is making a series of 52 single-reel comedies. The Celebrated Players is preparing to put forth every effort to place these short subjects in every theatre in the market for this material. The first to be released with Miss Howell starring will be "Boulevard Profiteers." This will be followed by "Who Chose Your Wife?"

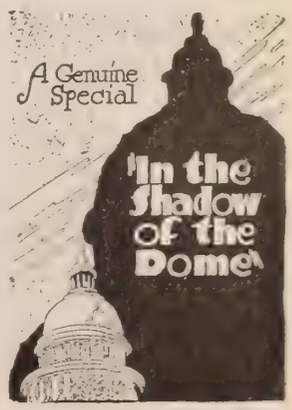
Equity Buyers Meet in New York City

The home offices of Equity Pictures were the scene of an important meeting last week of six buyers of the Equity special production, "Whispering Devils," featuring Conway Tearle and Rosemary Theby. The buyers were all of the Eastern states, with the exception of Aaron M. Gollos of Chicago. They were: Ben Amsterdam of Philadelphia, Peter Oletzky of Baltimore, Sam Grand of Boston, Joe Skirboll of Pittsburgh, Sam Zierler of New York and Aaron M. Gollos of Chicago.

The purpose of the gathering was said to be the comparing of notes on the progress of "Whispering Devils" in the respective territories of each.

S. B. Lust Ties Up with Richmond Merchants

A special souvenir program was issued by Sidney B. Lust, of Super Film Attractions, Inc., of Washington, when "The Confession" was run at the Isis theatre in Richmond, Va. Fifteen merchants mentioned "The Confession" in their regular advertisements, and in return they shared the special souvenir program. Mr. Lust states that he considers it a very good stunt and recommends it to State Right exchanges.



A David G. Fischer Production

Arrow Closes Big Poster Deal

Some of the spectators watching the taking of a scene in "The Way Women Love," an Arrow picture featuring Rubye DeRemer

A CONTRACT said to be heretofore unequaled in the independent motion picture industry was concluded this week between J. V. Ritchey, president of the Ritchey Lithograph Co., and W. Ray Johnston, vice-president, and J. C. Davis, 2nd, of the advertising department of the Arrow Film Corporation, whereby the Ritchey Lithograph Co. are to make the lithographs on a long series of Arrow releases.

The contract is said to be slightly in excess of seventy-five thousand dollars and is a record breaker in its line.

The pictures covered by this poster contract are: "Thunderbolt Jack" a fifteen episode serial starring Jack Hoxie, the Arrow-Muriel Ostriche Comedies a series of twelve two-reel pictures, eighteen Spotlight Comedies, a series of four Jack Hoxie five-reel western features, a series of two Rubye De Remer special features and the following independent features: "Bitter Fruit," "The Deceiver," "The Tame Cat," "The Man Who Trifled" and "The Daughter of the Don."

It is claimed that this is the largest contract for lithographs ever closed with an independent distributing organization and it is looked upon as further proof of the rapid advance the independents are making in the motion picture industry. The growth during the past year of the independent producer, distributor, and exhibitor has been remarkable and it is predicted that even more marked advancement may be looked for during the coming year.

Officials at the Arrow Film Corporation, while unwilling at this time to give out any statement regarding their plans for the coming year, admitted that they anticipated 1921 being by far the biggest year in their history and said that in the near future Arrow will issue an anouncement which will prove of great interest to those who are following the fortunes of the independent.

J. V. Ritchey, president of the Ritchey Lithograph Co., when interviewed regarding this contract admitted the closing of the deal and stated that while he had done a great deal of business with independent producers and distributors in the past so far as he knew this was the largest single contract ever closed with an individual organization. Mr. Ritchey stated that in selecting the posters for these productions he had viewed such of them as were completed in Arrow's projection rooms and that he could unhesitatingly say the ones he saw were especially high class productions and proved conclusively that better features were being placed on the independent market than ever before.

Chinese Picture to Be State Righted Soon

"Beyond the Great Wall," the six-reel Chinese melodrama recently completed by Eastern Film Corporation for distribution by Photo Products Export Company, under the direction of A. B. Heath, is scheduled for release on the state rights market sometime in December, according to the announcement of Photo Products.

Liberty Film's Activities

SAM FLAX, of the Liberty Film Exchange, of 916 G. Street, N. W., Washington, D. C., announces that "The Son of Tarzan", the David P. Howells jungle serial, is receiving bookings in the first big run houses of his territory and in theatres that have never before played a serial. The Liberty Film Exchange controls the rights for this serial in the states of Washington, Delaware, and Virginia, and in the District of Columbia.

Both Sam and Jake Flax, who head this live exchange, have both had interesting careers in the film world. Sam Flax began his career as a booker for the Washington Branch of the General Film Company in 1913 and resigned at the end of the year to accept a similar position with the Pathe Exchange, then the Eclectic Film Corporation. He remained with Pathe for about three years, leaving that position to accept the managership of the local Metro office, where he remained until March of 1919, when he entered the independent field, opening the Liberty Film Exchange.

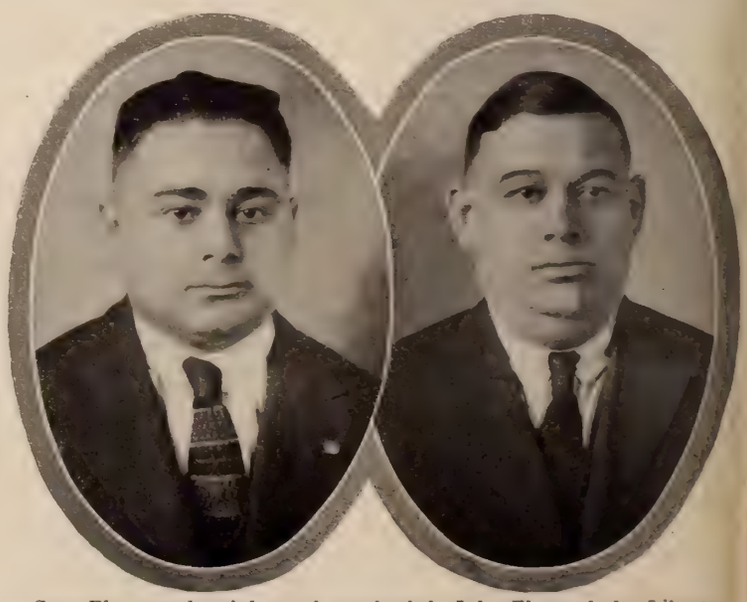
Jake Flax holds a position, which, it is said, is unique in film circles in the Washington territory, if not in the entire country. He began his career as office boy for the General Film Company, Washington Branch, immediately upon graduating from High School and remained with that concern until the day they closed their doors. He was the Branch Manager for the last two years and at that time was said to be the youngest man who had ever held a managerial position anywhere in the country. It is believed that no man can point to a record of seven years continuous service in the old General Film Company.

In addition to "The Son of Tarzan", The Liberty Film Exchange has secured for distribution in their territory a number of features among which are William S. Hart in "Hell Hound of Alaska", and "The Bandit and the Preacher", "Woman", "Husbands and Wives", "Hearts of Men", "The Perfect Model", "The Grain of Dust', and others.

They believe that "The Son of Tarzan" is going to be one, if not the most successful serials of recent years. They point to its thrills and action and its high standard of production as a whole, which won for it a place in high class theatres, whose policy it was never to run a serial.

Boston Trade Will See "The Victim"

"The Victim," which is being offered State Rights Buyers by the C. B. C. Film Sales Corporation of New York will be given a special trade showing in Boston, by Sam Grant of the Boston Federated Exchange who has secured the New England rights for this feature.



Sam Flax on the right, and on the left Jake Flax, of the Liberty Film Exchange of Washington, D. C.

Warns of Mutual Re-Issue

The Motion Picture News is in receipt of a communication from M. Thomas, of the Klein Distributing Corporation, in which he states that the Signet Film Corp., located at 130 West 46th street, New York, is selling on the State Right market a picture entitled "The Faithless Sex," which, it is claimed by the Boston exchangemen, is a re-issue of "The Decoy." Signet Film, it is claimed, is selling the picture as new. A Mutual picture, made several years ago, and featuring Gertrude McCoy, was entitled "The Decoy."

David Soloman, president of Signet Film, denies that "The Faithless Sex" has ever before been placed on the market. He states that "The Country Girl" was its former name, but that it is not a re-issue.

Efforts have been made by the Motion Picture News to secure a showing of this picture. A screening has been arranged for the near future. Should the picture prove to be new, the Motion Picture News will be glad to state the fact in its columns.

The World Motion Picture Corporation announces that its offer of five weeks free service on its news reel, known as the World's News Pictures, will be withdrawn on November 25.

This offer by the World is declared to have aroused no end of comment and interest among exhibitors and producers alike. The World reports that thousands of exhibitors have already taken advantage of the offer.

Bradley to Handle All Gaumont Features

W. H. Bradley, of the Peerless Pictures, of Boston, was a recent visitor in New York. While in the Metropolis, Mr. Bradley bought for his exchange the entire output of the Gaumont Company. This includes the series of features beginning with "The Fall of a Saint" and the serial "In the Clutches of the Hindu." Peerless Pictures will release these pictures in the New England states.

Abramson 25 Years in Theatrical World

Mr. Abramson's silver anniversary in the theatrical world was celebrated last week by a series of visits to a number of theatres who were playing his last production, "The Wrong Woman." He was well pleased with the results and satisfied that he had chosen two versatile and popular stars, Olive Tell and Montagu Love for his production.

"Son of Tarzan" Booked in Big Circuit

Selected Films, Inc., of Chicago, who are handling "The Son of Tarzan," the David P. H. Howells serial, for the State of Illinois, announce that they have booked the entire Ascher Bros. Circuit and the Lubliner and Trinz Circuit for that picture.

Everywhere, according to the Howells office the promise of Harry Revier, director of the "Son of Tarzan" is being made good.

Robert Schable, who has appeared in prominent roles for Paramount, Fox and Metro

Arrow Reports Record Sales

J. S. JOSSEY, Arrow's special representative who has been on the road for Arrow for the past two months, has advised W. E. Shallenberger, president of the Arrow, of closing a contract with H. A. Kyler of the Supreme Photoplays Corporation, 1446 Welton St., Denver, Colo., for the exhibition rights of the following features:

"Woman's Man," starring Romaine Fielding, "The Golden Trail" starring Jane Novak and Jack Livingston, "Bachelor Apartment" starring Georgia Hopkins, "A Man from Nowhere" starring Jack Hoxie, and three other productions featuring the same star, which will be made during the coming year.

The contract with Arrow calls for the rights to exhibit these productions in Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Hawaiian Islands, Idaho, and Montana and is said to be one of the largest, if not the largest and independent state rights sales ever made by any independent organization. This sale slightly exceeds $40,000 and is pointed to by Arrow as a refutation of the claim made by many motion picture people that business is not good at the present time. Arrow records show a healthy growth in the sales department from all over the United States and in the foreign field.

W. Ray Johnston, vice-president and general manager, states that the Arrow anticipates that 1921 will be one of the best years in the history of the independents and that they have arranged for a large number of new productions to meet the demand they feel certain will exist. Mr. Johnston said: "Independent productions during the coming year will set a new record for independent exchanges throughout the entire country. Everywhere the exhibitors are turning toward the independent distributors and at present the independent exchange, who has the quality productions, is enjoying splendid prosperity.

"The coming year will, without doubt, be the greatest in the history of the motion picture business and the sale just concluded between our special representative, J. S. Jossey, and the Supreme Photoplays Corporation is only the forerunner of many others. Everywhere the independent distributor is buying where he can get really high class productions. The business has reached a point where it is the survival of the fittest. The good production has nothing to fear. It is the poor or average feature that will fall by the wayside. There will always be a good market for the feature that has the merit of being a real entertainment.

"The time has passed when a star or producer can get by with a reputation for past performances. Today the exhibitor is looking for the story and production that will cause his patrons to leave the theatre satisfied that they have gotten their money's worth and not simply sat through five reels designed to show off the star's new gowns and automobile. They want a good story interpreted by capable actors and intelligently directed and produced. That is the type of attraction we intend supplying and we are confident the coming year will be one of prosperity for both the producer who makes and the exchange who releases this type of production."

"Fair Profits," Says Sherman

His Plan to Give Universal Satisfaction, is the Claim

"GIVE the exchange a definite supply of attractions of fairly consistent box office value and charge it only a pro rata share of the production cost according to territory, taking the producer's profit out of the distributor's rentals, and everybody—the producer, the exchange and the exhibitor—is going to make money."

Thus briefly, does Harry A. Sherman, president of the Sherman Productions Corporation, himself a successful showman and a distributor and marketer of big motion picture attractions, summarize the so-called Sherman plan under which he is operating his new company, which marked his entrance into the producing field.

The Sherman plan, in effect, is simply a co-operative method by which the producer does business with a group of exchanges, under a guarantee, which, it is claimed, practically secures them against loss and which requires no advance payment prior to the release of a given picture.

The exchange's only obligation is the payment of its share of the actual production cost upon the delivery of the completed positive prints, with the privilege of rejection if the picture is not up to standard.

"I do not pretend to say that in all cases the producer will make as much money as he otherwise might on a given picture," Mr. Sherman went on. "But I do say and say it strongly, that he's sure to make a profit on the year that should satisfy him.

"And he can be sure that he's building for the future all the time—which is something that perhaps the average producer hasn't thought too much about previously.

"A lot of people—old timers, too—have asked me how I figured that Sherman Productions Corporation could get a profit, without advances, and with a money-back guarantee to each exchange that each picture must be satisfactory, especially as only the actual production cost was paid in and all profits depended upon participation with the exchanges in their rentals.

"I told them, just as I state now, it's simply this: Even if a picture is not of the best box office quality if the exchange can get it at a reasonable figure, the exhibitor can also, and this will enable both to make a fair profit, where neither could have done so if the producer had annexed it all in the beginning."

"And so, everyone will be satisfied, that is provided, that the producer, in this case the Sherman Productions Corporation, is content to take a portion of the exchange's rentals as his share, and not seek to put a false valuation on the picture.

"It follows that both the exchange and the exhibitor will be willing also to handle an occasional picture, which is not right up to top-notch standard, for the sake of the 'clean-up' they will make on the good ones.

"So much for this phase of the question. Personally, I believe that this method of doing business is going to do much to standardize picture values and that within a year there will be many producers who adopt either this or a similar plan in doing business with their exchanges.

"The Sherman plan is not the product of a day or week's thought. I worked it out carefully and in every detail before I announced it.

"It is based on the knowledge I gathered during many years as an exhibitor and an exchangeman and it is right basically.

"It is right because it gives the exchange a fair deal, who in turn will give the exhibitor the same, and on the success of these two must always be based such lasting success as the producer can hope to secure and hold."

Ernest Lambert Signed for Ziegfeld Picture

Major Ernest Lambert, another well known legitimate actor, has been signed by W. K. Ziegfeld for a part in "The Black Panther's Cub," the initial Ziegfeld film production which Emile Chautard is now directing with Florence Reed in the stellar role.

Alfred Walker, vice-president and director of production for the World Motion Picture Corp.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Special Showing for "Pagan Love"

On the evening of Sunday, November 21, there will be held at the Selwyn theatre a special showing of "Pagan Love,' the first Hugo Ballin independent release which will be published on the Hodkinson program.

"Pagan Love" is the screen version of "The Honorable Gentleman," by Achmed Abdullah. The cast of players includes Mabel Ballin, Rockcliffe Fellowes, Togo Yamamato, Charlie Fang and Nellie Filmore.

"The Faith Healer" Is Ready for Release

The photographic work on "The Faith Healer," George Melford's production of the play of William Vaughn Moody, has come to a close after a good many weeks' work. Mr. Melford and his company have just returned to the Lasky studio after filming the final scenes of the picture on one of the large sheep ranches near Fresno, California.

Milton Sills plays the role of the faith healer.

Jack Pegler Represents Walsh in New York

Jack Pegler, former field exploitation man with the Mayflower Photoplay Corporation, has been engaged as special representative by R. A. Walsh. Pegler's office will be in the Capitol Theatre Building, New York City, where Walsh maintains his executive headquarters.

It is announced that Elmer Harris, author, editor and scenarist, will shortly assume the position of supervising director of Realart's West Coast studios. He will succeed Will M. Ritchey, who is retiring because of ill-health.

Mr. Harris is a graduate of the University of California. He began dramatic work in one of the original "Soldiers of Fortune" stage companies. He studied drama and acted in England, France, Italy and Germany, returning in 1907 to become the dramatic editor of the New York Globe.

In collaboration with Oliver Morosco he wrote "Pretty Mrs. Smith," "So Long Letty" and "Canary Cottage." Mr. Harris wrote the scenario for the Realart production, "Miss Hobbs," and "All Souls' Eve," and is the author of "Ducks and Drakes," which is now being produced for Realart, featuring Bebe Daniels.

A scene from "Edgar the Explorer," an Edgar comedy released by Goldwyn

Christie to Change Policy

Featured Players Are Classified for One and Two-Reel Comedies

WITH the continuance of production of one-reel comedies to be known as Vanity Comedies and Gayety Comedies for distribution through Educational Film exchanges, Al Christie, head of the big comedy organization, has announced a long list of comedy players to be presented in each series.

The large stock list of Christie featured players is being arranged so that entirely different people may be seen in the one-reel series from those who are featured in two-reel Christie Comedies. A rather new policy is being inaugurated for comedy in that Al Christie with his other four directors, Wm. Beaudine, Frederic Sullivan, Scott Sidney and James Clemens, with their two scenario editors, W. Scott Darling and Frank R. Conklin, are building comedy stories and fitting the various players into the stories as they are adaptable rather than employing the policy of building comedies around featured players.

"Our organization can do this," says Christie, "for we have to draw from for two-reel comedies such girls as Dorothy Devore, Fay Tincher, Helen Darling, Vera Steadman; and such leading men as Eddie Barry, Bobby Vernon, Earl Rodney and Neal Burns and others. Such supporting characters as Margaret Cullington, Ward Caulfield, George French, Marion Mackay, William Sloan, Al Haynes, Lilie Leslie, George Burton, Gus Leonard and many others are available for parts which are many times as important as those of the two or more leads. Then in addition we are drawing in for single pictures such well-known dramatic actors as Eugenie Forde, Ogden Crane, Lydia Yeamans Titus and others.

"In the one-reel comedies we have Irene Dalton, Laura La Plante, Mary Wynn, Francis Feeney, Henry Murdock, Ray Gallagher, Fay Lemporte and others who can be used exclusively in the one-reel series. Such players as Billy Bletcher and Charlotte Merriam have already appeared in some of these which are to be released."

Patricia Palmer is another leading lady who will soon be seen in Christie's.

First Sterling Comedy Released December 12

December 12 has been set as the release date for the first Ford Sterling comedy to be made by the former Sennett comedian under his new contract with the Special Pictures Corporation. This was announced on the West Coast this last week by H. J. Roberts, general sales manager of Special.

According to Roberts, it will be a Comiclassic special starring Sterling, 1,500 feet of fast comedy, with a 500-foot scenic, in conformance with the general structure of Comiclassics. "Of Sterling Value" is the working title, and it is possible this may be used as a release title. Reggie Morris, production chief of Comiclassics, is personally directing Sterling. Charlotte Merriam heads the supporting cast.

Press Book Ready for "Thoughtless Women"

Pioneer announces that a press and campaign book of an elaborate character and one in the preparation of which special pains have been exercised is now ready for distribution in connection with Daniel Carson Goodman's "Thoughtless Women," starring Alma Rubens. The picture is said to lend itself to unusual possibilities for exploitation purposes.

"Thoughtless Women" is the next important release under the Pioneer banner and heads the list of "Pioneer Master Specials."

"Big Happiness" Opens Glendale Theatre

The new Glendale theatre, Glendale, California, showed "Big Happiness," Robertson-Cole superspecial starring Dustin Farnum, as its opening bill, late in October. The Glendale is a new house seating 1200 people all on the first floor.

Mr. Howe, manager, has bought all the Robertson-Cole pictures which have not been shown in Glendale and will exhibit them from time to time in the near future.

New Educational Manager for Dallas

Educational Film Exchanges, Inc., announced that N. H. Wolff has been appointed manager of its Dallas exchange succeeding J. H. Toner and that he is actively in charge of the branch with offices at 1922 Elm street. Mr. Wolff is a man of long experience in the film world, having most recently been associated with Associated Producers, Inc., in the Chicago territory.

Before taking up his new work Mr. Wolff had a series of conferences with the New York office and his arrival in Dallas has been marked by an intensive selling campaign.

Edward Jose has been engaged by Albert E. Smith, president of Vitagraph, to direct Alice Joyce in her next picture, which is announced as "Her Lord and Master." Mr. Jose already has entered on his new duties. Active work on the new production will be begun within a few days, as soon as the supporting cast has been selected and engaged.

Although much of the action of "Her Lord and Master" takes place in England and several of the important characters, including the leading male role, are British, the play is said to be typically American. ... ...

Hodkinson Opens Big Drive

A new photo of Estelle Taylor, playing in the Fox melodrama "While New York Sleeps"

Pathe will include in a group of releases for the week of December 26th the new Harold Lloyd comedy, the title of which has been changed from "Wrong Number" to "Number, Please?" Following "Number, Please?" Lloyd's appearances will be made under his new contract with Associated Exhibitors, Inc., who will distribute the pictures through Pathe.

In his latest piece, Lloyd has Mildred Davis as his leading woman again. Miss Davis has been the main stay of his support since "From Hand to Mouth," released early in 1920.

Word from the Coast, where "Number, Please?" was screened publicly in accordance with the "test plan" employed by Lloyd and producer Hal Roach, states that the comedian follows the method that has weighed mightily in his favor of developing his comic situation with clean and wholesome material.

J. Parker Read Forces Aid in Drive for Glaum Vehicles

J. PARKER READ, JR.'S three Louise Glaum specials, "Sex," "Sahara," and "The Lone Wolf's Daughter," are to be benefited by an extensive advertising and exploitation campaign, already launched by the W. W. Hodkinson Corporation in co-operation with the promotion department of the J. Parker Read, Jr., Productions.

Tieing up with theatres everywhere throughout the United States a $5,000 Scenario Contest, sponsored by J. Parker Read, Jr., is in operation, declares W. W. Hodkinson. The W. W. Hodkinson Corporation exchange managers are in direct touch with the management of every newspaper in their respective territories running the contest and, in turn, represent the exhibitor publicity interests throughout the contest, it is stated.

Harry Owens, of the J. Parker Read, Jr., Company has just arrived in New York on his tour of exchanges, and members of the clientele served by the Newspaper Enterprise Association, which has taken hold of the proposition and which is distributing the contest material contracted for by 400 newspapers in its service.

Immediately upon his arrival, Mr. Owens went into conference with George B. Gallup, Jr., manager of the W. W. Hodkinson Corporation advertising department, and Richard Weil, publicity chief of the distributing organization, and an extensive propaganda was mapped out that promises to blanket the country with effective advertising and publicity, emphasizing the trade angle.

The "J. Parker Read, Jr., $5,000 Scenario Contest" offers a first prize of $2,500 for a suitable scenario for Louise Glaum, star in "Sex," "Sahara" and "The Lone Wolf's Daughter;" $1,500 for second award, and $1,000 for third prize, with the producer's option of purchasing additional stories at $1000 each and in unlimited number.

The Los Angeles *Express*, Seattle *Times*, and the San Francisco *Daily News*, and many other newspapers already have launched their respective contests with effective theatre tieups and, as a result, Louise Glaum Repetoire Weeks have been booked in scores of towns and cities. The exhibitor takes advantage of the eight-weeks' contest campaign by playing the three Louise Glaum-W. W. Hodkinson distributed productions as a "repertoire week," or books them in a series to play within the month.

Sixteen thousand registered contestants have entered the contest in the brief time it has been operating, evidencing an enormous public interest which the editorial management of the newspapers interested has been quick to note and, which, in turn, has communicated itself definitely to the exhibitor mind.

The scenario contest, originally launched by Sig. Schlager, J. Parker Read, Jr.'s personal representative and conceived by the producer himself, promises to extend itself over the face of the globe. *Filmen*, the Swedish motion picture publication, and the London *Daily Mail*, as well as *Cine Pour Tous*, of Paris, having cabled to Mr. Read for permission to operate the contest in their respective countries, according to W. W. Hodkinson.

Harry Owens, of the Read staff, already has visited nearly a score of important exchange points, and has met with enthusiastic co-operation from the W. W. Hodkinson representatives and the exhibitors. The machinery of a huge promotion campaign boosting the sales on "Sahara," "The Lone Wolf's Daughter" and "Sex" is being well oiled during the stay in New York of Messrs. Schlager and Owens, and 150 columns of publicity matter on these pictures, destined for use in the next forty days by each member of the Newspaper Enterprise clientele, is in type at the Pacific Coast Bureau of this powerful journalistic service, of which Jack Jungmeyer is the sectional chief, in charge of the scenario plan.

The J. Parker Read, Jr., contest will open on November 20, and will close on January 20. In case of a tie for first, second or third places, the respective winners will each be awarded with the full amount designated as the prizes for these places.

Views of Shintoism in Pathe Review No. 79

The colorful and fantastic customs and costumes of the Shinto religious observance in Japan, "A Fantasy of Facts," is the outstanding feature of Pathe Review No. 79, released by Pathe November 28. Weird and imposing are the paraphernalia exhibited in these solemn processions before the awed populace, states Pathe. The soldiers of the guard, the envy of the slant-eyed youngsters, clothe themselves in heavy armor which dates far back into antiquity, and the high priests on their huge steeds form the most impressive part of the ceremony.

Fox Issues Americanism Film

Menace of Extremists Shown in "Face at Your Window"

WILLIAM FOX announces that "The Face at Your Window," which has just been released, is a production indorsed by the Committee on Americanism of the Motion Picture Industry, and released under the committee's auspices.

Col. Arthur Woods, formerly New York City Police Commissioner, and present representative of the American Legion on this committee, is now acting chairman in place of Mr. Lane, who is incapacitated on account of illness. He has seen and indorsed this production, declares William Fox, and urges that it be exhibited in every city, town and hamlet in the United States, on account of its great appeal to all classes of people for the promulgation of the principles on which this country was founded.

Many other men prominent in all walks of life have seen "The Face at Your Window," and were more than sanguine in their expressions concerning the manner in which Mr. Fox has unfolded this mighty interesting subject. Among them are Frank A. Vanderlip, widely known for his social welfare and educational works; Samuel Gompers, president of the American Federation of Labor; William G. Lee, grand chief, Brotherhood of Locomotive Trainmen; Warren S. Stone, grand chief, Brotherhood of Locomotive Engineers; Judge Elbert H. Gary and Frank Farrell, respectively, chairman of Board of Directors and president of the United States Steel Corporation. These men and many others of equal distinction, it is stated, have viewed with satisfaction the earnest effort of Mr. Fox to bring home to both foreign-born and American native citizens the fruitlessness and peril of listening to the pratings of alien radical agitators on American soil. Endorsements have been received from men most prominent in the land, and these will be available for the exhibitors' use.

"The Face at Your Window" tells a powerful dramatic story of a gigantic conspiracy — such a conspiracy as may at any time menace our homes, our women, our industries, and which, should it gain the ascendant would mean, calamity. It not only sounds a timely warning, but it is also entertainment of the best sort, with a beautiful romance threading its powerful lesson. In addition, Mr. Fox is declared to have given "The Face at Your Window" a production remarkable in every way, making it one of the most stupendous presentations ever offered on the screen.

That the proper atmosphere might be had, the Secretary of the Interior at Washington tendered the influence of the Federal government to obtain the use of the manufacturing town of Boonton, N. J., for the filming of the exterior scenes.

There's all the fun of Mickey in Marshall Neilan's DINTY
J. G. Von Herberg

C. Gardner Sullivan, who becomes a member of Associated Producers

Miss Eldridge to Attend Exposition

Frances Eldridge, the young motion picture star recently engaged by Superior Pictures Corporation to play stellar roles in feature and comedy productions has accepted an invitation to attend the Motion Picture Exposition to be held in Atlanta, Ga., from December 6 to December 11.

The demonstration, which is being staged by the exhibitors of the Southeastern states, will be one of the most important motion picture events ever held below the Mason-Dixon Line.

Miss Eldridge will be entertained in Atlanta by the Chamber of Commerce, and will have a day set aside during exposition week in her honor. It will be called "Frances Eldridge Day," and an attempt will be made on the part of the hosts to give the popular actress a welcome she will long remember. In the evening of "Frances Eldridge Day" it is planned to hold an elaborate ball.

Prior to signing with the Superior Pictures Corporation Miss Eldridge was one of the all-star cast in "The Foreigner," picturization of the celebrated Ralph Connor story, by the Dominion Film Company.

Kineto Review Shows Boy Scout Scenes

In the Kineto Review, issued by the Kineto Company of America, four reels, it is announced, are devoted to the Boy Scouts. Kineto Review No. 29 is entitled, "Boyhood;" No. 42 is "Hiking the Alps with the Swiss Boy Scouts;" No. 43 is "How the Swiss Boy Scout Spends His Vacation," and No. 56 is "Boy Scouts of America" which describes the trip of the American scouts to the International Convention, held in England last summer.

S. & E. to Have Novelties

Many Unique Features to Be Seen With "It Might Happen to You"

ARRANGEMENTS are now under way by Messrs. Shenfield & Ennis, of S. & E. Enterprises to present their initial state right release, "It Might Happen to You," in one of Broadway's leading theatres, according to their announcements. Because of the various novel elements contained in this production, it is said to lend itself to unusual features in the matter of stage presentation, and the picture will be shown in New York in conjunction with several distinct novelties.

The six Reese monkeys who figure prominently in many scenes in "It Might Happen to You" as an animal jazz band, will be used on the stage during the showing. Several instruments, including the violin, cymbals, xylophone and clarinet are played upon by the monkey performers of the S-E picture, and the stage presentation will include this unusual orchestra.

In addition to this novelty, Jimmie, the remarkable lion, who also plays a leading role in "It Might Happen to You," will be put through several of his stunts under the direction of Walter Beckwith, well known animal trainer.

Due to the presence of the various jungle inhabitants in "It Might Happen to You," many opportunities are also afforded for a unique musical setting, and a score is now in course of preparation containing many new orchestral effects which will be used in conjunction with the Broadway run. S & E Enterprises stated this week that they would place at the disposal of all state right buyers the various novelties enumerated above for use in connection with the first run showings of "It Might Happen to You" in the various key cities throughout the United States.

Motion-Pictures by Wire

Harry Levey Studios Visited by Inventor of Photo Transmission

FOLLOWING a visit of M. Edouard Belin to the studios of the Harry Levey Service Corporation on Tuesday of this week, it is announced by Harry Levey that Mr. Belin, who is responsible for the invention of the remarkable apparatus that transmits photographs by wire, will devote his attention to the task of adapting his invention to cinematography. The statement from the Levey offices expresses the opinion that "motion pictures are to be projected by telegraph."

Mr. Belin, who was brought to America at the special invitation of the New York World, is well known as one of the leading electrical experts of France. Last Sunday, in the World Biulding, under the auspices of the New York World, he gave a demonstration of his invention, proving that photographs can be sent and received over a thin thread of copper wire.

At the invitation of Harry Levey, Mr. Belin visited the Levey studios with a view to seeing whether or not this idea could be applied to transmitting motion pictures by telegraph, so that a news event occurring in one city could be immediately flashed to another city by this apparatus, where it would be developed and shown on the screen almost simultaneously with its making.

Mr. Belin declared that such an apparatus could be made similar to that by which he transmits regular photographs. Mr. Belin declared that since a film is only a succession of still photographs all that would be necessary when the size of the frame had been regulated, would be to shoot a succession of pictures over the apparatus.

According to the statement from the Levey offices, Mr. Belin will arrange to go into the matter further in the near future with a view to adapting the principle of telephotography to cinemaphotography.

Buck Jones Appears in New Kind of Role

Buck Jones, who, since becoming a Fox star, has created a big following for himself as a daredevil horseman in straight western roles, makes a decided departure from the cowboy type in his portrayal of a character described as a "golden hearted ne'er-do-well," the star role in "Just Pals." This is an emotional part such as he never before has attempted, and in which he acquits himself with signal honor.

Boston Exchange Will Enlarge Offices

The Eastern Feature Film Co., of Boston, announces that they have just signed a lease, whereby an addition is to be erected next to the present office of the exchange at 57-59 Church street. The addition will be partitioned off into a shipping room vault, and exhibition room. It will be completed in about five months.

A scene from "Torchy Turns Cupid," a Torchy comedy released through Educational.

Exhibitors Speak Well of Keaton Comedies

Exhibitors whose theatres are showing the Buster Keaton two-reel comedies continues to express praise for the laugh-provoking qualities now associated with them, state Metro officials. The home offices of Metro, which distributes the Keaton comedies, are weekly receiving many letters that testify to the satisfaction registered both in results at the box offices and in the enthusiasm of film audiences according to a statement just received from the Metro home-office.

Harold B. Franklin, managing director of Shea's Hippodrome of Buffalo, N. Y., writes:

"When we played Buster Keaton in 'One Week,' we concluded that Buster was designed to become one of the screen's best comedians. When we played Buster Keaton in 'Convict 13' we knew that our opinion was confirmed. After screening 'The Scarecrow' we know that Buster Keaton *is* one of the screen's best comedians."

Another tribute comes from Charles Thall, of the California Theatre, Turlock, Cal.:

"For the first time since the California Theatre was opened, I am compelled to break one of my set rules, never to repeat a picture. Last week I showed Buster Keaton in his first comedy, 'One Week.' I have never shown any picture, big or litle, that created quite so much comment, and in response to repeated requests from my patrons I would ask you for a return booking for the first available date."

Billie Burke Film Is in Cutting Room

The first picture made from start to finish in the new Long Island City studio of the Famous Players-Lasky Corporation has been completed and is now in the cutting room. This is "The Education of Elizabeth," starring Billie Burke.

There's all the romance of an Old Kentucky in Marshall Neilan's DINTY
J. H. Kunsky

H. B. Warner stars in "The Dice of Destiny," a Pathe release

"Broken Promises" New Title of C.B.C. Film

"Broken Promises' is the new title of the super-western feature previously called "A Good Bad Man" and offered state rights buyers by the C. B. C. Film Sales Corporation of New York.

This picture, made by Yellowstone Productions, Inc., was titled and advertised as "A Good Bad Man" after a report was received that no copyright had been previously granted for the title, but as soon as "A Good Bad Man" was advertised it was found that Douglas Fairbanks and Bessie Love had appeared in a picture with a similar title about five years ago.

Four big French features are also announced for early offering to the state rights market by C. B. C. Film Sales Corporation of New York.

"The Nightingale of Paris" is the title of the first of these features, all of which are said to be unusually well acted and elaborately staged productions.

"Scattergood Stories Shown on Coast

The first two productions of the Edna Schley Productions, Inc., have been given public showing in Pasadena, Calif., theatres during the past week and reports from there indicate success for the "Scattergood series," as these films will be known. They are from the Clarence Budding Kelland stories which appeared in national magazines. The first release will be titled "Scattergood Makes A Match," the second "Soothing Syrup," and the third now in production will be "Down the Line." William H. Brown, who has appeared in a number of West Coast made productions, will be featured in this series in the role of Scattergood, a small-town character.

Not to Hold-Out on Specials

"Kismet" in Neighborhood Houses, Says Robertson-Cole

AN article published in the New York Times, in which the practice of keeping certain big productions from the neighborhood houses, was condemned, elicited a protesting answer from Mr. Kirkpatrick, vice president and general manager of Robertson-Cole.

The Times article read as follows: "Shrewd and patient theatregoers have had a way of beating the admission prices charged for special productions shown on Broadway. They have simply waited until the pictures have come to their low-priced neighborhood theatres. Thus while some saw 'Hearts of the World' at the Forty-fourth Street Theatre and paid $2 for the privilege others saw it nearer to their homes for much less, if also much later.

"Apparently, however, the makers of such films intend to play the game against those who are content to lie in wait watchfully, for D. W. Griffith has announced that "Way Down East,' now at the Forty-fourth Street theatre, will 'never' be shown at neighborhood theatres, and William Fox follows suit with the declaration that 'Over the Hill' at the Central, will not be sent to the outlying houses 'during 1920, 1921 and 1922.'

"So it looks like a long wait for the patient."

Mr. Kirkpatrick's letter read as follows:

"Replying to your article of November 7, in which you speak of the plight of picturegoers who heretofore have waited until certain special screen productions, shown at regular Broadway theatres at advanced prices, appeared in their neighborhood picture theatres at ordinary prices, and who are now at the mercy of producers who tell them that henceforth such special pictures are to be shown only at regular Broadway theatres, at advanced prices, and will appear in neighborhood picture houses 'never' or 'not during 1920 to 1922,' we would like a word.

"One company at least, Robertson-Cole, recognizes special attractions of such calibre as easily to fill a regular Broadway theatre for many months, as essentially the property of the regular motion picture exhibitor. If the exhibitor is to be allowed the profits of the ordinary attraction, why is he to be denied the greater profits of the special production. In turn, if the public is good enough to support the ordinary picture, why should it be forced to pay from twice to four times as much for the extraordinary screen attraction, and forced to desert the convenient neighborhood threatre to see it?

"Every company has its extraordinary attractions such as you mention. In such class is our 'Kismet,' starring Otis Skinner. We do not have the right, we feel to deny this attraction to the regular exhibitor, who has invested his money in a theatre, trusting that the producer will rent him his best product, and who finds himself betrayed and sorely discriminated against when the producer denies him the very best pictures.

"Viewing the matter this way, we have refused to 'road show' 'Kismet,' or place it for an unlimited run on Broadway. It will be shown at the Strand theatre, a regular picture house, next week, and thereafter in regular motion picture houses all over the country. Our obligation to the public, and to the man who makes his living from the picture theatres, is such that we cannot resort to discrimination. 'Kismet' and all our special attractions will be distributed through the usual channels.

"Only in a case where we should be denied representation in a manner and at a theatre worthy of our special attractions would we deviate from this rule. In such case, and in such case only, we would be forced to properly present the production ourselves. Otherwise presentation is the business of the exhibitor, and his determination of price the right of the public."

Metro Release Going Well

Reports from Coast and Mid-West, Especially Laudatory of Special

FAVORABLE reports on the powerful appeal and box-office drawing qualities of "The Great Redeemer," the Maurice Tourneur special production which Metro is distributing, are being received from all sections of the country but especially from the Pacific Coast and the Middle West, according to officials of the Metro Pictures Corporation. "The Great Redeemer" has its premier showing in New York City two weeks ago at the Rivoli Theatre.

S. MacIntyre, Metro branch manager in Omaha, Neb., has forwarded to the home offices of the company in the Longacre Building, a brief but expressive telegram from the Liberty Theatre, of Davenport, Iowa. It follows:

"The Great Redeemer" is a real picture; by far one of the best that Metro has yet released."

There's all the pathos of Daddy Long Legs in Marshall Neilan's Dinty
Swanson & Nolan

Three appealing moments from "Idols of Clay," the Fitzmaurice production featuring Mae Murray and David Powell. It is a Paramount picture

Universal Comedienne Scoring Successes

Universal has introduced a new figure in the screen comedy field in the person of Dorothea Wolbert. Miss Wolbert first appeared on the Universal screen as Fanny, the comic janitress and co-respondent with Lyons and Moran in "La La Lucille," a screen adaptation of the Fred Jackson's rip-roaring musical comedy. Her ludicrous appearance and her humorous grimaces had much to do with the success of the picture. She also had an amusing role in "Pink Tights" with Gladys Walton. Since then she has appeared in a series of one-reelers, directed by Vin Moore.

Miss Wolbert is a recruit from the stage. Her first legitimate role was an ingenue part in "Charlie's Aunt." She was with Charles Frohman for six years, playing in such successes as "The Masqueraders," "The Little Minister," and "The Butterflies." She also appeared with the noted English actor, A. S. Willard, in his repertoire of dramas.

Lubin to Screen Film for Western Buyers

Bert Lubin, who is state righting the western feature, "Honeymoon Ranch," in which Allene Ray and Harry McLaughlin are featured, left recently for a swing around the country to close pending contracts for territorial rights of the picture-play.

Lubin will visit all the principal exchanges of the country before returning to New York. His first stop will be at Washington. From there he will proceed to Pittsburgh, Cleveland, Detroit, Chicago and Minneapolis and thence westward. He expects to be on the road six weeks.

"The Tiger's Coat" Is Booked by Loew

The Loew offices has booked "The Tiger's Coat" for all of their picture houses for a total of 21 days. "The Tiger's Coat" is the screen version of Elizabeth De Jeans story, a novel which also appeared serially in the Pictorial Review. Tina Modotti, Myrtle Stedman and Lawson Butt are the featured players.

Now is the time to register for the First National Motion Picture Conference

Jans Special for Toronto

"Madonnas and Men" to Be Screened in Canada; Had Big Detroit Showing

FOLLOWING its elaborate presentation at the Madison theatre in Detroit, Mich., the Jans special production, "Madonnas and Men," is to be screened at the Strand theatre in Toronto, Canada. This engagement for the big special is in accordance with the announced policy of the Jans Film Corporation to present this spectacular screen production in all the principal cities of the United States and Canada. Bill Rudolph who had charge of the staging of the picture in the Madison theatre in Detroit has again been assigned the task of presenting the picture in the Toronto house. "Madonnas and Men" is scheduled to open at the Strand in Toronto on November 21st.

The Detroit presentation aroused considerable interest in state-right circles throughout the country, it is stated, especially in view of the fact that all records were smashed during its showing at that house. Since the opening of the Detroit engagement, the New York headquarters of the Jans organization has received a great number of inquiries regarding this picture, it is stated, and at the present time many territorial sales are being negotiated.

The following sales are reported for "Madonnas and Men" in a communication recently received from Bill Rudolph: John Kunsky for Michigan; Columbia Film Company for Western Pennsylvania; Jans Film Service for Greater New York and Northern New Jersey; Ben Fitzer for upper New York state; Masterpiece Film Attractions for Ohio; and foreign rights to the Export and Import Film Company.

Mr. Rudolph states that it is the intention of the Jans organization to put on the picture on a lavish scale on all big cities, selling the state rights. It is explained by Mr. Rudolph, however, that first-runs are not to be withheld by Jans in the event that the state-right buyers want the same.

This week marks the appearance of a new states rights organization known as Herald Pictures, Incorporated, of which Walter J. Porges is president. The first product of Herald Pictures will be twelve two-reelers starring Mack Swain, called Perry Comedies. Feature productions will also be handled by Herald Pictures, Inc.; in fact, this organization has already arranged to distribute a six-reel picture recently completed on the West Coast.

Walter J. Porges, although young in years, is no newcomer in the motion picture industry. He will be recalled by exhibitors everywhere through his close association with Charles R. Rogers in the Sales Department of Selznick Pictures Corporation. Subsequently, Porges was affiliated with Realart and recently with D. N. Schwab Productions.

The company has taken offices at the Selwyn Theatre Building in New York.

New Arrow Production Nears Completion

An announcement is made by the Arrow Film Corporation that "The Man Who Trifled," a feature production, is practically ready for release.

Finish Universal Features

Harry Carey and Frank Mayo Take Last Scenes on Current Vehicles

TWO important Universal features were finished this week and are now being assembled for the screen, it is learned. Harry Carey completed "Burning Embers," while Frank Mayo finished the last scene in "Tiger."

"Burning Embers" was written by Harry Carey and is said by Universal to be one of the most dramatic Western photodramas ever filmed. The cast includes Arthur Millett, Charles LeMoyne, Frank Braidwood and Mignonne. Val Paul directed.

"Tiger" gave Frank Mayo one of the greatest opportunities of his screen career for the kind of dramatic work in which the public best likes him, declares Universal. The story was written by Max Brand and concerns a rich young man who, to satisfy a craving for adventure, projects himself into the maelstrom of the underworld. The production was directed by J. P. McGowan.

On the right is Antonio Moreno, who will star in a Vitagraph feature production, "Three Sevens." Chester Bennett, on the left, will direct him in his first feature picture

CURRENT RELEASES

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman and Walter Percival. ALL STAR CAST

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BODY AND SOUL
By William Hurlbut, featuring ALICE LAKE

WINCHELL SMITH'S *The* SAPHEAD
Starring Wm. H. CRANE & Buster KEATON

COMING

POLLY WITH A PAST
By George Middleton & Guy Bolton - starring INA CLAIRE

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

BUSTER KEATON *in* THE SCARECROW

CINDERELLA'S TWIN
By Luther Reed - Starring VIOLA DANA

METRO PICTURES CORPORATION

MYSTERY-
ROMANCE
& VIBRANT
DRAMA

Impart a triple punch !!!

JACK LONDON'S THE STAR ROVER

With an ALL STAR CAST

Makes one of the greatest stories of all time live again on the screen

Offered by C.E. SHURTLEFF Inc.

Scenarioized by A.S. Le VINO. *Directed by* EDWARD SLOMAN

METRO

Exclusive Distributors.

Associated First National of New England Roster Announced

List Includes Prominent Exhibitors of Section; N. H. Thompson, President

IN a statement just issued Associated First National Pictures submit a roster of the recently incorporated New England branch of this national exhibitors' co-operative distributing organization. The New England unit is to be known as the Associated First National Pictures of New England. The headquarters of the organization have been established in Boston and New Haven. The officers are: George Hammond, president; Mrs. M. S. Ayer, James Donovan and W. A. True, vice-presidents; and L. I. Altman, secretary. The Board of Directors includes, with the president and vice-presidents, Nathan H. Gordon, N. J. Laler, Thomas B. Spry, John C. Bills, William B. Gray, A. R. Lawton, Henry Steinberg, M. L. Demara, Irwin Wheeler, M. A. Hoffman, Julius Meyer, Wm. E. C. Warr, Herbert Gilman, Walter Hardford, Walter Murphy and Samuel Weiss. The Executive Committee consists of Messrs. Donovan, Hardford, Gordon, Steinberg and Wheeler.

The statement emanating from the New York headquarters of the Associated First National Pictures follows:

"Mrs. Ayer, as vice-president, and notable as the only woman members executive in the New England corporation owns and manages the Exeter Street theatre, Boston, which house is regarded as one of the most successful and best managed community theatres in New England. N. J. Lawler owns the Lawler theatre, Greenfield, Mass., and is a partner in the firm of Lawler Bros., who have built up a wide reputation for successful theatre management during the past ten years. John C. Bills is president of the company, operating the Empire, Rialto, Academy of Music and Bijou, and Fall River, Mass.; the Central Square in Waltham; Strand and Bijou in Newport, R. I.; Strand, Amesbury, Mass.; and the beautiful Strand in Portland, Me., constituted a chain of theatres which under general managership of Louis B. Boas, is held to have achieved a notable plane of operating success.

"Another important chain of theatres which through the recent incorporation is added to the roster of the New England Associated First National is that owned and operated by Wm. P. Gray—namely, the Empire and Strand theatres, Lewiston, Me.; the Princess and the Albert, Behlin, N. H.; Colonial and Olympia theatres, Portsmouth, N. H.; Majestic, Burlington, Vt.; Majestic, Rumford, Me.; Cumberland and Pastime theatres, Brunswick, Me.; Dreamland, Livermore Falls, Me.; Rex, Norway, Me.; Bijou, Wilton, Me.; Savoy Square, Paris, Me.; Town Hall, Winthrop, Me.; Opera House and the Colonial, Augusta; Coliseum, Strand, Gardiner, Me., and the Gorham Opera House, Gorham, N. H.

"Julius Meyers, member of the Board of Directors of the New England Associated First National, is owner and general manager of a successful string of houses, including the Marlboro theatre, Marlboro, the Elm in Hudson, the theatre of the same name in Milford, Orpheum in Canton; Magnet, Dorchester, Elm, Waverly; Elm, North Attleboro; and Elm, Danvers. The fact that Mr. Meyers entered the motion picture business only a year ago serves to make his well-recognized success the more remarkable.

"Already operating, as owner and manager of the Crown and Lyceum theatres, New London, Conn. Walter Murphy, another member of the New England Associated Board of Directors is building a new theatre which is to cost in the neighborhood of $400,000. The Fitchburg, district of Massachusetts, is represented on the directorial board by Napoleon L. Demara, of Toomey and Demara, operating Shea's, the Lyric and Cummings theatres in Fitchburg.

"George Hammond, regarded as, perhaps, the most successful exhibitor in Western Massachusetts, is general manager and part owner of the Suffolk theatre, Holyoke, and the Bijou theatre, Springfield. Calvin A. Martin is manager and owner of the Princess, Waterbury, and Wm. A. True is general manager and owner of the Strand, Hartford, Conn. Irwin Wheeler, owner and manager of the Garden, New Haven, adds to his capacity as an exhibitor and a member of the Associated First National New England Executive Board, a knowledge of law acquired in his practice as an attorney. James Donovan, owner of the Park and Casino theatres, Taunton, Mass.; M. A. Hoffman, owning and controlling the Sterling, Derby, Conn., and the Pastime, Ansonia, Conn.; Herbert Gillman, owner of and manager of the Dorchester theatre, Dorchester, Mass.; E. C. Warr, owner of the Warr theatre, Wareham, and the Colonial, Onset, Mass.; Walter Murphy, owner and general manager of the Crown and the Lyceum, New London; Walter Hartford, owner and manager of the Imperial, Pawtucket, R. I., and Samuel Weiss, of Weiss Brothers, owning and managing the Alhambra, Stamford, Conn., and others of prominence in the roster of Associated First National Pictures of New England, Inc., 120 theatres of whose franchise holders have been published to date in advance of the shortly forthcoming complete final list."

State Special Pictures' Plans

Extensive Production Plans Set Forth by L. W. Thompson

DETAILS concerning production plans and release schedules for 1921 were given out this week in Los Angeles by President Louis W. Thompson, of Special Pictures Corporation, just before that executive left for New York for a conference with Max Roth, Eastern division manager, and a general survey of the territory east of the Mississippi.

The plans of the organization, which is specializing in the short subject field exclusively, include the making of comedies featuring Ford Sterling, Chester Conklin, Louise Fazenda, Neely Edwards, Charlotte Merriam, Milburn Morante, Gale Henry, and an English music hall star, who is to be brought to the Hollywood studios of Special Pictures early in 1921.

Two types of scenics will be released, the Sunset-Burrud scenics and the Artcolor scenics, the latter colored by the famous Handschiegl process.

Art Acord, former Universal serial star, is now at the Special Pictures studio, making a series of two-reel Westerns, and it is probable another two-reel Western company will start work there soon, so that a two-reel thriller can be released every two weeks.

Ford Sterling's first Special Pictures comedy is scheduled for release on December 12, according to President Thompson. It is to be a Comiclassic Special, a 1,500-foot comedy with 500 feet of Artcolor scenic.

Sterling is to make two more Comiclassics, and then start on his personal appearance tour of the country, having so far only covered the Pacific Coast.

Chester Conklin has already finished two comedies for the Special Pictures Corporation, and is now working on the third. During 1921 Special plans to adhere to their schedule of one Conklin comedy a month. Frank Terry, who wrote several of Harold Lloyd's successes, is writing Conklin's stories, while Everett Maxwell, well-known *Saturday Evening Post* writer, is putting them into continuity.

Louise Fazenda, having completed her contract with Sennett, is scheduled to start work on her first special comedy not later than December 1. One Fazenda comedy will be released a month, according to present plans.

Neely Edwards and Charlotte Merriam will continue to be featured in the Comiclassic. Edwards has already made two productions, "A Pajama Marriage" and "Watch Your Husband." Reggie Morris is scheduled to continue as production chief for Comiclassics, and the light, parlor, type of comedy will be adhered to, with plenty of beautiful girls to divert the eye of the tired business man.

Milburn Moranti will move his productions from the Balboa studios, Long Beach, to the Special Pictures studios in Hollywood, in keeping with the desire of President Thompson that all the units be produced at one plant. As the company's general offices sales, exploitation and advertising departments are maintained at the studios this means closer relations between production and distribution.

Gale Henry will start work under her contract with Special not later than January 1, and she is scheduled to make twelve comedies during 1921.

The directorial staff for 1921 will include Reggie Morris, for Comiclassics, Harry Edwards, for Chester Conklin, Fred Fishback, and two well-known megaphone wielders, who ask that their names be kept secret because of present affiliations.

The Special studio will be enlarged, two new stages are to be built, and an administration building exclusively for the general offices will be erected.

Eileen Burdette, appearing in Universal Star comedies

Wedgwood Novell and Kathryn Adams appear in "813," the Robertson-Cole super-special based on the Arsene Lupin story

New Impetus Given Special

Contract for Dempsey-Carpentier Go Centers Eyes on "Wonder Man"

FURTHER impetus is reported by Robertson-Cole to be given "The Wonder Man," Robertson-Cole's special production, starring Georges Carpentier, heavyweight champion pugilist of Europe by reason of the contract which the latter has just signed with Jack Dempsey, calling for a meeting between the two, to settle the world's championship on or about next July 4.

Ever since the announcement was made of the fight between Carpentier and Battling Levinsky late in the summer, and since Carpentier knocked out this fighter in four rounds at Jersey City on Columbus Day, there has been a great wave of interest in "The Wonder Man," according to Robertson-Cole.

Each new announcement of the activities of Georges Carpentier has stimulated the showing of "The Wonder Man" in all parts of the United States, for the French fighter and actor has had hundreds of columns of space not only on the sporting pages of the leading newspapers but on their first pages.

In "The Wonder Man" Carpentier plays the role of a French secret service man who comes to Washington to aid his government in investigating certain frauds which are being perpetrated by dealers in tractors which France is receiving for purposes of reconstruction. There is a pretty love story running through the action, and one of the biggest scenes shows Carpentier in a ring battle with another pugilist, an encounter which enables him not only to punish his enemy but to win the girl he loves.

Big Bookings for Christie

Charles Christie Reports Demand for Two-Reelers by Big Theatres

CHARLES H. CHRISTIE, who had just returned to the California studios from another cross-country hike, reports heavy bookings on the new series of Christie two-reel comedies which are being distributed through Educational Film Exchanges.

Christie declares that the Educational exchange system which was organized on a broad scale only a few months ago, has made wonderful strides in heavy series bookings of comedies with the highest class of theatres in America.

Some of the theatres which have booked the new Christies are Loew houses, Cleveland; Rialto and Rivoli, New York; Jones, Linick and Shafer houses, Chicago; Liberty and Regent, Pittsburgh; Colonial, Columbus; Moore's Rialto and Garden, Washington; Stanley and Great Northern, Philadelphia; Strand, Dayton; Strand and Walnut, Cincinnati; Adams and Madison, Detroit; Strand, Minneapolis; Liberty, St. Paul; Lyric, Duluth; Liberty, Terre Haute; Valentine and Temple, Toledo; Olympic, Boston; Kinema and Alhambra, Los Angeles; Coliseum, Seattle, and Circle, Indianapolis.

Christie also reports that the bookings of the first Christie six-reel comedy drama, "So Long Letty," would indicate that it will be featured in many best class theatres as the comedy drama of the year. Some of these openings are at the Rowland and Clark's Regent, Pittsburgh; Picture Garden, Baltimore; Strand, San Francisco; Kinema, Los Angeles, and Grand, Columbus. In all of these theatres elaborate plans are being made for prologues and heavy advertising, it is stated.

Rothacker Staff is Dined

Executive Reviews Company's Past Work; Asks Continued Co-operation

THE Chicago Industrial Division of the Rothacker Film Manufacturing Company held a get-together dinner in the Walnut Room of the Sherman House. It was very informal—nobody made a speech, but everyone said a few words.

H. J. Aldous, Rothacker Treasurer, gave a brief review of the company's history, telling of Watterson R. Rothacker's uphill fight ten years ago when he set out to prove to industry the value of motion pictures for practical uses.

Douglas D. Rothacker, Manager of the Industrial Division, said, "Our president was the first in the practical pictures field. Today the Rothacker Company is still the leader in that field, being the world's largest producer of Industrial films. You and I—all of us—are determined to keep in the lead. We can do so by continuing to pull together.

"The year now drawing to a close is the biggest we have ever had—bigger than Watterson R. Rothacker ever dreamed when he blazed the trail in practical pictures production. Let us make today's success an inspiration for greater things tomorrow."

George Gibson, superintendent of the Chicago laboratory, told that, owing to the increase in industrial work, it had become expedient to give the Industrial Division its own force of negative cutters and assemblers.

Those present were: O. F. Lohsand, J. W. Carnrick, C. P. Tobin, Wildred Aldous, George Gibson, W. F. Kraemer, John P. Hahn, H. J. Aldous, Douglas D. Rothacker, S. J. Stoughton, Ray Aitken, J. A. Freese, Hugh Rotchford, William F. Ahbe, W. H. Strafford, George Kilgore, Lou Boone, Edward O. Blackburn, Paul Cavagnaro, A. L. Parker, Frank Sheridan, E. H. Seifert, Verne W. Blakeley and Wm. F. Kuehl.

Bill Cook Leaves Fox Staff

Announcement States That He Will Do Publicity Work and Scenarios

William H. Cook, who is leaving Fox publicity department after a year and a half of supervision of trade paper publicity

ANNOUNCEMENT is made of the departure of William H. Cook from the publicity staff of the William Fox Film Corporation. "Bill" Cook plans to enter the free-lance publicity field and also to write original stories for the screen. Cook has had a long theatrical career and is one of the pioneers in the field of newspaper publicity for motion-pictures.

He entered the legitimate show business several years ago with the firm of Liebler & Co., under the tutelage of the late W. W. Aulick.

He left Liebler for the motion-picture field in 1912 and joined Vitagraph scenario staff, under J. Stuart Blackton, writing original scenarios. He was the author of Vitagraph's comedy, "When the Circus Comes to Town," directed by Fred Thompson and exhibited by Vitagraph at the Grand Central Palace at the motion picture art exposition.

Cook quit Vitagraph and went into the publicity game as a free lance. Later commercial advertising and catalogue work drew him away from the theatre and the screen for a period of nearly three years.

During the War, Cook served at Camp Hancock, Georgia, where he became a machine-gun instructor with the rank of lieutenant. After the war, Arthur James, then head of the Metro advertising and publicity department, engaged him. When Mr. James left Metro to go to Fox about a year and a half ago, he took Cook with him. During this time Mr. Cook has taken charge of the trade-paper publicity.

Three Additions Made to Lytell's Cast

Maud Milton, Frank Currier and George Spink have been added to the cast of "A Message from Mars," the first of the Maxwell Karger Productions starring Bert Lytell, upon which work has just been started at Metro's New York studios in West Sixty-first street.

"A Message from Mars" portrays the story of a journey to earth by a Martian inhabitant bent upon the mission of redeeming from selfishness the worst offender in this regard that he can find in the city of London. It is his contact with Horace Parker, a young and self-centered scientist, and his undertaking to bring about his regeneration, that provides the play with its motivation and carries a vital message to mankind. Bert Lytell is seen in role of Horace Parker.

Three of the catchy scenes from "Body and Soul," a Metro picture starring Alice Lake

During the past week, Paul Brunet, president of Pathe Exchange, Inc., received word, according to a statement from the Pathe home-office, that Charles Pathe, founder of the international organization bearing his name and a pioneer in the motion-picture field, had been honored by the French Republic by election as an officer of the Legion of Honor. This marks a promotion from the rank of Chevalier which Mr. Pathe previously enjoyed.

No details accompanied the announcement, declares the Pathe statement, but it is assumed that Mr. Pathe's patriotic services during the War are responsible for this new distinction.

During the War, Mr. Pathe was one of the most zealous of French patriots. He worked tirelessly in the interests of struggling France, and all his own personal interests were submerged in his one great idea, to bring about the defeat of the enemy.

Johnny Hines in Albany

After witnessing one of Johnny Hines' personal appearances at the Brooklyn Strand last week, in connection with the showing of the third "Torchy" comedy, "Torchy In High," produced by the Master Films, Inc., and released by Educational, Max Spiegel, vice-president of the Mark Strand Corp., decided that he had found the one best bet for the added attractions, at the opening of his new Albany Strand theatre, and inasmuch as he had already booked the third "Torchy" comedy, "Torchy In High," for this premiere, Mr. Spiegal arranged to have Mr. Hines make a personal appearance at Albany with the showing of this comedy.

Add to Reelcraft Force

G. C. Parish, manager of the Reelcraft Exchange in Indianapolis, has added Edward Sipe to his sales force, assigning him the territory in the southern part of Indiana.

Sullivan Joins Ass'd. Producers

Famous Screen Author New Member of Producing Combine

C. GARDNER SULLIVAN, regarded by some as the ablest as well as the most successful author in a commercial sense that the screen has ever produced, is the eighth and newest member of Associated Producers, Inc., the screens new independent producing and releasing organization. Thomas H. Ince, Mack Sennett, George Loane Tucker, Allan Dwan, Maurice Tourneur, Marshall Neilan and J. Parker Read, Jr., are the older members.

This announcement in behalf of Associated Producers comes from F. B. Warren, General Manager of Distribution, who is spending several months in Los Angeles watching production with the producers, who are also considering the entry of other famous factors into their organization.

This means an enlargement of Associated Producers' annual output, as Mr. Sullivan will produce four pictures annually, beginning with Spring and Summer releases in 1921.

Associated with Mr. Sulliven in C. Gardner Sullivan productions will be Lambert Hillyer, who has written most of and directed all of the William S. Hart productions since Hart left the Thomas H. Ince fold last year. Mr. Sullivan personally will write his stories and continuities, and co-operate with Hilyer in direction. This combination holds out promise of pictures of unusual power in keeping with exhibitor demands which both men so thoroughly understand.

"I am confident through long experience in picture making, says Mr. Sullivan, that I know what will appeal, basing this belief on the appeal of such of my stories as 'Sex,' 'Peggy,' 'Stepping Out,' 'Hell's Hinges,' 'The Pinch Hitter,' 'The Coward,' 'Wagon Tracks,' and the 'Stepping Stone,' all of which I created."

"My plans are simple: To make the best pictures I know how to make: modern stories of modern people working out the every day problems of every man and every woman. They will not be confined to any particular strata of life and their sole aim will be to afford clean entertainment. I am a great believer in heart interest, and it will be the keystone of my productions. In Mr. Hillyer, who for three years has successfully directed William S. Hart, I feel I have one of the best directors in America. He has the human note. Of one thing I am convinced: that the story told by motion pictures must be believed from beginning to end, otherwise it will fail. Although I am a strong supporter of lavish sets where justified, I know that such sets and the most extravagant outlay of money will not save a production built upon an impossible or unconvincing story. Therefore my stories will be the dominant requirement, coupled with the best direction, acting and photography I can obtain."

Members of the Associated Producers in Los Angeles are during the current week delivering to their New York distribution five completed pictures of great power. Those being delivered this week are:

Maurice Tourneur's screen version of James Fenimore Cooper's famous story of the American Indian, "The Last of the Mohicans."

J. Parker Reed, Jr.'s., second Associated Producers producting starring Louise Glaum. This is entitled "Love."

Hobart Bosworth in "A Thousand to One," produced under the personal supervision of Mr. Read.

Thomas H. Ince's presentation of "Lying Lips," said to be one of the truly big pictures of his career.

Mack Sennett's first five-reel comedy for Associated Producers, "A Small Town Idol," starring the inimitable Ben Turpin and with a dozen Sennett favorites in the cast.

Six other productions are in the making at the coast studios of the various producers.

Film Seen as Fiction Aide

Hampton Says Fiction Author Has Friend Not Foe in Motion-Picture

BENJAMIN B. HAMPTON expresses himself as follows concerning the belief of some prominent authors and publishers tha the ascending dominance of the motion picture will prove a menace to fictional literature.

"This fear, I am convinced, is unfounded. Any novelist whose stories are susceptible to screen treatment receives tremendous publicity through the exhibition of photoplay versions of his novels on the screen. The circle of persons who know of him, a great percentage being possible readers, is increased many thousand-fold —and I believe it would be within the mark to say a million-fold, because of the screen advertising which he receives. Millions of persons who had never read any of his books, who perhaps had never heard of him, become interested in the type of stories he tells. Many of them wish to renew acquaintance on the printed page with the characters they have seen on the screen. They buy a copy of the novel, adding to the author's income from his books.

"I know whereof I speak in this matter. The screen versions of Zane Grey's western novels which I have produced for distribution through the W. W. Hodkinson Corporation have added tremendously to the sales of his books. Grosset & Dunlap, who have the right to make the cheaper reprints of his novels, have one entire factory in their Chicago plant devoted to turning out copies of Zane Grey's novels. The books of no other novelist are printed or bound in that factory. It is well within the truth to assert that no such condition ever prevailed before and to ascribe it entirely to the effect of the motion picture versions of Mr. Grey's novels."

A scene from "Torchy's Doub'e Triumph," a Torchy comedy starring Johnny Hines and released through Educational Exchanges, Inc.

New Vitagraph is Started

Corinne Griffith to Be Seen in "It Isn't Being Done This Season"

CORINNE GRIFFITH began work last week on her next Vitagraph production which bears the unique title of "It Isn't Being Done This Season." It is an adaptation from the story of the same name by Thomas Edgelow which appeared in *Breezy Stories*. Graham Baker and Harry Dittmar collaborated on making the screen version.

George L. Sargent, who directed Miss Griffith in her last two Vitagraph productions, is again her director. An excellent supporting company, including among others Webster Campbell, Charles Wellesley, John Charles, Sally Crute and Nell Spencer, has been engaged for Miss Griffith. The company has gone to the country estate of a noted artist at East Hampton, near the extreme end of Long Island, for exterior scenes and probably will be occupied there for nearly three weeks.

Miss Griffith's well known ability to wear novel and striking gowns to the greatest advantage will again have sway in her new play. The story deals with the experiences of Marcia Ventnor who is told by her mother on her deathbed that she must "always expect a rotten deal from men." The mother instructs the daughter to "use" men whenever possible. Marcia has been brought up in a boarding school and scarcely knows her mother or the life she led. She has no reason to doubt the advice given to her. After her mother's death Marcia spreads her wings under the influence of New York and spends her money freely on clothes.

Plans for Traverse Stated

To Play in Series of Films Known as Madlaine Traverse Photoplays

ANNOUNCEMENT is made that Madlaine Travers, the popular star, whose early return to the screen after an absence of several months was forecast last week, has secured from the World motion picture rights to "The Ivory Disc," by Percy Brebner, well-known British novelist.

With this announcement comes the definite news that Miss Traverse will appear in a series of special productions during 1921, to be called the Madlaine Traverse Photoplays, which will be made by Trinity Productions, Inc. Each of these will be elaborately staged and presented and will be based upon vehicles especially selected for Miss Traverse with a view to giving her the widest range for the expression of her dramatic power, it is declared.

"The Ivory Disc," which has been selected for Miss Traverse's initial screen offering, but which will probably be retitled in its picturized version, is stated to be a psychological drama of unusual quality and distinct novelty of theme.

"The Ivory Disc" will be produced with a well-balanced cast in support of the star and in every respect it will be adequately presented.

Production plans are now going rapidly forward, according to H. Lyons Smith, president of Trinity Productions, Inc.

"SIMPLEX IS THE ONLY PICTURE MACHINE ON THE MARKET!"
J. J. BARTON 24 EL CAMPO, TEXAS

Well Received by Critics

Production Standard and Star's Work Win for "Slave of Vanity"

THE reception given by trade reviewers to "A Slave of Vanity," Pauline Frederick's new starring vehicle, released by Robertson-Cole, has been favorable. The value of the name of Miss Frederick, especially is coupled with a story and production worthy of her emotional talents, is emphasized in most of the reviews, which declare "A Slave of Vanity" is of such nature as to furnish its star a maximum appeal.

The Moving Picture World's review is quoted as follows:

"Offering a combination of a powerful emotional star and a thoroughly competent support in a really gorgeous production of one of the best of Pinero's plays, 'A Slave of Vanity,' leaves little to be desired.

"The photography is better than good, it is artistic and the cameraman has been given a succession of unusual interior sets, sometimes bizarre, but always in keeping."

The Motion Picture News in its review said:

"Miss Frederick and as a fine supporting cast as ever was engaged do more than well with the material with which they had to work and neither time, expense or technical effort has been spared in an attempt to make the picture truly big. The sets, the lightings, the camera work is of the best. The atmosphere of England and Italy is perfect. The acting of every player is faultless. The star is cast in a role eminently suited to her personality and wears some wonderful gowns."

The Exhibitor's Trade Review is quoted as follows:

"Pauline Fredericks admirers will want to see her in 'A Slave of Vanity' as the role of 'Iris' affords the star something new in the way of a dramatic characterization. The photoplay differs slightly from the stage version, in that the heroine awakens from a hideous dream and is enabled at the close to win her heart's desire. 'Iris' permits of a display of emotion in repose rather than in a succession of irrepressible outbursts, and Miss Frederick is splendid throughout the picture."

Plan Drive for Dwan Film

Mayflower Prepares Campaign for Feature; Producer Returns to West

ACCOMPANYING the announcement of Allan Dwan's departure from New York for the Coast to begin work on his second picture for Associated Producers, comes a statement from the offices of the Mayflower Photoplay Corporation that an elaborate promotional campaign is being planned for Mr. Dwan's last production under the Mayflower contract, entitled "The Sins of Martha Queed." This production has been delivered to First National for release, it is announced.

The exploitation in connection with this picture will be featured by a drive on suspicion. Cooperation of business men's clubs, women's clubs and churches will be enlisted in a "Hello, Stranger" campaign being prepared by Mayflower for towns in which First National obtains bookings. The object of this drive will be to bring people together so that they may become better acquainted and thus eliminate suspicion. All literature bearing on the campaign will carry slogans as "Suspicion caused the sin of Martha Queed—don't let it cause sin for you." "If you are suspicious, see 'The Sin of Martha Queed.' 'The Sin of Martha Queed' will cure you of being suspicious."

Mr. Dwan on his trip West is accompanied by a number of well-known folks who will assist him in various capacities in the preparation of forthcoming productions. Among them were Jacquelin Logan, of the Ziegfeld Follies, who will be featured in his next picture; Peggy Elanor, another Follies girl scheduled to play an important part in the next production; Helen Rockwell, well-known feature writer who will handle the producers publicity; Alfred Cheney Johnston, famous New York photographer who will make art photographs for advertising and publicity purposes; Wilfred Buckland, former art director for Famous Players who will now act in that capacity for Dwan; Ward Crane, popular leading man who will appear in the producer's next.

Ernest W. Fredman, managing director of "The Film Renter and Moving Picture News" of London, gave the members of the A. M. P. A. an insight into the motion picture theatre situation in England at the last weekly luncheon.

"In England," said the speaker, "we have but 3,000 thatres as against your 18,000 in this country, and as a consequence it is impossible to play the American pictures as rapidly as they are exported, especially when one takes into consideration the fact that the British houses also play films manufactured in their own country as well as those sent from Sweden, France, Italy and other countries."

All of which leads to the conclusion that a glutted market rather than the block booking system is responsible for a condition which prevents the showing of an American film until after it is two years old.

T. Hayes Hunter, directing for The Dial Film Co. His initial release was "The Dwelling Place of Light," distributed by Hodkinson.

Viola Dana Will Have Two Directors

In the production of "Sorrentina," her next Metro starring vehicle, Viola Dana will have the services of two directors instead of the customary one. The dual directorship of Miss Dana in "Sorrentina"—an original story by Donn Bryne, the widely known magazine writer—will devolve upon George Probert and Al. J. Kelley.

George Probert is better known for his successes on the speaking stage than for the silent drama. He is, however, no novice in screen work, although his present assignment marks his debut as a director of motion pictures.

Al. J. Kelley has been an assistant director for Metro for four years, but his handicraft on a number of big productions has brought him more recognition, perhaps, than has accrued to many full-fledged wielders of the megaphone.

More Exhibitor Praise for "Madame X"

Benjamin Apple, manager of the American theatre, Troy, N. Y., is among the latest exhibitors to write Goldwyn about "Madame X." He says:

"The talk of the town is 'Madame X' at the American theatre, where it is packing them in at both afternoon and evening shows. Despite the heavy rain last night we had them lined from the box office to the corner. Up to the present writing we have done the biggest four days' business since the American opened, and if the last three days are as good we will break all house records.

"Madame X" will pack any house if they go after it right."

Alfred Walker to Head Production Work

The World Motion Picture Corporation has appointed Alfred Walker director of production.

It is planned to have in addition to the field force of news cameramen, sixteen companies working in the studio to be built at Edgewater, New Jersey. Mr. Walker will supervise the work of the entire studio staff.

Saenger Books Entire Output

All Comedy Releases of Educational to Be Shown

ANNOUNCEMENT of a contract between Educational Films and the Saenger Amusement Company, providing for the engagement by Saenger of all the comedy products released by Educational, has just been made from the New York headquarters of the Educational Films Corporation. The Saenger interests control a large number of theatres throughout Louisiana and Mississippi, and accordingly the signing of this contract is hailed by Educational officials as "one of the most sweeping contracts in the history of short-subjects." The contract was negotiated and closed by the New Orleans branch of the Educational Films organization.

The contract includes all of the Mermaid, Torchy, Chester and Christie two-reel comedies from the very start of their release through Educational and calls for these pictures playing the leading theatres in every city where Saenger is represented. It is expected that the Educational releases will supply the comedy element almost exclusively at the Strand and Liberty theatres, the two big Saenger houses in New Orleans.

Bookings range from a solid week down to one day, but it is stated that the contract in many instances calls for a longer run of comedies than has ever been attempted before in this territory. According to advices from Educational's New Orleans branches, these comedies are to be featured in the advertising and publicity in a manner that is new to short subjects in that territory.

The booking includes the leading theatres in New Orleans, Shreveport, Monroe, Alexandria, Baton Rouge, Franklin, Jennings, Lafayette, Lake Charles, New Iberia, Planquemine, Ruston, Thibodeaux, Crowly, Homer, Minden, Houma, Eunice, Winnfield and Opelousas, in Louisana; Frenville, Freenwood, Gulfport, Hattiesburg, Jackson, McComb City, Meridian, Natchez, Vicksburg, Biloxi, Yazoo City, Richton and Tupelo in Mississippi.

Educational points out that this contract includes every city of importance in the two states. The only reason that the Saenger houses in other states are not covered by the contract is that their bookings fall in the territories of other exchanges.

This is said by Educational to be the most sweeping contract for comedies that has been signed with any chain of theatres, although Educational declares at the same time that practically every large circuit through the country, such as the Tom Moore houses, the Rowland and Clark theatres, the Jensen and von Herberg interests, Finkle and Rubinstein, the Butterfield circuit, the A. H. Blank houses and many others are giving the preference to Educational comedies and that these contracts alone run into the thousands of theatres that are showing these pictures each week.

Successful Paramount Contest

Results of Selling Campaign Are Announced

THAT this year's Paramount Week contest among the Famous Players-Lasky exchanges was the closest ever conducted by the company is evidenced in the announcement just made by Al Lichtman, general manager of distribution, that each of the three prizes had to be divided between two offices. The Washington and Seattle offices were awarded first place, dividing equally the $3,000 first prize. Second place was given to the Philadelphia and St. Louis offices, each receiving $1,000, and Buffalo and Los Angeles won third place, each receiving $500.

No contest ever conducted by the company was decided with such infinite care, according to Mr. Lichtman. The officials who were appointed to select the prize winners labored for days and figured from every conceivable angle in order to give the first three places to only three exchanges, if possible. But it was so close, says Mr. Lichtman, that it would have been impossible in each case to give one exchange the advantage over the other without doing an injustice to one. The declaring of a tie for first, second and third place was the only thing left to do.

In addition to the prizes given by the company, the Washington, Seattle and Philadelphia and Los Angeles offices received additional money through the bonuses offered shortly after the campaign opened by District Managers W. E. Smith, of Philadelphia, and Herman Wobber, of San Francisco. These additional incentives evidently were sufficient to put the Smith and Wobber men on their toes, so that four of their offices are figured among the first six.

The total gross receipts from film rentals during Paramount Week, September 5-11, was $1,012,252.64 This, it is stated, is by far the biggest single week's business in the history of the company. Already the Branch Managers are laying their plans for next year's contest and they have announced their determination to make the total for Paramount Week, 1921, nearer two millions than one.

Big Demand for "Fantomas"

Exhibitors Line - Up for New Serial Fox Reports

A SPECIAL representative of Fox Film Corporation who has just returned from a trip across the continent reports great enthusiasm among exhibitors following announcement from the Fox offices that "Fantomas" had been chosen as the second serial to be produced and released by William Fox.

This series of detective stories from the pens of Marcel Allain and Pierre Souvestre, the French authors, and adapted for the screen by Edward Sedgwick—who is also the director—is now well under way at the Fox studios in West 55th street, New York City. The release of the first of the twenty episodes will follow immediately the last episode of "Bride 13" which is now playing to tremendous success.

The Fox branch managers have already received many bookings for "Fantomas" from exhibitors who never before have shown serials in their theatres, and those who are running "Bride 13" are fast falling in line—all eager to secure first runs on the new serial. Several of the managers state that they have received from many exhibitors contracts which were unsolicited on their part, due to the fact that it has been impossible to cover all exhibitors in the short period since the first announcement.

William Fox promises that his second serial "Fantomas" will surpass even "Bride 13" as an attraction. This new serial will be in twenty episodes instead of the usual fifteen. This serial, it is said, will be marked by the usual number of thrilling moments left at the end of each episode. There will not be merely the question of what happened to the girl, but what happened to the girl, her sweetheart, the detective, Fantomas, and the girl's father; and also what happened to the mysterious Woman in Black.

According to those who have seen the first ten episodes of "Fantomas" there are more thrills and stunts per episode in it than in a half dozen ordinary serials, Fox states. "Fantomas" has a well-defined story from which the sensation develops naturally.

R. A. Walsh Completes New Production

With the exception of one scene, cutting and editing has been completed by R. A. Walsh on his third independent production which Mayflower will present as a First National attraction. Miriam Cooper heads the cast.

Mary Wynn, to be seen in Gayety Comedies, made by Christie and distributed by Educational

First National Pictures Open Arkansas Houses

Three newly-opened motion picture houses have been added to the list of theatres that are supplying the public in Arkansas. They are the Majestic at Corning, the Garden at Stuttgart and the New Empire at Jonesboro.

The Corning and Stuttgart houses were erected at a cost of $50,000 each and are comfortable and modern in every sense. "The River's End," produced by Marshall Neilan was the initial attraction at the Corning house, while "In Old Kentucky," starring Anita Stewart, opened the doors of the Stuttgart theatre.

The New Empire at Jonesboro is an addition to the chain already owned by the Jonesboro Amusement Company. It seats 1250. "Yes or No," starring Norma Talmadge and distributed by Associated First National Pictures, Inc., was the opening attraction at this new house.

Prominent Modiste Is Engaged by Metro

Under an arrangement just completed by Bayard Veiller, director of production at Metro's West Coast studios in Hollywood, Cal., the well-known Fifth Avenue modiste, Henri Bendel, will design all the frocks to be used in the ensemble scenes as well as the costumes worn by the stars in their forthcoming productions.

The signing of the modiste is the result of the realization by Metro officials that women are keenly interested in the way the artists of the screen dress, explain Metro officials.

Fox Melodrama Being Well Received

"While New York Sleeps," the 1920 cinemelodrama of life in the great American metropolis presented by William Fox and directed by Charles J. Brabin, continues its unprecedented success throughout the country, according to the producers.

One of the most notable triumphs scored by this drama was achieved at the Murat theatre in Indianapolis, where it ran for a week to the largest business ever recorded for a motion picture in that theatre, states Fox.

Griffith Named as Sponsor

Producer Approves of Florida as a Producing Ground, It is Stated

ACCORDING to an article appearing in the Dallas Journal of November 5, another champion of Florida as a film-production center is found in the person of D. W. Griffith. This endorsement from an authority such as Mr. Griffith has given the promoters of the movement to make Florida, and especially Jacksonville, the third seat of picture-production in America great encouragement, and it is expected that the interest already stimulated by the movement will be considerably enhanced by this new pronouncement.

The Griffith endorsement was given, it is stated, when the producer was stopping recently at Dallas, Tex., en route from Florida to California. Mr. Griffith, according to the newspaper account, recommended that a large theatre be erected in Dallas for the staging of legitimate productions as the city is at present lacking in this particular. Following his expression of "moral support and possible financial backing" for such a project, the producer turned his remarks to Florida and its film producing possibilities. An excerpt from the Dallas Journal follows:

"Jacksonville, Fla., is bidding to become the moving-picture center of the world, Mr. Griffith said, and seventeen big producers already have accepted the invitation of Jacksonville to locate there. He said the Florida city has raised $2,500,000 and is offering free studio sites.

"'Florida far surpasses California as an ideal place for movie production,' Mr. Griffith said. 'Then, too, the people are tired of California scenery and want a change.'

"Mr. Griffith does not think he will move his place of operations from California to Florida, although he considers Florida offers superior inducements.

"'I always will have a friendly feeling for the South, because of the reception that the "The Birth of a Nation" received in this section,' Mr. Griffith said. 'The South helped me to make a success as a movie producer.'"

To Film Jack London Novel

Metro Engages Milton Sills, Ora Carew and Nigel Barrie for Cast

MILTON SILLS, Ora Carew, and Nigel Barrie have been selected by Bayard Veiller, director of productions at Metro's West Coast studios in Hollywood, Cal., as the foremost trio of players for the forthcoming all-star cast production of "What Is the Matter with Marriage?" This photodramatic special is to be a picturization of Jack London's popular novel, "The Little Lady of the Big House." It will be directed by Dallas M. Fitzgerald.

The three players engaged for the production will enact the respective roles of the traditional dramatic triangle—Miss Carew as the woman, Mr. Sills opposite her as the man, and Mr. Barrie as "the other man."

Milton Sills recently completed an eight months' engagement with Famous Players, by whom he was featured in "Behold My Wife," and "The Faith Healer," two recent releases. Previous to this he played opposite the Metro star, Viola Dana, in "Dangerous to Men."

Ora Carew will play the part of the wife. For several years this screen luminary has appeared in a great variety of pictures, as featured player or star. Her debut was by the comedy route. Among some of her best known pictures are 'Go West, Young Man," "Too Many Millions," "Love's Protege," "Lost," and "Peddler of Lies." Her most recent engagement was with Famous Players.

Nigel Barrie has been a featured player and has supported screen stars for a number of years.

Offer Attracts Exhibitors

World M. P. Corporation Reports a Widespread Response to Proposal

AS a result of series of advertisements inserted in the trade journals by the World Motion Picture Corporation recently, numerous letters of inquiry have been received at the company's home office, it is stated. The advertisements were in the form of discussions and explanations of the straightforward policy the World organization has adapted.

A representative of the organization has expressed the opinion that the exhibitors of the country are eager to investigate thoroughly any proposition which assures them of a square deal.

"It is high time," this representative states, "that the producer give the exhibitor a chance. It is time to grant him the business courtesies allowed to other business firms. For that reason, and the reason that we have faith in the business judgment of the exhibitor, we have offered him a proposition unheard of in the history of the picture industry. Our idea has been criticized and ridiculed. We expect to be the organization which laughs last. You know the old story about him who laughs last."

The World representative stated that the organization was confident its square deal policy would work to its credit.

Although the release date of the first issue of the "World's News Pictures" has not been announced attention is called to the fact that the offer of five weeks free service to the exhibitor is to be withdrawn on November 25.

Grace Darmond and T. Roy Barnes in the Robertson-Cole super-special "So Long Letty."

Reports Favorable on "So Long Letty"

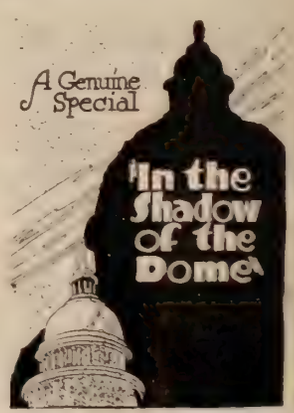
Simultaneously with the Broadway showing of "So Long Letty," the Robertson-Cole special produced by Al Christie and based on the Oliver Morosco musical comedy of the same name, come many reports from the Middle West and from the Pacific Coast indicating that the picture is "going over" as the comedy-drama success of the year, declares Robertson-Cole officials.

The warmth of the production's reception in all parts of the country, as evinced by the speedy and satisfactory contracts which have been made, the stamp of approval placed by national and regional trade papers, and the commendatory newspaper reviews which have followed all showings, are taken to indicate that Robertson-Cole, in this production, presents a desirable attraction.

"Edgar, the Explorer," Now in Exchanges

The seventh in the series of two-reel "Edgar" comedies written for Goldwyn by Booth Tarkington is now in all the twenty-two Goldwyn branch exchanges. It is entitled "Edgar, the Explorer."

In "Edgar, the Explorer," the creator of Penrod has taken his screen hero on an imaginative exploring expedition into darkest Africa. Edgar is a great hero in his imaginary African adventures but when he comes to reducing them to actuality in the backyard of his home with his playmates as African kings and princesses, etc., trouble begins.



A David G. Fischer Production

The association of Avery Hopwood with the Famous Players - Lasky Corporation will cover a period of at least three years, according to the terms of the famous playwright's recently signed contract in which he agrees to write original screen plays exclusively for Paramount.

This statement, according to a telegram received from the Coast, was made at Los Angeles Friday by Jesse L. Lasky, Vice - President in Charge of Production of the Famous Players-Lasky Corporation, who told for the first time the full story of Mr. Hopwood's visit to Hollywood and the Lasky studio.

Mr. Hopwood's first picture story is to be for Cecil B. De Mille, who is most enthusiastic over the theme, for it deals with a subject in which he has long been interested. It will probably follow the super-all-star De-Mille production of "Anatol," which the producer is now planning.

Prologue Suggestions in Press-Book for "813"

A feature of the press-book published by Robertson-Cole for its release of "813" a picturization of one of the famous Arsene Lupin stories, is the prologue suggestions contained. One of the most attractive of these stunts centers about a velvet drop used to represent a huge clock, of the old "grandfather clock" type, which conceals a dancer. When the hands reach 8:13 on the face of the clock, the dancer, aided by a roller-shade device, suddenly drops out and performs a number of steps. The stunt is described in detail both as to the setting entailed and the mode of procedure to be followed in staging the prologue. Numerous other exploitation stunts and interesting prologue suggestions are included in the campaign book.

New Manager for Educational on Coast

Jules H. Wolf last week assumed the management of the Los Angeles office of Educational Film Exchanges, Inc., which has been temporarily under the supervision of Irving M. Lesser.

Earle Williams, star of "Diamonds Adrift," his new Vitagraph production. Beatrice Burnham is his leading lady.

Rialto to Show "The Furnace"

Report Heavy Bookings for Wm. Taylor Realart Special

"THE FURNACE", William D. Taylor's second special producion for Realart has been booked by Dr. Riesenfeld for the Rialto theatre, Nov. 21-27. Realart also announces that "The Furnace" has been booked for the Loew circuit. The Loew showing will begin in New York Dec. 13.

In the Loew circuit, "The Furnace" will be played as follows: New York and environs about eighty-one days; Cleveland, two weeks; Toledo, one week; Rochester, one week; Dayton, one week; Washington indefinitely.

Other bookings are reported to be coming in rapidly from exhibitors in every territory. Manager S. Z. Poli, of the S. Z. Poli Circuit, has booked the super-production. This circuit includes Bridgeport, New Haven, Waterbury, Hartford, and Meridan, Conn.

"The Furnace" will also be shown by Manager W. H. Harris at the Grand theatre, Columbus, Ohio, and by Manager A. M. Schaefer at the Grand theatre, Dayton, Ohio.

Realart announces that Manager J. Laurie has booked the picture for the Modern and Bacon theatres, in Boston. Other bookings are the Madison theatre, Detroit, John H. Kunsky, manager; Dome theatre, Youngstown, Ohio, Joe Trunk, manager; and the Terrace theatre, Danville, Ill., Thomas P. Ronana, manager.

The story of "The Furnace" is adapted from the novel by "Pan", the famous anonymous English author. It deals with marriage and divorce in what is declared to be a strikingly powerful and novel manner. Folly Vallance, London actress, and Anthony Bond, millionaire Canadian, celebrate their wedding at the fashionable Church of St. Mary Magdalene. It is a brilliant affair, attended in full force by members of society. The future of the young couple seems happily assured. No sooner is the ceremony over, however, than an unfortunate misunderstanding causes suspicion. As the weeks pass, this suspicion results in estrangement. Anthony refuses to accept his wife's explanation; he grows moody and more and more suspicious. Folly begins a round of lavish entertaining in an effort to forget. Instead of a happy married life, their existence is a turmoil. The climax of the picture is described as one of the strongest and most gripping in any picture of the year.

Many lavish settings and elaborate scenes form the background for the action of the story, it is stated. There is an airplane honeymoon trip, a magnificent masquerade ball, an elaborate lawn party and a wedding said to be patterned after that of Princess Patricia. The scenes of the story are laid in England and Monte Carlo.

Agnes Ayres plays the part of Folly Vallance. Opposite Miss Ayres in the role of Anthony Bond is Jerome Patrick. Milton Sills is seen as Keene Mordaunt, Anthony's best friend. He has the thankless task of trying to save Folly from the result of her own actions. Another in the cast is Theodore Roberts, who plays the part of the irascible old General Brent with his usual skill. Betty Francisco carries the role of Patricia, the general's daughter, while Helen Dunbar appears as Mrs. Brent. Others in the cast are Mayme Kelso, Robert Bolder, Lucien Littlefield, Fred Turner and Edward Martindel.

Wanda Hawley and Ramsey Wallace in one of the scenes from "Her Beloved Villain," a Realart picture

Finston With Concert League

OF interest to exhibitors is the announcement made this week by the New York Concert League, of its affiliation with Nathaniel W. Finston, for the past three years musical director at the Capitol theatre and conductor at the Rialto theatre.

At the age of 15 Mr. Finston began his musical career as first violinist in the Fifth Avenue Hotel Orchestra. At the age of 16 he was leading second violinist for the Russian Symphony Orchestra. At the age of 19 he made a tour as far as California with the Orchestra as Concert master. At 20 he became assistant concert master of the Old Boston Opera Company, thus becoming familiar with over fifty operas. On his return to New York he joined the New York Symphony and later the New York Philharmonic as first violinist, incidentally playing second violin in a notable quartette with Altschuler and Saslavsky.

He left the Philharmonic to become assistant conductor at the Rialto where his ability was quick to be recognized and he soon became full conductor. When the Capitol decided to inaugurate a symphony orchestra Finston was invited to become general musical director.

His splendid achievements there were commented on by critics the country over. They hailed this young master not alone for the splendid way he conducted the operas but because of his thorough mastery of picture music. Such leading critics as Max Smith of the American, Charles Isaacson of the Globe, Peiser of the Musical America, hailed this young American musician as one of the foremost conductors of the land, comparing the performances to those of other opera companies and symphony organizations.

In view of this affiliation the New York Concert League announced a vast expansion of its activities so that motion picture theatres can secure not alone soloists from the League but scores, prologues, special orchestrations—in fact anvthing in the line of music for the motion picture. Mr. Finston will score all big pictures, set the prologues for these pictures and orchestrate any particular numbers. Orchestrations, scores and prologues will be made to meet the demand of the larger and smaller theatres and their comparative sized orchestras.

Mr. Finston has set aside a certain time so that he might be available as consulting expert and guest conductor for motion picture theatres for their openings or for special occasions. Several of the new theatres have invited Mr. Finston to come as guest conductor and outline a permanent musical policy for the house which he might visit periodically and keep constantly under his direction. Mr. Finston's headquarters will be in Chicago where he will be working hand in hand with the New York office at 1664 Broadway.

Frank Mayo's latest picture for Universal is "Honor Bound." Above are three scenes from it

Spectacular Features in Pathe News No. 89

Though competing for interest with such news items as the final events in the presidential election and Britain's mine strike, the spectacular features of Pathe News No. 89 assume leading importance. Scenes taken aboard the Esperanto during the race with the Delawana for fishing-boat supremacy of the Atlantic, and pictures of workmen painting the network of cables above the Brooklyn Bridge, are said to form a thrilling combination.

Some extraordinary pictures of the international schooner race, in which the United States entry, Esperanto, defeated the Canadian boat Delawana off Halifax, are an exclusive Pathe News feature. The Pathe man aboard the victorious schooner was Jake Coolidge, who got flashes of the crew changing canvas during the contest, the rival ships traveling under a cloud of sail, and some of the thrills experienced by sailors when the horizon shot up and the waves washed over the deck of the Esperanto.

The Brooklyn Bridge was treated recently to a new coat of paint. The workmen are shown as they crawl about on cables 270 feet above the river in these scenes from Pathe News. They have something over 14,000 miles of wire to coat with paint. A feature worthy of remark in these pictures is the revelation of some of the "stunts" performed by news-cameramen in the view of the operator's ascent with his paraphernalia up the huge cable to the tower from which he took pictures of the bridge.

Chester Bennett will direct Antonio Moreno in "Three Sevens," his first feature production for Vitagraph, according to a telegram of Albert E. Smith received from the West Coast this week.

Production on this picture has already commenced, and after a few interiors have been filmed at the Hollywood studio, the entire company will journey to Florence, Arizona, where some scenes will be made at the Arizona State Penitentiary.

"Three Sevens" is an adaptation of the novel of the same title by Perley Poore Sheehan.

Nat'l Ass'n Is Kept Busy

Many Committees Meet During Week: 30 Censor Fights Waging

THE various committees of the National Association of the Motion Picture Industry are reported to have been unusually active during the past week. With censorship fights in nearly thirty states and other important legislative matters including taxation, Sunday opening, etc., the coming Legislative year promises to be the most active in the history of the association.

The sub-committees of the Censorship Committee have held a number of important meetings. The Committee on Standards, of which James R. Quirk is chairman, is visiting the various producers with a view of having a higher class of titles selected for their pictures. Many of the advocates for censorship have argued that while the pictures were all right they objected to the titles that were being used by some producers.

The Vigilance Committee of which Mr. Quirk is also chairman, is continuing its work of investigating various stock motion picture schemes.

An important meeting of the new Legislative Committee, of which Charles C. Pettijorn is chairman, has been called for next Tuesday. This committee will take up the question of Federal Taxation and Sunday opening.

President William A. Brady has appointed Saul E. Rogers of the Fox Film Corporation as a member of the Executive Committee and also a member of the Finance Committee.

The Executive Committee has accepted the resignation of Arthur S. Friend as a member of the Board of Directors and as a member of the Executive Committee. Lee Counselman has been selected to succeed Mr. Friend on these committees. The Executive Committee refused to accept the resignation of Mr. Friend from the other important committees of which he is a member. Mr. Friend has been one of the most active workers in the National Association since its inception and has also been a member of the more important committees. At present he is chairman of the Finance Committee, a member of the Censorship and Legislative Committees. During the recent strike of the laboratories, he took a very prominent part in bringing about a settlement with the union.

Studio Going Full Blast

Long Island Plant of F. P.-Lasky Reaches Record Point in Output

WITH eight Paramount pictures in the process of production, the high water mark of the activities at the new Long Island studio of the Famous Players-Lasky Corporation has been registered. Although the new studio has been in operation but two months Arthur V. Smith, general manager, has succeeded in filling the two mammoth stages almost to capacity.

Dorothy Dalton in "The Teaser," a story by J. Clarkson Miller, which was started last week under the direction of R. William Neill, brought the productions up to the present record mark. Mae Murray in "The Painted Lily," by Clara Beranger, is busy every day at the studio. She is being directed by Robert Z. Leonard. Tom Forman, working on "The Quarry" with Thomas Meighan, and Hugh Ford, directing Ethel Clayton in "The Price of Possession," are adding their bit to the studio activities while the John S. Robertson production of "Sentimental Tommy," the winsome story by Sir James M. Barrie, is nearing completion.

Eddie Dillon is finishing "The Education of Elizabeth," with Billie Burke in the stellar role, and Charles Maigne is at present cutting and assembling John Fox's "The Kentuckians," which will feature Monte Blue, who came from the coast especially to make this picture. The final scenes of the George Fitzmaurice production, "Money Worship," by Ouida Bergere, have been filmed and Director Fitzmaurice is now assembling the film into its final form.

New Weeklies Help in Americanization

The Americanism Campaign of the Motion Picture Industry has been greatly strengthened by the cooperation of all of the News Weeklies. President William A. Brady recently called together the editors of the screen weeklies and outlined to them just what the industry was attempting to do in its fight against Bolshevism. Col. Arthur Woods, the acting chairman of the Americanism Committee, also spoke to the editors. It was learned that the editors themselves were attempting from time to time to put into their weeklies some Americanization subject. Under the new plan that was agreed upon they will endeavor to have one scene a week in the pictorial news representing an Americanization subject. They also agreed to furnish the Americanization Committee with the title of the subject for their files, a report of which is to be made to Congress this winter. The following editors participated in the conference: Pell Mitchell, World Motion Pictures Co.; Emanuel Cohen, Pathe News; L. J. Darmaur, Gaumont Co.; H. Hancock, Fox News; E. B. Hattrick, International; D. Selznick, Selznick News; and Ray Hall, Screen News and Kinograms

Mystery Picture Being Edited for Goldwyn

Photographing was completed some time ago, and the editing and titling is nearly finished on a mystery picture on which Goldwyn is basing high hopes for an artistic and box office success of unusual proportion. It is "A Voice in the Dark," picturized from Ralph E. Dyar's theatrical success of two seasons ago with the same title.

"A Voice in the Dark" will be the second of Goldwyn's featured Frank Lloyd productions, the first having been "The Great Lover," now in all Goldwyn exchanges for inspection by exhibitors. Mr. Lloyd is now directing his third featured production, "The Water Lily," an original screen story by Gouverneur Morris.

Ramsey Wallace acts the leading male role while Irene Rich plays opposite him.

A Benj. B. Hampton Production

"The MONEY-CHANGERS"

Adapted by Benj. B. Hampton from the novel by

UPTON SINCLAIR

Directed by Jack Conway

They came together in the room above the Chinese restaurant,—the girl in high society, acknowledged fiancee of the financier, and the girl whom he had placed there to hide his guilt. There he found them and knew that his mask had been torn away

Desperate men do desperate deeds. Only in the nick of time did the other man, the reformed crook and the police break through the ring of fiercely fighting Chinamen and gangsters!

No stirring drama ever had a more stirring finish!

Wag

Pathé Distributors

your room right - His left.
"His wife" puts him wise

Jesse D. Hampton
Presents

BLANCHE SWEET

in

"HER UNWILLING HUSBAND"

By Kenneth B. Clarke
Directed by Paul Scardon

She was charming. She was lovable, she was coy.

He knew her as the wife of his friend.

Imagine his surprise when she announced that she was his own wife and threw herself into his arms.

Imagine his even greater surprise when after he had fought and bled for her, he saw her in the arms of another.

Why did she do it?

Could it be true that her character was above reproach?

A fascinating comedy-drama.

Pathé Distributors

GEO. B. SEITZ
in
"VELVET FINGERS"
with
MARGUERITE COURTOT

Story by Bertram Millhauser
Produced and directed by
Geo. B. Seitz

Can a good woman love a bad man, even when she knows he has turned good?

Can a good woman continue to love a good man even after she knows that he has turned bad?

The fast-climbing Mr. Seitz in a fascinating, gingery, exciting, speedy serial with a real story; a feature story with feature production and cast.

Fifteen weeks of blazing enthusiasm from your audiences.

Pathé Distributors

Edgar Lewis presents

"A BEGGAR in PURPLE"

Based on the novel by Andrew Soutar
Personally directed by EDGAR LEWIS

Should a man pay with his life for the favor of a woman who is without honor?

Should a man jeopardize his life to vindicate the name of a woman who is without honor?

What is the woman without honor entitled to in man's justice?

These are a few of the highlights of this powerful picture of a faithless woman who won a good man's love and a devoted woman who was scorned by him until he found himself A Beggar in Purple.

Wag

Pathé Distributors

Metro announces the completion of the final scenes for Buster Keaton's comedy, "Neighbors," and Viola Dana's new starring vehicle, "The Offshore Pirates." Keaton celebrated his birthday at the studio, refusing to take any time off until the last scenes of his fourth two-reel comedy were "shot," states Metro. The same evening, however, the star comedian was the guest of honor at a birthday party given by his parents. The entire studio personnel was present for the festivities.

Viola Dana and twenty members of her supporting company have returned to Metro's west coast studios in Hollywood, Cal., after three weeks spent at Catalina Island, filming the concluding exterior scenes of her newest starring vehicle, "The Offshore Pirate," from the Saturday Evening Post story by F. Scott Fitzgerald.

Miss Dana and her company made the return trip from Catalina to San Pedro, the harbor of Los Angeles, aboard the yacht "Comfort," which furnished the setting for practically all the scenes taken during the stay at the island.

Reid and Enid Bennett Pictures Pleased

One of the novelties of the year is promised exhibitors by the Famous Players-Lasky Corporation in "Always Audacious," Wallace Reid's newest starring vehicle which, with Enid Bennett in the Thomas H. Ince production, "Her Husband's Friend," is scheduled for Paramount release November 14.

While the Reid picture is classed as a novelty, it should not be classed as a freak picture. Its chief claim upon the interest of the spectator is the fact that nearly half of its footage is in double exposure.

The original story of the picture appeared in the Saturday Evening Post. "Toujours de l'Audace" was the title and Ben Ames Williams was the author. Tom Geraghty the scenario and James Cruze directed.

Marjorie Benton Cooke, whose death in the Orient this year was such a distinct loss to literature, was the author of "The Incubus," from which Enid Bennett's picture, "Her Husband's Friend," was adapted. C. Carol Kapleau wrote the scenario and the picture was produced at the Thomas H. Ince studios under the direction of Fred Hiblo.

Fox Special Commended by Educator

Carl W. Salser, director of the Kansas State Normal School at Emporia, who supervises the selection of screen entertainment for the students at that institution, in a letter to William Fox regarding the Farnum special production "If I Were King," takes occasion to offer highest praise of the film.

Two scenes from "Prisoners of Love," a Goldwyn release starring Betty Compson

Goldwyn Pictures at Capitol

Four Goldwyn Films at Big House for November Bill

NOVEMBER has been Goldwyn month at the Capitol theatre, New York, the world's largest theatre. One of Goldwyn's biggest fourth year pictures, Gouverneur Morris' "The Penalty," is closing its week's showing with the first of Betty Compson's starring vehicles, released through Goldwyn, "Prisoners of Love," booked for next week. The first two weeks of the month were also devoted to Goldwyn pictures.

"Prisoners of Love," to be screened next week, was produced and personally supervised by Miss Compson, who also makes her first appearance as a star in it. It is the first picture in which Miss Compson has been seen since her tremendous hit in George Loane Tucker's production of "The Miracle Man," and the Capitol has its first showing. The cast was personally selected by Miss Compson for its acting ability and a reading of the names in it shows that Miss Compson is not at all afraid to measure her own acting ability up against the best support obtainable. Roy Stewart, who plays one of the two leading masculine roles, has starred in the past and is now being starred again; Emory Johnson made such a hit as the second leading man that Miss Compson engaged him for her second production. Ralph Lewis is one of the best character actors in the profession. Others in the cast are Claire McDowell, Clara Horton and Kate Toncray. Arthur Rosson, of the Tucker staff producing "The Miracle Man," directed the picture.

Another player developed into stellar material by "The Miracle Man" has the leading role in the Goldwyn picture which was screened at the Capitol this week—Lon Chaney, who leaped into instant fame with his characterization of The Frog in the Tucker production. His acting of the role of Blizzard, the legless and mentally twisted hero of Gouverneur Morris' most popular novel, "The Fenalty," stamped him as one of the screen's most powerful actors and a personality to be counted on in the screen world. The production was directed by Wallace Worsley. Ethel Grey Terry, Claire Adams and James Mason shared with Mr. Chaney in acting honors.

The first Goldwyn picture at the Capitol in November was Tom Moore in the screen version of Augustin MacHugh's stage farce, "Officer 666," supported Jean Calhoun, Priscilla Bonner Jerome Patrick, Raymond Hatton and others. The reviewers found that the star had one of his best fitting parts in this rapid-fire mystery farce.

"Officer 666" was followed by a Reginald Barker production, "The Branding Iron," from Katherine Newlin Burt's best seller Western novel of the same title. Its all-star cast was headed by Barbara Castleton, James Kirkwood, Richard Tucker, Sydney Ainsworth, Russell Simpson, Albert Roscoe and Gertrude Astor. The picture made a powerful impression upon the public and the reviewers alike, justifying Goldwyn's claim that it should be classed among the season's biggest dramatic productions.

Stoll Urges Varied Scenes

Believes Picture Should Be Made in Locale Called for by Story

AN article in a recent issue of the New York Times Sunday Magazine quoted D. W. Griffith as saying that "Picture consumers are eager for new settings. The territory around Los Angeles has been filmed to death. There is a little stream out there which is used so much that the producers have to stake off their claims on its banks to keep from photographing one another. Sometimes three companies are found shooting along its banks at once."

The foregoing called forth a statement from George King, the president of the Stoll Film Corporation of America. "The spirit of what Mr. Griffith says exactly accords with remarks I have heard uttered by many exhibitors," he said. "While of course it is true the article quoted was designed to point out the advantages of New York as a producing as well as a distributing center, nevertheless I believe there is bound to be a definite commercial field for motion pictures that have been photographed in what we may describe as fresh surroundings.

"Consequently I feel sanguine that the productions of the Stoll company, photographed in the British Isles and on the Continent or in Africa, will have deep interest for the picturegoers of the United States. Word has just reached my office that one of the Stoll producing units is going to Northern Africa for a number of scenes. The pictures that will portray the adventures of Sherlock Holmes will be photographed wherever in England the story may indicate—and

"Of course, I do not wish to be understood as magnifying the importance of backgrounds to the detriment of story, direction and acting, but, other things being equal, I think exhibitors will agree with me in the statement that fresh backgrounds, especially when these possess rare pictorial and frequently historic values, add materially to the charm of motion picture entertainment."

"SIMPLEX ARE THE BEST MACHINES MADE!"
GEM THEATRE 25 POCAHONTAS, ARK.

Antonio Moreno and Pauline Curley in episode 14 of "The Veiled Mystery," a Vitagraph serial.

"Films Worth Seeing"

Twelve current films are listed in Judge under the heading, "Pictures Worth Seeing". Those marked with an asterisk are designated as being "exceptionally good" and in this category are placed five out of the twelve titles.

Realart officials feel considerably elated over the fact that two of their pictures, "39 East" and "A Cumberland Romance" are included in the distinguished quintette, the other three being "Over the Hill", "She Was a Vamp" and "Humoresque."

The list of twelve rated as "worth seeing" was completed by the addition of these seven titles: "It's a Great Life", "The Jack-Knife Man", "Way Down East", "Honest Hutch", "Madame X", "Nomads of the North", and "Behold, My Wife!"

Cobb-Arbuckle Comedy to be Shown

Combine two of the funniest men in the world, author and actor respectively, in a motion picture and you have something to conjure with. Thus with Irvin Cobb as author and Roscoe (Fatty) Arbuckle as star (by arrangement with Joseph M. Schenck) of Paramount's "The Life of the Party," Famous Players-Lasky holds that this is the greatest comedy of the season. The picture opened a pre-release engagement, the first in the country, at the New York Rivoli Sunday.

Green in Famous Players London Studio

L. G. Green, a well known London press photographer, has been appointed head of the still department of the Famous Players London studio by Major Charles H. Bell. Claude McDonnell has been made second cameraman.

First Selling Class Ends

27 Are Graduated from Famous Players School of Salesmanship

THE first class of the Famous Players-Lasky Corporation's school of salesmanship, which was in session four weeks under the direction of Fred Creswell, Field Sales Supervisor, closed last week. Out of a total of twenty-eight men enrolled for the class, twenty-seven were successful in passing the examinations, winning the opportunity to fill positions as salesmen at Famous Players-Lasky branch offices.

The course was capped by a test which was necessary for each man to pass before he could be considered as acceptable as a salesman for the organization. Immediately after General Sales Manager S. R. Kent was given the list of graduates by Mr. Creswell the assignments of the men were announced. The class was officially closed on Thursday and the new salesmen departed over the week-end for their destinations.

Following is a list of the graduates and the Branch Exchanges to which they were appointed:

D. W. Morrow, Boston; H. E. Underhill, Boston; L. B. Butler, Albany; E. G. Zorn, Pittsburg; L. C. Home, Cincinnati; H. M. Messiter, Buffalo; W. R. Hurley, Buffalo; E. E. Sutton, Philadelphia; A. J. Jeffrey, Boston; A. S. Creelin, Boston; D. Kimelman, Pittsburg; W. S. Allison, Cleveland; A. L. Hancock, Indianapolis; C. A. Wilson, Detroit; R. H. Schriener, Cincinnati; I. K. Fearn, Washington; J. D. Powers, New Haven; S. Cahen, San Francisco; J. W. Hauck, Seattle; C. Ponedel, Los Angeles; J. A. English, St. Louis; E. I. Reed, Denver; W. P. Callahan, St. Louis; L. W. Tenner, Des Moines; J. B. Gilday, Kansas City; E. M. McFarland, Omaha; G. J. Schaefer, New York.

Of these men, only Messrs. Hancock, Fearn, Powers, Cahen, Hauck, Ponedel, Reed, Tenner, McFarland and Schaefer had ever been previously associated with the Famous Players-Lasky Corporation, and to many of the remaining seventeen, motion pictures was an entirely new business, although most of them had had previous sales experience in other lines.

Excited Over Word "New"

Rival Exhibitors Both Claim Their Ray Picture to Be "New"

A LIVELY controversy is reported from Columbia, S. C., and as having stirred motion picture circles in that city last week.

When the Rivoli theatre booked Charles Ray's "Peaceful Valley," an Associated First National attraction, the opposition house, the Imperial, announced a Charles Ray offering, "An Old Fashioned Boy," released through Paramount. Thus far the showmanship may be regarded as an unexceptionable. But from that point on things began to happen.

Gerald Gallagher, manager of the Imperial, came out with a half-page of newspaper space, addressing "the lovers of fair play," announcing that the statement claiming "Peaceful Valley" as the only new picture, was false. He stated that "An Old Fashioned Boy" was also a new picture.

This statement that the original announcement was incorrect, brought forth, a vigorous reply from Manager Lester of the Rivoli theatre. His advertisement read as follows:

"The Paramount and Artcraft Pictures Corporation, after losing their most lovable and popular male star, Charles Ray, decided to hold up releasing the picture that Charles Ray starred in prior to January 1, 1920, and to release them as new productions to compete with the new releases of Charles Ray's own productions released through the First National Exhibitors Circuit, Inc."

The Rivoli management appears to have furnished the last word in so far as newspaper argument is concerned, no refutation or rebuttal being forthcoming from the Imperial, it is reported by First National. The effect of the incident on the public is said to be watched with keen interest in Columbia motion picture circles, while the unquestionably correct use of the term "new" by one theatre and the claims to equal correctness in the other is said to have caused considerable perplexed discussion among the motion picture patrons of the town, to aid in the settlement of which Charles Ray came to the aid of Manager Lester with this telegram: "I finished the production of 'An Old Fashioned Boy' prior to January, 1920. 'Peaceful Valley' was completed in May, 1920.

"CHARLES RAY."

"FIRST PENNY SPENT ON REPAIRS IN FIVE YEARS!"

"This is the first penny that we have ever spent for repairs for your SIMPLEX MACHINES and we have had two of them for almost five years. We have never found one that could come up to the SIMPLEX."

A. W. Kaspar
ELECTRIC THEATRE 22 POMEROY, OHIO

Red Cross Being Aided by "Topics of Day"

The Fourth Annual Roll-Call of the American Red Cross is being given nation-wide publicity in "Topics of the Day" by this pertinent reminder: "The world still needs the Greatest Mother on Earth. Renew your Red Cross membership."

Screen Writers Magazine Is Launched

A national magazine for photoplay writers has been launched by the Palmer Photoplay Corporation of Los Angeles. Known as "The Photoplaywright," it will be published monthly and will contain articles and information for screen writers, both amateur and professional. It is claimed to be the first magazine devoted exclusively to the interests of photoplay writers.

"The Photoplaywright" was started nearly two years ago as a house organ of the Palmer Photoplay Corporation, and was distributed exclusively to students of the Palmer school of photoplay writing. Now, however, in larger form, it branches out as a full fledged magazine, available to all who are interested.

Recent contributors include Finis Fox, Frank Lloyd, Thomas H. Ince, H. H. Van Loan and Cecil B. DeMille.

"Stolen Moments" Due on December List

More than usual interest is reported by Pioneer to center on the scheduled release next month by the Pioneer Film Corporation of "Stolen Moments", a feature production, which was made by the American Cinema Corporation and in which is starred Marguerite Namara, the dramatic opera celebrity.

The entire photoplay is described to be one of massive elegance. In this colossal, emotional drama is found the last word in scenic embellishment, declares Pioneer. James Vincent, the man who is responsible for the dramatic and artistic success of "Stolen Moments", has to his credit a score or more successful productions.

"Sentimental Tommy" Has Old-Time Actor

Malcolm Bradley, who has a record of fifty years on the stage, thirty-four years on Broadway and fourteen seasons with E. H. Sothern, has come to the screen.

Simultaneously with the celebration of Mr. Bradley's sixty-ninth birthday John S. Robertson, who is making a special production of Barrie's "Sentimental Tommy" for Paramount, signed him for the interpretation of Dominie Cathro and Mr. Bradley began his first scene in a motion picture at the new Long Island City studio of the Famous Players-Lasky Corporation.

Realism to Be Keynote of "Old Swimmin' Hole"

A real "Old Swimmin' Hole," with real red-blooded kids cavorting in it just as James Whitcomb Riley pictured them in his immortal poem, will be the central feature of the film adaptation of this classic, which Charles Ray has been producing recently. To obtain this bit of realism Mr. Ray's business agents had to sign a year's lease on a stretch of creek on one of the oldest Spanish grants in southern California.

Unusual and Striking Character Study of Priscilla Dean

Miss Dean is seen in the role of "Silky Moll," in the crook play "Outside the Law" written and directed by Tod Browning. A Universal-Jewel production

Wesley Barry and his pals look skyward in Marshall Neilan's "Dinty," to be released through First National

"Tarzen" Serial Selling in Southern States

The First National Exhibitors Circuit, Inc., of Virginia, who will distribute "The Son of Tarzan" in North Carolina, South Carolina, Georgia, Florida, and Alabama, have branch officers in Atlanta and Richmond, Va. The company is headed by R. D. Craver, and Frank Ferrandini is secretary and treasurer.

The Atlanta exchange, which is located at 146 Marietta street, is under the managership of C. R. Beacham, and the Richmond exchange, which is also the general offices of the company, is managed by C. F. Schining. It is located at 904 East Broad street.

The South is expected to receive "The Son of Tarzan" with open arms. First National of Virginia, will thoroughly exploit the picture and it is stated, will make use of the doll "Geeka" in putting the wonder serial across.

Cast Announced for Fox Serial, "Fantomas"

William Fox announces the cast for his second serial "Fantomas." The story of "Fantomas" revolves around the activities of an arch criminal, Fantomas. This character is being portrayed by Edward Roseman. Edna Murphy has a leading role in "Fantomas." Eva Balfour also has a big part. Johnny Wauker is playing Miss Murphy's sweetheart. Others in the cast are Lionel Adams and John Willard.

Alphonz Ethier Cast in Big Role for Metro

Metro has engaged Alphonz Ethier, the well-known actor, for the role of the Messenger from the planet Mars in the forthcoming Maxwell Karger screen production of the successful stage play, "A Message from Mars," camera work upon which has been started at Metro's New York studios in West Sixty-first street. Bert Lytell is the star, and the production is personally directed by Maxwell Karger.

One-Reeler in Ascendency

Bruce Scenics and Chester Outings and Screenics in Demand, is Report

EDUCATIONAL Film Corporation reports that the past two months has seen the greatest increase in the demand for single-reel subjects in the five years' history of the organization. This applies especially to the Bruce Scenics Beautiful, the Chester Outings, and the Screenics, it is stated. The marked jump is attributed not only to the fact that the public is demanding more and more of these pictures, but that the release of its single-reel specials has demonstrated the worth of such pictures to the box office.

According to the same authority, the first of these specials to be released, "Modern Centaurs," is showing an increased booking every week, although it was first shown some three months ago, and every other single-reel has shown a gain over those that have gone just before. In a number of instances exchanges have been forced to order additional prints over the issue of the first month to fill the demand.

"A great share of the exhibitors," says Educational, "long ago passed the time when they regarded the quality single-reel picture merely as a filler, but it remains a fact that there were a large number who yielded merely to the public demand and who could not be convinced that such pictures actually brought people to the theatre who would stay away otherwise.

"It has remained for the single-reel specials that we have issued to demonstrate to these exhibitors that these pictures are real audience pullers. 'Modern Centaurs,' the wonder record of Portuguese cavalrymen; 'The Valley of Ten Thousand Smokes,' the National Geographic Society's picturization of the Mt. Katmai region; 'Babe Ruth —How He Knocks His Home Run' and then Annette Kellermann in 'The Art of Diving' have encouraged the advertising of these pictures, and the result has been that they have actually made more money for theatres than quite a few features.

"We are taking steps to show the exhibitor more and more plainly how he can make money with single reels and the response to our efforts has been little short of astonishing."

Praise for Taylor Picture

Exhibitors and Civic Society Are Pleased by "Soul of Youth"

"I HAVE never seen a picture that impressed me so deeply. I have never seen a picture that was more entertaining. It is fully as entertaining for grown-ups as for children. I consider it the biggest picture of the year. I consider it by far the best picture of the year. It is the only picture I have ever seen which I believe will please every single one who sees it."

This is the unqualified statement of Manager Charles Q. Carlisle of the Auditorium theatre, Saginaw, Michigan, concerning the Wm. D. Taylor special production, "The Soul of Youth" made for Realart.

Mr. Carlisle ran this picture at his theatre the week of Nov. 7th. What others in Saginaw think of the picture may be gathered from the following report addressed to members of the Saginaw Kiwanis Club:

"Gentlemen: Your committee named at last week's meeting to view a screening of the picture, 'The Soul of Youth,' begs leave to report that we attended the screeiing Saturday morning, October 30th, and found the picture to be all that Manager Charles Q. Carlisle claimed for it.

"It might be well to state that we knew nothing of the picture prior to seeing it, other than the fact that Mr. Carlisle had been impressed with it and desired that we secure our own impressions.

"'The Soul of Youth' is a well-connected story of powerful appeal to the youth of the nation and, as such, to every father and mother.

Hodkinson Drive Speeds Up

Atlantic Division Forces Strive to Smash Records in Closing Days

THE representatives and salesmen in the Atlantic division have been making preparttions for the last three weeks to make an overwhelming success of "Hodkinson Month." These preparations have been along very practical lines. Those branches which had contracts on file without dates made every effort to obtain dates and have these set in November. Exhibitors who were "on the fence" for new business were pulled off the fence, signed up and made to give all the dates possible in November, declares W. W. Hodkinson.

Pathe cashiers were urged to look up any uncollected balances on Hodkinson accounts and get these in during November. A special drive is under way to book in groups all the new releases up to January 1st—getting these sales on record in November with play dates or deposits.

The result of these definite lines of work in the Atlantic division is producing the desired results. The branches on the Atlantic seaboard will receive some very substantial bonus checks, it is stated.

Three Unusual Sets in Use at Lasky Studio

Three very unusual settings have been used in Paramount pictures now being filmed at the Lasky studio. The first is a large cafe set, constructed in the Moorish style of architecture. It was used for scenes in "The Faith Healer," the William Vaugh Moody play which George Melford is producing for Paramount.

The second setting is being used by William De Mille in his film version via Paramount of Sir J. M. Barrie's noted play, "What Every Woman Knows," and represents a man's barber shop temporarily converted into the political headquarters of the young hero of the story, who is running for Parliament.

The third setting is the interior of an exclusive yacht club and in this Roscoe (Fatty) Arbuckle has begun, under James Cruze's direction, to enact the opening scenes of his latest Paramount vehicle "The Dollar-A-Year Man" from an original story by Walter Woods. This structure is built to resemble the interior of the large saloon of a ship and is said to be one of the most attractive and unique settings which has ever been seen in the studio.

George Sargent Starts Vitagraph Picture

George L. Sargent, the director of Corinne Griffith's recent successes, has put into production a magazine story of Thomas Edgelow, entitled "It Isn't Being Done This Season," which will be released as a Vitagraph special feature. Mr. Sargent's cast will include the star, Corinne Griffith, supported by Walter Campbell, George Majeroni and others.

Educational Film Exchange of Louisville

Joseph Goldberg is sales manager of the Educational Film Exchange of Kentucky and Tennessee, who have their headquarters in the National Theatre Building, of Louisville. They will handle "The Son of Tarzan" in these two states. Lee L. Goldberg is secretary and treasurer of the exchange, and Fred Levy, president.

Louise Lovely looks just that in "Little Grey Mouse," a Fox picture.

Three glimpses of "The Fatal Hour," a Metro production with an all-star cast

Harry M. Berman, general manager of exchanges for Universal, now is making a tour of that film corporation's branches throughout the United States, in the interest of Universal's exploitation drive to help the exhibitor put over the latest Universal-Jewel pictures.

On the eve of his departure from New York, Mr. Berman said:

"Universal is going to get right behind the exhibitor and boost. We are overlooking no bets in the way of helpful cooperation for our exhibitor patrons. We have three big Universal Jewel pictures. "Once to Every Woman," with Dorothy Phillips, "Outside the Law," with Priscilla Dean, and "Foolish Wives," Von Stroheim's latest.

"My present trip is not primarily to visit the various exchanges. I want to visit exhibitors. I want to talk over the exploitation situation with them. I want to find out just how we can help them put big pictures over with the public. We intend to work with each exhibitor in just the way he thinks will be most beneficial."

Expects Heavy Bookings for New Pathe Serial

A statement from the Pathe headquarters, New York City, declares that present indications are that "Velvet Fingers," Pathe serial, starring George B. Seitz with Marguerite Courtot, and scheduled for release December 5, "will fall heir to a wide majority of the bookings recorded on Ruth of the Rockies and in addition acquire many contracts from houses formerly not on the list of serial-showing theatres."

Pathe expects "Velvet Fingers" to live up to the records of each chapter picture released during 1920 in advancing considerably the serial field, which during this year has been appreciably widened with each succeeding Pathe episode offering, according to that distributing organization.

Metro Signs Popular Authors

Montague Glass, Arthur S. Roche, John Russell Engaged

FOUR more well-known writers have been added to the group of prominent authors whose stories are being picturized by Metro Pictures Corporation. They are Montague Glass, Arthur Somers Roche, John Edward Russell and Gene Buck. By the signing of these authors Metro believes that it has made another material step forward in the cause of securing valuable story material for screen adaptation. Some of the other writers whose stories Metro is producing for screen presentation are Irvin S. Cobb, George Kibbe Turner, Donn Byrne, Hulbert Footner, Arthur Stringer, Lucia Chamberlain and Henry C. Rowland.

There are but few Americans today who are not familiar with the famous characters "Abe" and "Mawruss," those humorous, human, joint-proprietors of a wholesale clothing store, who were first brought to the atention of the public in the magazine stories of Montague Glass. These characters with numerous others with whom they are thrown in contact will be woven into picture stories for Metro by Mr. Glass, who will leave in a few days for the West Coast studios of Metro at Hollywood, Cal.

Since 1900 Mr. Glass has been contributing short stories to the magazines and writing novels. His stories dealing with East Side life found instant puopularity with the public. "Potash and Perlmutter" appeared in 1910; "Abe and Mawruss," 1911; "Elkan Lublimer-American," 1912; "Object; Matrimony," 1912; "Competitive Nephew," 1915; "Worrying Won't Win," 1918; "Potash and Perlmutter Settle Things," 1919.

Some of Arthur Somers Roche's best known works are "Loot," "Plunder," "The Sport of Kings," "Ransom," "The Eyes of the Blind," "Uneasy Street' and "Find the Woman," at present appearing in serial form in Cosmopolitan Magazine. He is co-author of "The Scrap of Paper."

John Russell, who has thrilled thousands with his unique stories of out-of-the-way places in all quarters of the world, is a globe trotter of wide experience for his age.

Among John Russell's fascinating stories of the earth's far places are "The Red Mark," "Doubloon Gold," "The Wicks of Macassar," "The Passion Vine," "Jessain," "East of Eastward," "The Price of the Head," "The Lost God," "The Slanted Beam," "Amok," "The Practicing of Christopher" and "The Fourth Man."

According to Mr. Russell's contract he will write six special stories for Metro and will leave shortly for the Hollywood studios.

Gene Buck is known wherever the Ziegfeld "Follies" are known. He was one of the original collaborators on the first one of these famous girl shows ten years ago and has been associated with every one of them since. Also he holds the same position in regard to the "Midnight Frolic."

At present Mr. Buck is collaborating on an opera with Mischa Elman the violinist; on a play for David Warfield with David Belasco and also on another play with Ring Lardner. He is the author of "Zig-Zag" which had a long successful run in the London Hippodrome. A year ago Mr. Buck married Helen Falconer, who was leading lady for Fred Stone in a number of his plays.

Second Cook Comedy Here

"The Hunstman" With Fox Star to Run in Two Broadway Houses

"THE HUNTSMAN," second of the Clyde Cook Special comedies produced and distributed by Fox Film Corporation, duplicated the New York record of the first release of this star, when it ran simultaneously at the Strand and Rivoli theatres on Broadway last week.

The first of the Cook special comedies for Fox was "Kiss Me Quick," and a pre-release of the film was shown for a week at these same houses. The new Fox star broke through the ice of his first night on Broadway. Now comes "The Huntsman," with Cook mounted and beautiful ladies and trick animals and all, and the Rivoli and Strand again "do the simultaneous," both playing it for the comedy feature of the show.

The Fox organization expresses confidence that the reception accorded the new star by his audiences means but one thing—that the sad-faced comedian-contortionist who convulses people with mirth while never cracking a smile, has come to stay, without competition in his field of fun-making.

Clyde Cook is the same comedian who drew crowds to the big Hippodrome in New York a year ago. The success achieved by his first film for William Fox, "Kiss Me Quick," and his second, "The Huntsman," promises great things for his third which is now in process of titling. Jack Blystone directed "The Huntsman."

"NO BETTER MACHINES MADE THAN SIMPLEX!"
"Our machines are of the SIMPLEX model and are the best motion picture machines on the market. No million dollar theatre can have a better machine."
Steve Bennis
LINCOLN THEATRE 26 LINCOLN, ILL.

Scene from "The Great Lover," a forthcoming Goldwyn production adapted from the successful stage comedy of the same title in which Leo Detrichstein was starred

Plans for DeMille Special

Picture to Have Fine Cast, Famous Drama and Capable Scenario Staff

A STATEMENT recently issued from the New York headquarters of the Famous Players-Lasky Corporation announces the plans of Cecil B. DeMille for his forthcoming Paramount special production, work on which is to be started late in November. The statement follows in part:

"Mr. DeMille has selected a cast from the ranks of his present and past players, which reads like a roster of screen stardom. It will include Wallace Reid, who will play the principal male role; Gloria Swanson, who returns to the screen after an absence of eight months; Elliott Dexter, recently seen to advantage in 'Something to Think About,'; Wanda Hawley, Bebe Daniels, Agnes Ayers, Theodore Roberts, Theodore Kosloff, Dorothy Cumming and Julia Faye.

"The story in which this galaxy of screen talent will appear, is founded on Arthur Schnitzler's famous drama, 'The Affairs of Anatol.' Written originally for Viennese presentation, it has since been translated into almost every language and has served as a starring vehicle for John Barrymore in New York eight years ago.

"Not satisfied with cornering the star market in players, Mr. DeMille has chosen Jeanie Macpherson, Elmer Harris and Beulah Marie Dix as the nucleus of a stellar scenario staff, who will write the composite scenario. Avery Hopwood, whose plays have been scoring each season in New York, will supervise one episode and it is probable that a fifth writer, as yet unselected, will contribute to the finished manuscript.

"Schnitzler's play is divided into five episodes and although Producer DeMille expects to make several important changes in the basic story, he will follow this divisional system. Each of the feminine principals will thus have one entire episode entirely to herself. Wallace Reid, Gloria Swanson and Elliott Dexter form the central trio, who will continue throughout the entire continuity."

To Develop "Action Stills"

William Fox Co-ordinates Forces with View to Improve Still Photo

WITH the so-called "still" photograph increasing in importance in connection with the production of motion picture entertainment until now it is widely recognized as second in value only to the film itself, William Fox, president of Fox Film Corporation, after much planning, has succeeded in co-ordinating his production forces to secure "action stills" for every purpose in the exploitation department of his great organization, the Fox Film Corporation announces.

In the past, as many will recall, the still photograph was merely a record for the producer, or director, to assure accuracy of detail in settings and costuming of a picture. The director took his still picture to-day for reference on the morrow to check the detail of his set or the clothes of his players.

Later, with the influx of more progressive showmen into the picture field, still pictures became more frequent.

Mr. Fox has issued instructions to both his Eastern and Western production forces to concentrate every effort in securing photographs with a story in them; pictures that contain at once the quality which attracts the eye of the passer-by, strength, action and contrast in tones.

Pathe's December Releases

Pictures Made by Jesse Hampton, Leonce Perret and George Seitz

THE works of three producers, well known through their previous contributions to the screen, go to make up the group of features which Pathe will release in December. Jesse D. Hampton's "Dice of Destiny," Leonce Perret's "Empire of Diamonds" and the George B. Seitz feature production, temporarily titled "Rogues and Romance", comprise the feature offerings from Pathe for the month.

"Dice of Destiny", which will be the lead-off feature of the month, releasing December 5th, returns H. B. Warner after his conspicuous success under the Pathe banner in "One Hour Before Dawn" and "Felix O'Day". His new vehicle gives him a role similar to the one in which he scored his greatest theatrical hit, that of a notoriously clever crook whose endeavors to go straight form a tale of marked melodramatic suspense. Another "Jimmy Valentine", those who have seen the picture, call it.

"The Empire of Diamonds" is melodrama served up in a picturesque fashion. The play is unique in that its scenes are laid in New York, London, Paris and Monte Carlo, the producer and his American company traveling to the locations demanded by the story to film his scenes, states Pathe. Furthermore, this photoplay shows on the screen actual pictures of the interior of the Casino at Monte Carlo. The date of issue is set for December 19th.

George B. Seitz after a number of years as a director and star of serial plays will make his bow as a feature producer and star with June Caprice in a film produced for the most part in Spain. The co-stars, supported by a cast in which Marguerite Courtot plays a feature part, are presented in an elaborately stage romance.

FROM

THE SUNDAY AMERICAN

ATLANTA, GA.

ALL-STAR CAST

IN "DEAD MEN TELL NO TALES."
(Vitagraph.)

Don Jose Santos.....G V. Seyferstitz
Eva Denison, his stepdaughter,
Catherine Calvert
Cole Harrison.....Percy Marmont

Here, at last, seems to be a picture that most nearly approaches that goal of all producers, the perfect picture. The story opens in a moment of breathless interest, and there isn't another quiet moment. It is intensely absorbing, and if your eyes leave the screen for a moment, so perfectly is the continuity maintained, that you lose a valuable scene. Never have we seen seven reels packed quite so full of consistent, logical interest and legitimately sustained suspense.

The characters behave like human beings. They do not let drop suspicious words, and actions that would instantly betray them as crooks, in real life. They keep you guessing every minute.

A very great deal of the credit for the whole thing should go, naturally, to Tom Terriss, the director, and to the continuity writers, Mr. and Mrs. George Randolph Chester. But one mustn't forget that E. W. Hornung, who wrote the book, gave these three people the material with which the thing was wrought. The cast is flawless. Catherine Calvert has never looked so beautiful, nor done such work as in "Dead Men Tell No Tales." Her costumes—those of the modern Spanish girl, lovely lace mantillas and soft white draperies—are exquisite, and add no little to her beauty. Percy Marmont, at last, has a role which fits him like a glove, and his work is consistent throughout. Gustav von Seyferstitlz, who plays the incredibly villainous Santos, however, should be the star of the piece. He is superb, and Holmes Herbert likewise acquits himself well.

The picture is perfectly balanced, and the story is far above the average.

This is Gladys Walton, who is to star in Universal's "Risky Business"

Striking Contrast Seen in Holmes Scenic

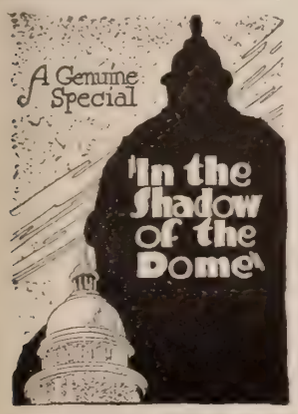
The Paramount-Burton Holmes Travel Picture for October 31st is promised to be one of surpassing scenic beauty, contrasting as it does the fairy-like purity and whiteness of typical New England winter scenes in all their snowy loveliness with the tropical luxuriance of foliage and warmth of landscape to be found in the early summer months in the rural districts of Cuba.

Elsie Ferguson Returns from Foreign Trip

Elsie Ferguson, who has been making a tour of the world during the past six months, is expected home from London this week on the White Star liner Adriatic. After a brief stay in New York Miss Ferguson will go to Hollywood where she will have the leading role in the Paramount production of "Sacred and Profane Love," the Arnold Bennett stage play in which she appeared in New York last Winter.

Alfred Walker Is Made Director General

Alfred Walker, who has been appointed director general of production for World Motion Picture Corporation, has been connected with the production end of the industry for the past fourteen years.



A David G. Fischer Production

Nobody Too Great for Screen

So Says Rupert Hughes in Interview Given to Trade Press

RUPERT HUGHES, popular novelist and author of "The Cup of Fury" and "Scratch Back," released by the Goldwyn Distributing Corporation as Eminent Authors' Productions, was interviewed by representatives of the trade press at the Goldwyn headquarters in New York on Friday, November 12. The high-lights of Mr. Hughes's talk were his statement that the motion picture, "the first genuine universal language," is one of the most powerful factors for good on earth and that nobody, no matter how prominent or successful, was too great to be classed as its patron; his prediction that the time is fast approaching when pictures, like stage plays, will be made to appeal to different classes and not attempt, as is usually the case now, to embody an appeal for all classes; an expression of his conviction that the short story, rather than the full-length novel, is generally more adaptable for a six-reel feature; and a declaration of the rise of a distinctly screen-author, schooled and equipped to write from the viewpoint of the motion-picture rather than from the angle of the printed-page.

Mr. Hughes characterized the motion-picture as "the only universal language," compared with which Esperanto falls into insignificance. He likened the author or playwright who refuses to use this wonderful medium of expression to an unprogressive business man who would neglect to utilize the telephone or any other modern facility in transacting his business. He cited the entry of Barrie and Kipling into the scenario field of the motion-picture industry as evidence that great men have come to realize the power of this "new and wonderful language."

Mr. Hughes traced, with numerous references to his own personal experiences, the rise of the author's influence in turning out a motion-picture from the days when a writer was looked upon as a nusiance to be excluded from the "lot" or studio to the present time when he is considered as a vital adjunct of the producing forces, called upon to furnish advice to the director and permitted to take charge of the cutting and editing of the finished film product.

"One of the great handicaps that all picture producers are working under at the present time," said Mr. Hughes, "is that every picture is intended to be universal in its appeal. Yet something aimed to appeal to everyone is most likely to appeal to no one. Whereas the stage has been developing through the last 2,000 years, motion pictures have grown to their present remarkable state in approximately fifteen years. And with the increasing development that is inevitable, they will approximate the stage in the rather important respect, namely, that each production will be made to appeal to a certain class rather than to everybody."

Mr. Hughes is of the opinion that short stories are almost invariably better material for adaptation into six-reel pictures than full length novels. He declared emphatically, that it is a mistake to think that a short story does not contain enough material for a photoplay of the feature length. His experience, he said, has been that the average novel must be curtailed so materially to meet the limitations of six thousand feet of film that essential points of the story are sacrificed.

"Authors are now writing original stories," continued Mr. Hughes. "and in the future when we speak of a screen author, we must be exclusive and mean not those authors who are writing novels which subsequently become photoplays but those authors who are writing in photoplay language in photoplay studios and with the camera definitely in mind."

Rupert Hughes left on Sunday for the Coast where he will write directly for the screen and take an active part in the production of his stories.

Decade of Pathe News' Reels

Résumé Shows High Spots Touched in Last Ten Years

A RESUME of the high-spots touched by the Pathe News during the past decade is given in a statement just received from the New York headquarters of the Pathe organization. This statement was issued in connection with the celebration on November 15 of the tenth anniversary of the topical reel's career in this country. That such a resume is of paramount significance in recording realistically the marvelous progress made in various departments of activity during the last ten years, is the contention of the Pathe statement:

"For example, the aeroplane. In viewing some of the recent aviation stunts shown in the news reels of to-day it seldom occurs that it was but a comparatively brief space back when the airplane was an experiment quite crude and very dangerous. Recently the Pathe News showed scenes of the return to Mineola of the fleet of planes which flew to Alaska and back. It was in 1911 that Pathe News showed scenes of Glenn Curtis's aero flight from Albany to New York, a feat bringing a prize of $10,000, and the applause of a people filled with amazement and wonder at a marvelous accomplishment.

"Nineteen hundred and eleven was a year fruitful of big news events over the entire world. In addition to the Curtis flight, Pathe News presented pictures of scenes in London at the death of King Edward VII, of Great Britain. Captain Scott, whose dramatic death in the Antarctic regions stirred the world for weeks, was shown in Pathe News setting out from London with his South Polar Expedition. Also there were pictures of Portugal's dethronement of King Manuel and the declaration of a republic. Among the other epochal events presented in Pathe News in 1911 were scenes of the coronation of King George V and Queen Mary.

"The Mexican revolution against Madero was an event of 1912 which Pathe News showed in a group of such epoch-making incidents as: The Titanic disaster; Amundsen announcing the discovery of the South Pole; the attempts against the life of Theodore Roosevelt while he was making a campaign speech in Milwaukee; Woodrow Wilson elected President; the assassination of President Madero of Mexico; and the opening of the Panama Canal.

"In 1913 Pathe News showed the U. S. Marines landing at Vera Cruz, and in 1914 scenes from all parts of Europe at the declaration of the World War. Nineteen hundred and fifteen brought forth disaster, and was marked for such terrible occurrences as the great Italian earthquake in which 20,000 lives were lost; the Eastland disaster at Chicago in which 1,100 perished, and the sinking of the Lusitania, all of which were shown in all possible phases in the Pathe News.

"Among the events of 1916 were the Black Tom explosion, the Pershing expedition into Mexico, Villa's bandit raid on Columbus, N. M., and the arrival of the German merchant submarine, Deutschland. The high lights in Pathe News for 1917 were: The Russian revolution, the entry of the United States into the World War, and Pershing's arrival in France.

"The Halifax explosion, President Wilson's departure for France, the signing of the Armistice and the first trip of an aero postal service are among the big things in the news-reels for 1918. In 1919 there were pictures of the flight of the N. C. 4, the flight of the R 34, the signing of the Treaty of Versailles, Pershing's return and D'Annunzio's coup of Fiume.

"The list of Pathe News pictures for 1920 includes: First pictures of the Wall Street explosion; the Olympic Games; Villa's surrender; the Soviet-Pole front; the Rome-Tokyo flight; the Mexican revolution; exclusive pictures of the Supreme Conference of the Allies at San Remo; the entry of the French into Frankfort, and the activities of the German Reds in the Ruhr district and the German Revolution."

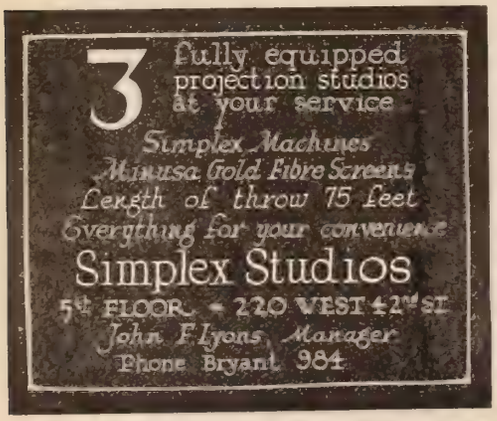
Feature Subjects of Short Length

Bear Hunting in California
(Kineto Review)

THE first subtitle informs that this particular hunt takes place in Northern California. And following the hunters up hill and down grade, we learn how the dogs first scent a trail, the guide and hunter follow, until, at last, a bear is "brought down." Then in plain sight he is "skinned," made ready for the Indian chef and finally devoured by hungry hunters. The gall bag, said to be a valuable aid in rheumatic afflictions, is carefully removed by the Indian guide, who treasures it for its medicinal qualities. That is what happened to the first bear hunted. The second one had rather a hard experience. Couldn't keep away from the bait set for him, and as a result, was captured alive. Most interesting were the shots showing the struggle of the captive against being muzzled. His claws were most eager to dig into somebody, but finally, after much force, he followed the hunters down the mountain to the cabin. When we saw him again he had forgotten all about the misery of his capture and was content to feed upon buns children and admirers showered upon him, in a Philadelphia zoo.—*LILLIAN GALE.*

Movie Chat No. 31
(Urban)

URBAN "Movie Chats" are likened to the neighborhood gathering, in that one subject is not dwelt upon long enough to grow tiresome. The subjects change as often, in the movie chats, as they do in the family confab. It would be next to impossible to enumerate the points touched upon in No. 31. Primarily, however, the "chat" included views of points in Europe affected by the ravages of war, and how these places are being restored. Another was illustrated information as to the different stages of the diamond, from "in the rough," to the polished expensive gem for sale. The cutting process, men at the machines, and the care necessarily exercised as to the deposit of their costly tools and more costly objects, when the day is done, reminds us that luxury lovers create a demand for men whose skill is directed in the art of diamond cutting. There is also a scene in which a barnyard duckling and a blackbird play the leading roles. The duckling objects to the blackbird presuming to drink from the municipal pan, but the blackbird, becoming enraged at the insult, defends himself admirably, quenches his thirst and flies away to taunt the duckling from above. An unusually newsy chat.—*LILLIAN GALE.*


3 fully equipped projection studios at your service
Simplex Machines
Minusa Gold Fibre Screens
Length of throw 75 feet
Everything for your convenience
Simplex Studios
5th FLOOR - 220 WEST 42nd ST
John F Lyons Manager
Phone Bryant 984

"A Fireside Brewer"
(Mack Sennett Comedy—Paramount)

"LAUGH and the world laughs with you," but with the rest of the world looking solemnly upon some grave happening, one witnessing "A Fireside Brewer" would laugh, in spite of himself. Louise Fazenda is the featured player. The cast is made up of well known Sennett mirth provokers and the comedy is not vastly different from many others of a similar nature. But with one object in view, to create laughs, it wins in a walk. It is a story about home-made beer, and the troubles encountered by a couple, who start in their Ford, for the beach. Heavily loaded with beer in bottles, a child and a dog, in an extinct type of machine, built, perhaps, one day, for two, they begin to encounter difficulties before leaving their own premises. Another couple, neighbors, start for the same destination, the beach, in their motor cycle. Developments demand most of the beer be given away before the home brewers have a chance to indulge in the enjoyment of it themselves. Needless to say there is not a "dry" moment and for two reels the comedy element keeps laughter at its height. One of the best comedies of its kind yet offered. —*LILLIAN GALE.*

"Mad Hatters"
(Educational)

THIS is an informative story about the hatters of a tropical clime, where, without the skilled labor and fine materials used in producing the hats worn by the inhabitants of this country, the people engaged in the making of hats, seem to be mad about making them. For that is about all they are seen to do. They take their work seriously, however, and with their trained hands, turn out an enormous quantity of hats made of different kinds of raw material, such as what seems to be young willow, or overgrown straw. There is no particular point to this subject, although it includes shots of beautiful spots, and informs one as to the unheard of customs of the natives. The photography is good, and there is an evidence of respect for sequence, seldom expected in this kind of film. Considerable educative value.—*LILLIAN R. GALE.*

Frozen Thunder
(Educational)

A NEW way of describing a glacier, which is composed of countless tons of ice, and which, when it moves roars as the passing of two clouds producing ordinary thunder, is to refer to said glacier as frozen thunder. But that is exactly what it is, for it is frozen vapor, or whatever clouds are made of and when one starts down the mountain, shooting the chutes for the camera man, one can almost hear the roar of the progress, as it smashes its way through like a caterpillar tank. Close up views of different parts of these well remembered lessons in geography, furnish interesting and acceptable information, such as usually found in the Chester Outing subjects.—*LILLIAN GALE.*

Northern California
(Kineto Review)

THIS review shows us many of the beauties of the mountainous country known as northern California. Taking in a fishing expedition, for which an Indian guide is selected, the paths covered lead into spots which might not have been so easy to find a way out of, as into, had not the Indian been employed to see the party through. In this reel, there is considerable information to be obtained about the supposedly extinct Indian and his quaint customs, which still prevail. Most any one would like this diversion from other forms of "picture house" entertainment.—*LILLIAN GALE.*

Paramount-Artcraft Magazine
(Paramount)

ONE who reads light fiction usually does so to be amused. And the greatest source of amusement is more often centered in the illustrations. Followers of light fiction, therefore, will particularly like this short subject which includes three stories, one of the school room and the amusing happenings therein, one of the troubles of a married couple, each of whim accuses the other of the habit of "forgetting things", and finally a comedy cartoon, by Bailey, in which there are some new touches bringing out numerous laughs. An unusually good short subject.—*LILLIAN GALE.*

Pyrenees Perspectives
(Burton Holmes-Paramount)

A TRAVEL subject out of the ordinary. It takes one to the famous mountain country in France, known as Pyrenees, and vividly portrays the quaint beauties of the location. The main impression is of the peaceful quietude and that there is seemingly no advancement in the lives, dress or activities of the people, nor are the habitations improved with modern developments. The photography is as good as the best used in the filming of Holmes Travel pictures, which is widely known as having decided merit. A very pretty and restful one-reel subject.—*LILLIAN GALE.*

"The Explorers"
(Bruce Scenic)

THAT Robert C. Bruce knows how to "make 'em" in the educational line is no better illustrated than in this one-reeler. Not that the feature in itself is in any way out of the ordinary, as far as the views are concerned. But when it comes to out-of-the-way places where other men have never strayed, Bruce seems to be a pioneer.

In "The Explorers" he has strayed up and down the northern coast taking views of the ever changing scenery and finally entering Thomas Bay with its snow-clad mountains and glaciers.

The schooner is anchored in the bay while the daring explorers ascend the icy glaciers to the summits in their endeavors to give the spectators a thrill.

When they are not ascending they are decending to chasams which appear before the eye in weird form.

There are also many long shots of the bay with its floating ice, the most remarkable being that of the schooner in the dim distance as she waits for the adventurers who are on the uppermost peak of an ugly glacier.

FRANK LEONARD.

Additional late reviews will be found on page 4167

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

About Players

ESTELLE TAYLOR has joined the ranks of "personal appearance" favorites. Easton, Pa., was the first city to select Miss Taylor, by popular vote, to appear at a local picture house. "While New York Sleeps" was to be the attraction. In this William Fox production Miss Taylor plays the leading feminine role in three separate episodes. In each, she portrays a distinctly different kind of woman. Having seen her in previous Fox photoplays, and informed that she was to be seen in the heralded melodrama, the patrons of the theatre voted their choice. From the reception Miss Taylor is said to have received, there was not one voter who remained away, and not one who left the theatre wishing he had voted for a blonde. Miss Taylor, be it well known, is identified by her raven tresses.

Lon Chaney, never-to-be-forgotten after his work in "The Miracle Man," has had, following his pronounced success, a number of encouraging engagements. Despite these, however, we wager that he was pleased and doubly encouraged upon receipt of the following night letter which traveled the wires to Hollywood, upon the opening of "The Penalty," at the Capitol theatre, New York. "The Penalty" drew the record Sunday crowds at the Capitol today. Truly a wonderful picture and your work has made a most profound impression. It would not be fair if I did not wire you to say, 'Lon, you are going neck and neck with the best.' I am not surprised, but am glad it is such a thorough and distinctive success for you. Congratulations.'

"ERNEST SHIPMAN."

While resting between scenes, during the making of "Sunshine Harbor," under production of Edward Hemmer, co-directed, by William F. Haddock, Howard Hall was heard to tell the tale of how he happened to be chosen for the role of the doctor. "I originated the doctor in 'The Poor Little Rich Girl,' with Viola Allen. Then came an opportunity to play the doctor in 'Judge La Guarell,' with Wilton Lackaye. Following which I was engaged to play the doctor in 'Damaged Goods,' with Richard Bennett as the doctor in 'The Natural Law,' I seemed to grow into doctor parts. So when approached for the role in Mr. Hemmer's production, I was not surprised when he asked, 'How would you like to play the doctor?' It all ended happily, for I am not only a celebrated doctor in the production, but in addition, I am father of the star, Margaret Beecher, who makes what I would describe, a charming daughter.'" So it would seem in "Sunshine Harbor," some one must "Call the Doctor,' as the camera grinds on and on.

Hope Hampton, starring in "The Bait," a Paramount Picture (C) Underwood and Underwood.

Virginia Lee has been chosen to play the role of Beatrice in the screen presentation of "Scrambled Wives", the second production of Cayuga Pictures, Inc. As will be recalled by those who saw the play during its recent stage run in New York or Chicago, this part is practically as important to the story as that of the female lead, which will —in the picture—be entrusted to Marguerite Clark.

The selection of Miss Lee by Messrs. Naulty & Hunting of the Cayuga organization is an interesting and concrete testimonial to their high opinion of her work. For it will be recalled that Virginia Lee played the leading role in "Three Women Loved Him," the first production of this company, in which she played opposite Robert Gordon.

Virginia Lee's recent screen experience includes important roles with Marjorie Rambeau, Norma Talmadge, William Collier and Louis Bennison. Prior to coming to the films, Miss Lee was known as "the ideal Christy girl," posing for all the war posters and illustrations painted by this famous artist, as well as such other well-known painters as Clarence F. Underwood and Penrhyn Stanlaws.

In "Scrambled Wives," the sartorial burden will fall to Virginia Lee and she promises to astound even the most blase ".fans" with the dressmakers' creations she has gathered for this production.

Upon completion of "The Foreigner", the first of the Ralph Connor stories of Canadian locale to be filmed, for release via First National, director Henry MacRae and Gaston Glass moved their accumulated effects from Winnipeg to Calgary, but were not permitted to rest for long. Immediately they started work on "Cameron of the Royal Mounted", another Connor story. Gradually the cast put in an appearance, including Vivienne Osborne, William G. Colvin, Irving Cummings, Joe Singleton, Gordon Griffith of Tarzan fame. A squad of the genuine thing in Canadian Royal mounted were introduced and the real "shooting" started. "Cameron" is now upon the last laps, and almost the entire cast are to be retained for "The Patrol of the Sun Dance Trail". Glass and Vivienne Osborne will again be seen in the leading roles.

Among the many out-of-the-ordinary scenes taken in the filming of "The Road to London", starring Bryant Washburn, is the actual departure of the White Star Liner "Olympic" from Southampton. Among the many distinguished Americans returning from their European vacations on that day none of them suspected that they formed the background to a new American photoplay, and the claim is made that no film was ever made with supers of the kind this picture can boast of. That Lieut. Col. C. B. Gardiner, Royal Marine Light Infantry, Commander of the Bath, was among those giving "atmosphere" to the picture will probably be news to the gentleman, and it is safe to say that Mlle. Alice Delysia, now appearing in New York as "Afgar", never for a moment suspected that she was a supernumerary for Bryant Washburn's first "own" production. The officials of the White Star Line, upon orders from the Head Office, extended unheard of facilities and despite the difficulties of bringing American broadside lamps into the interior of the giant liner, some remarkable scenes were taken on board of the "Olympic". The lavish decorations, every detail of frescoing, the practical arrangements of all facilities—the quick-moving, efficient stewards, and with it all Bryant Washburn, looking for his lost sweetheart, sounds like a picture that "Washburn fans" will find of unusual interest.

A feminine lead will be played by Alma Tell for the first time in pictures in "The Quarry," the John Morosco novel on which Thomas Meighan is working at the new Long Island City studio of the Famous Players-Lasky Corporation. Heretofore Miss Tell has been seen exclusively in George Fitzmaurice productions for Paramount, and her beauty and acting ability have contributed perceptibly towards their big success.

Gordon H. Standing, who plays a prominent part in "Man and Woman," the first picture to be released by the Sherman Productions Corporation, was selected from the S. Rankin Drew Post of the American Legion to receive the Victory Medal at the ceremonies held at the Seventh Regiment Armory on Armistice Day.

The Drew Post is made up of a membership of actors and other workers of the theatrical industry who served in the army, navy and Marine Corps during the war with Germany.

Standing was a member of the Second U. S. Division and served in France for twenty-one months. His Victory Medal has six bars which designate the number of major engagements in which he participated.

Word comes from the Famous Players studio announcing the completion of the filming of "Voice of the Blood," the forthcoming Realart picture in which Edith Stockton plays the principal female lead to Alice Brady. It is a story of the home life of the lesser people of the theatre and Miss Stockton and the star play the parts of a couple of chorus girl pals who share the same hall bedroom, eat in the same hash house, play in the same show and go so far as to both be in love with the same man. It is a rather unusual tale and has been treated in the highly dramatic and naturalistic way that brings forth the best qualities of the star and her company. Miss Stockton, it will be remembered, has recently appeared as the star in several independent productions, prior to which she played important roles in a number of feature pictures.

Dorothy Gish will be seen in the paramount picture, "Flying Pat," early in December. The story, which is by Mrs. Chet Withey, wife of the director, deals with a young wife's efforts to please her husband upon his return from France. James Rennie, who plays opposite Miss Gish, will take the "young wife" up on an airplane, and there will be no faking the incident, as Mr. Rennie was in the Royal Flying Corps for two years during the war, and has all the flying qualifications attributed to the character he is playing.

Miss Gish said in speaking of this play, "Its a chance I've been hoping for ever since I've been in pictures, and I wouldn't miss it for *anything.*"

The famous David Belasco play, "The Heart of Maryland," will soon reach the picture theatres. Vitagraph is making it, and Catherine Calvert is the star who will prevent the curfew from "ringing tonight."

Mabel Julienne Scott who has joined the Goldwyn players and has an important part in their production of "The Concert," says her advice to anyone going into motion pictures, is to learn the jargon of the profession. It will save a lot of wear and tear on nerves.

Miss Scott was panic-stricken one day to hear the camera man call out, "Hit her with the ash can." She wanted to run, but decided that like a soldier she must stand and obey. Her relief was great when she discovered that "ash can" is an electric light which takes its name from its resemblance to that lowly object.

Percy Marmont, the distinguished leading man who recently completed his work opposite Hope Hampton, and who is one of the featured players in Vitagraph's special, "Dead Men Tell No Tales," returned this week from a short vacation at Lake Placid. Prior to his departure, Marmont signed a contract with Famous Players, upon which he will commence working next week. The latest production in which Marmont was seen was "The Branded Woman," in which he played the lead opposite Norma Talmadge.

That old saying about "The third time being the charm," was playfully revived on the "Sentimental Tommy" set at the Famous Players-Lasky Corporation studio the other day for the benefit of Kempton Greene and Leila Frost, who for the third time were married to each other in a scene for motion pictures.

ABOUT DIRECTORS

John L. McCutcheon, director of "Determination," is a "stickler" for detail. When he is ready to shoot, everything else must be ready to the smallest item. For instance, there is a set constructed in Grantwood, N. J., where "Determination' is being filmed, which is supposed to represent (and is said to do so to a fine point) streets in London. Whitehall Chapel looms up importantly, and though conceded as an artistic structure, proceedings were held up until the streets could be paved, for, as Mr. McCutcheon explains, in England paved streets are very much in evidence. "What good would the replica of the London district be without the details carried out to the very limit?" asked Mr. McCutcheon. If his entire picture is constructed with the same care, we can count on something to talk about when the big picture is complete.

Director Robert G. Vignola is "shooting" again. This time, upon "Redemption Cove," a story by Donn Byrne, for Cosmopolitan-Paramount. A mid-winter Paramount release, "The Passionate Pilgrim," directed by Mr. Vignola, is anticipated happily. It is the screen version of Samuel Merwin's novel, which, under the well-known director's competent guidance, should gratify the fondest hopes. The cast, also, will bring again to the screen some favorites of days of old. It includes: Charles Gerrard, Matt Moore, Claire Whitney, Arthur MacDonald, Rubye De Remer, Frankie Mann, Helen Lindroth, and Tom Ryan.

Victor Herman, a member of M. P. D. A. coast lodge, is in New York, and was slated to attend the New York lodge at their first semi-monthly meeting, for November.

Frank Lloyd, who directs Goldwyn pictures, is the proud possessor of a meerschaum pipe, which he says is the largest in the world. At least it is so big that when he puts it in his mouth, he looks as if he were hiding behind it. It is no wonder that the pipe is such an elaborate one, for it belonged originally to Baron Rothschild. That famous financier gave it to Frederick J. Titus in appreciation of his ability as a music hall performer. After the death of Mr. Titus, his wife, Lydia Yeamans Titus, who is one of the Goldwyn players, gave it to Mr. Lloyd.

The promotion of Al. J. Kelley to the post of a Metro director will keep intact a trio that has been working together for five years. In the old Edison studio, New York, when Viola Dana first started work in pictures, her assistant director was Mr. Kelley, and her cameraman was John Arnold. For Miss Dana's new starring picture, "Sorrentina," Mr. Kelley will co-direct with George Probert, while John Arnold will photograph the production.

John Robertson, in his production of "Sentimental Tommy" for Paramount, has gone in for "a cast with a past." The latest illustration is Cora William, who is a direct descendant of one of the early burgomasters of New York, and is related to such notables as Oliver Wendell Holmes and Wendell Phillips. Mr. Robertson credits Miss Williams with bringing a bit of real Scotch—atmosphere into scenes taking in a tea party, in which she donned a bonnet which belonged to interested in the screening of her famous Ogilvy family, of Scotland.

John Griffith Wray, director of "Homespun Folks," the first of the Ince Associated Producers Specials, also directed the Thomas H. Ince's second big special, which has been given the permanent title of "Lying Lips," co-starring House Peters and Florence Vidor.

Gertrude Atherton will be able to qualify, if she desire as a motion picture director. She is at the Goldwyn studio, now where her first story written directly for the screen, "Noblesse Oblige," is being screened, and she is on the set before the actors have their make-up on and stays until Director Wallace Worsley calls it a day's work and dismisses the company.

Mrs. Atherton has been deeply interester in the screening of her stories ever since Samuel Goldwyn and Rex Beach organized Eminent Authors' Productions.

Her first picture was "Out of the Storm," made from one of her most popular novels, "The Tower of Ivory," in which Barbara Castleton played the lead.

When Director R. William Neill wanted a faro bank dealer for the Aurora Borealis saloon and dance hall, one of the principal scenes in the new Dorothy Dalton-Paramount picture, "The Teaser," he had to search among the old timers who are playing in the picture. None of the younger generation of actors could depict the character of a faro bank dealer, that form of gambling being one of the lost arts these days. He found H. D. Blakemore, well known on Broadway for his work in "The Traveling Salesman" and other plays, who in his barnstorming days thirty years ago, played stock in Montana. Faro banks in those days were popular adjuncts to all Western saloons. Blakemore had watched many a dealer manipulate the cards so he fitted perfectly into the work which Neill wanted done, "according to Hoyle."

T. Roy Barnes and Grace Darmond in Robertson-Cole's farce comedy, "So Long Letty"

Every big director, being supposedly temperamental—whatever that badly overworked term means—is accorded the right to have hobbies. Lois Weber has hers. Although an all-round executive in every sense of the word, doing nearly everything that's done in Lois Weber Productions except the acting, she takes to the open road in a good many things in her directing. It is one habit of hers to explain things, to discuss frankly and convincingly with an actor a difference of opinion that exists between them in regard to what is the true and appropriate interpretation of a scene.

There are several directors, Miss Weber among them, who like to sit down and talk things over. They find it easier to explain than to criticize and repeat action. Perfect unity of purpose and wholehearted support is said to characterize the attitude of the cast toward Miss Weber, as a result of this method.

Hodkinson Release for S. Barret McCormick

S. Barrett McCormick, managing director of the Rivoli theatre, Toledo, Ohio, has booked from the W. W. Hodkinson Corporation, "The Coast of Opportunity," the forthcoming J. Warren Kerringan released producted by Robert Brunton and directed by Ernest C. Warde

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Rosemary Theby—A West Coast Fixture by Choice

ROSEMARY,—that's for remembrance; Theby,—that might be a variation on Thebes, suggesting at once Egypt and Spartan women. Together they make the name Rosemary Theby, and incidentally create a suitable impression of the conversation and personality of one of the screen's most satisfactory leading women.

As to Miss Theby herself,—the Spartan part is no exaggeration; the Egyptian, perhaps is. Yet not altogether, because at one time this actress portrayed Oriental roles for Vitagraph and Lubin. She even did a picture called "The Reincarnation of Karma," a landmark of picturedom,—and the past several months has again been wearing the Sultan's jewels in such lavish Oriental productions as "Kismet."

It's a long journey from Egypt to Mexico and it is evident that Miss Theby has been following the line of western progress. Which doesn't prevent her from making an occasional return to the Far East. One associates with Mexico both Miss Theby and Edwin Carewe's production of "Rio Grande" in which Rosemary did any number of native Mexican dances to enhance the color of her role.

In days gone by Rosemary Theby's name was associated with a particular brand of two-reel domestic comedy produced as a series by Universal, co-starring Miss Theby with Harry Myers. During that contract she co-authored, co-directed and co-edited the film product. She became established as a comedienne,—despite the fact, she says, that until four years ago she couldn't even see a joke,—and many weeks elapsed before directors on the West Coast, whither Miss Theby had journeyed from New York, could "see" her in any role other than comedy.

And then, as the tide turned, she was considered for nothing but vampire roles, like the Parisian adventuress in Griffith's "The Great Love," and even at the present writing she has just completed a vamp for Fox in "The Connecticut Yankee at King Arthur's Court." Again, she was a variety of vampire in a second Fox play, "The Little Grey Mouse," and in the Robertson-Cole special production of "Kismet." Miss Theby's interpretation of the "heavy", has been captioned "a milestone in silent-drama acting."

Rosemary Theby is one of the "picture-actresses-only," as a Los Angeles critic has said. She has never been on the legitimate although, a few years ago, nearly went with Chauncey Olcott. The stage did, however, furnish the first influence in moulding her career, for it was with the ambition to tread the classic boards that she studied at Sargent's school in New York.

But it is the old story, of a pretty girl's difficulties, and a mind made up to return to the paternal hearth, then the note of introduction to a motion-picture director; of Miss Theby being a desirable "type," of long tutelage in the small-part ranks, thence to leads—and stardom. That was with Vitagraph. Later with Lubin. Finally with Universal. Still later, when pictures began to grow out of their "swaddling clothes," Miss Theby "went West" and has been free-lancing ever since. Among the productions in which she has created roles in the last year are Allan Dwan's "A Splendid Hazard," "Athalie," "Rio Grande," and "Michael and His Lost Angel" in which she has been co-starred with Conway Tearle.

And co-starring with an intelligent, finished man like Tearle is her ambition. She cares nothing to see her own name featured exclusively in electrics over a picture production. She likes the team work of a capable male artist in an emotional role, regardless of the time or place of the story.

Around the studio Miss Theby is referred to by everyone on the lot as a typical "good scout." Manifestations of temperament never occur to her.

Ernest Shipman Believes "The Cast Is the Thing"

RECENTLY, while scouting for news regarding certain players, rumored "hooked up indefinitely" in productions for release via First National, it became the happy duty to apply for authentic information to Mr. Ernest Shipman.

During the course of our investigation, he touched upon points of sufficient interest to warrant a record for the benefit of those readers who delve into the "whys and wherefores" of the screen. Mr. Shipman, occupying, to say the least, one of the most unique positions of any executive in the motion picture industry.

"The cast is the thing. We are obliged to trust to the whims of public favor for the acceptance of a screen production, regardless of the cost of it or any other of the vital ingredients which go to make up a production, but one thing we can supply, by judicious expenditure, and that is a cast, a well selected, dependable cast at any cost! Take for instance 'Back to God's Country'. The success of the production is a tribute to the abilities of the players. And 'Nomads of the North'. Why the cast was the best that could be supplied a director, including the 'nomads' themselves. And by the way, the fact that a director worthy of the title was selected for both is a thing not to be overlooked. David M. Hartford, in these two productions proved that distinct care was taken in the selection of a capable man.

"The same will hold good when 'The Foreigner', the first of the Ralph Connor stories is shown, and its reception, to my mind, is already assured. Because I am convinced of the ability of Henry McRae to direct one of the best casts ever assembled. Upon the strength of it, I retained the director and a number of the cast for "Cameron of the Royal Mounted", another Connor story about to reach completion, and when finished 'The Patrol of the Sun Dance Trail' will be its worthy follower—same director, many of the same in the cast, and by the way—same author.

"Do not mistake that I overlook the necessity of an appealing story. But the best story ever written, without a cast worthy of its interpretation would not in my opinion, conform to the demand of the public for well balanced productions. The story is the answer to the first problem. If it is a corking good one, it doesn't matter whether it is a so-called 'costume play' or one of modern twists and turns founded upon modern methods of business and general happenings of down-to-date life—if the story is 'there' you are all set—until it comes to selecting the director and then the cast. There is no economy in saving upon this end of the production. The best are what is desirable and with the proper negotiations, obtainable, and upon their interpretations, depends the acceptance of the finished work more than anything else. I reiterate. 'The cast is the thing'. And in the immediate future I am going to be in a position to back up that statement against any argument. And I have convinced myself that in order to turn out a successful photoplay, we must employ the best people we can secure if we hope to justify the expenditure of securing the proper vehicle, to begin with—and without that—'we can do nothing'."

There is but little one may add to what Mr. Shipman has said. But having glanced over the casts assembled for some of the offerings he mentioned, to illustrate his contention, it is only fair to say that Mr. Shipman does not talk a lot about "casts" and then, where he is concerned, employ them without a strict adherence to the practice of his own preaching.

Jerome Storm Signs James Abbe

JEROME STORM this week signed James Abbe, well known photographer of New York, to direct, under his supervision, special scenes which form decorative inserts of the Storm production starring Lillian Gish.

Mr. Storm recently viewed a Mack Sennett beauty special, directed by Mr. Abbe while in California, and was impressed by the originality and effectiveness of the pictorial composition. As there are several tableaux of an unusual order in the Lillian Gish picture, Mr. Storm at once negotiated for the service of Mr. Abbe.

Last winter Mack Sennett engaged him to act as directing supervisor of a special production. Several Abbe poses of the Sennett beauties were used in the divertissement preceding "Married Life." They particularly impressed Mr. Storm because of the effect secured by lighting, posture and general composition.

Since directing the Sennett picture Mr. Abbe has had several offers from producers. He accepted Mr. Storm's because he particularly wishes to study that director's methods before assuming full directorial duties.

"Pictorial beauty is one of the most vital elements in the success of a photodrama," stated Mr. Storm in announcing the engagement of Mr. Abbe. "And it is the element which has been developed least. There are no limitations to the creation of beauty on the screen. The screen may be restricted as a medium for drama, because it lacks the power of voice, but it is unlimited in the depiction of optical beauty. It offers the canvas for the master artists of the future. In engaging Mr. Abbe I have created a new office. I do not know precisely how it would be titled. That is a detail. What I seek in my organization are ideas on all phases of production. Picture-making is based on co-operation. The director who believes he is all-sufficient is doomed as surely as the ego-obsessed star. I expect to give Mr. Abbe full charge of certain scenes in which the element of beauty is paramount. And with his co-operation, as well as that of the art director, lighting experts and cameramen whom I have been fortunate in securing, I believe some new processes of picture creation will be evolved."

New West Coast Film Firms

Los Angeles, Calif.—Oliver Morosco Productions, Inc.; cap., $2,500,000; Edgar K. Brown, 437 Consolidated Realty Bldg.

Los Angeles, Calif.—Art Page Comedies, Inc., 812 New Pantages Theatre Bldg.; cap., $50,000; Samuel Kramer, Wm. K. Saxton and Philip Cohen.

Los Angeles, Calif.—Scientific Feature Films, Inc.; cap., $25,000; Jno. G. Clark, Enid L. Wattron and S. J. Bowman. Carnaban & Clark, Attys.

Los Angeles, Calif.—Film Artists Productions, 645 N. Gramercy Pl. Style filed by Carl W. Swearingen.

Tucson, Ariz. — Harmony Film Co.; cap., $300,000.

Los Angeles, Calif.—Seacraft Corporation of California; cap., $250,000; E. A. Featherstone, H. E. Roach, Dustin Farnum, Thos. H. Ince. Wm. LaPlante, Atty.

Juanita Hansen is Acclaimed

Juanita Hansen has recently made two personal appearances, the receptions in both cases having convinced her of her popularity as a leading serial star.

At the Court theatre, in Newark, N. J., and at the Poli theatre in Bridgeport, Conn., crowds beyond possible capacity filled the theatres and occupied the sidewalks for hours, hoping to see the fair Juanita as she left the theatre.

The personal appearance of Miss Juanita Hansen at the Court theatre in Newark, N. J., and at the Poli theatre in Bridgeport, Conn., drew overflowing crowds to both of these show houses.

On October 30 Miss Hansen appeared at the Court theatre and addressed the audiences at two performances. The attendance at the shows and those unable to gain admittance are claimed to establish the record for any theatre in Newark. The streets were jammed to the curb in front of the theatre and for several hundred feet on each side of it. The house was taxed to its capacity with standing room at a premium.

Nathan Meyer, manager of the Newark theatre, claimed it the biggest crowd any theatre in his city had ever enjoyed. "While I have presented some of the very biggest attractions ever made," remarked Mr. Meyer, "nothing has compared with the personal appearance of Miss Hansen in the matter of attendance. I have not seen such eager crowds in my life, nor have I ever seen such deep interest displayed in any star. We are showing 'The Phantom Foe.' Miss Hansen's latest serial for Pathe. While we have always enjoyed splendid business on the days her picture was shown, without a doubt we will not be able to accommodate all those who will now want to see it"

At the Poli theatre in Bridgeport where Miss Hansen appeared the crowds were equally as large and eager to see her in person.

It is Miss Hansen's intention to make other personal appearances in houses which are showing her latest serial, "The Phantom Foe." Arrangements are being made through Mr. D. A. Meaney, care of the Pathe main office. On account of working in a serial Miss Hansen can appear only in theatres convenient to New York.

Notes From The French Field

Frenchmen are waxing indignant over the report of an incident which occurred recently in Berlin on the occasion of the production of the famous German picture, "Anne Boleyn." The scene showing the arrival of Anne and the king, Henry VIII, at Westminster Abbey where they were to celebrate their wedding was a remarkable display of film enterprise. Over 4,000 persons wearing the costumes of the period were engaged and the Abbey itself was complete in every detail. Henni Porten, the actress who filled the role of Anne, wore a sumptuous dress which glistened with jewels. Her outfit of eight dresses which she required for the part are said to have cost over a hundred thousand marks. The Abbey scene was staged on the famous Tempelhof Field where William the Second was wont to review his troops in the old days. But instead of William, the "reviewers" on this occasion were his late majesty's successor, President Ebert, and several members of the Reichstag who had been especially invited to appraise the quality of the German cinema art. The arrival of Henry and Anne in an automobile was the signal for tremendous applause on the part of the public and the waiting troupe of actors and actresses. But when the soldiers of Louis XIV marched by with their fleurs-de-lys banners waving in the breeze, as history recounts, the effect was too much for these highly imaginative Teutons who, despite the fact that the so-called French troops who had been sent over to England to grace the ceremony, were merely their own countrymen in the trappings of a French king, could not resist the temptation to exhibit their hate for their late enemies by booing and even spitting on them. A specious example of the misuse of the motion picture!

The great French film, "Rose of the Rail," whose final scenes were recently made in the Alps in the neighborhood of Chamonix, would appear to have established a record in the length of film used by its enterprising producer, Abel Gance. In order to obtain the perfection he aspires to, Gance is said to have used no fewer than two hundred and forty thousand feet of film. The length of the completed film does not run more than nine thousand feet.

In an interesting and extremely instructive book entitled "Laws and Customs," published under the auspices of the French Syndicate of film directors, a page is devoted to the question of the notice which employees in France are expected to give before resigning their positions. These vary according to the nature of the position. For example, an operator is required to give a week's notice; the lady at the ticket booth, one month; a manager, one season unless bound by contract; a waiter, one week; an ordinary employee, one month; an orchestra leader, one month; musicians, two weeks. Only the chasseurs or page boys are exempt from any kind of notice.

Monsieur Raphael Beretta, theatrical and cinema impresario, announces that he has completed the production of a film entitled, "Fabiola," founded on the famous book of the same name by Cardinal Wiseman. Beretta states that he has already secured the exclusive world rights on this famous novel of the early Christian era and that he has already disposed of the North American rights for a million and a half francs, with fifty per cent of the profits, to the Knights of Columbus. The film, "Fabiola," is said to be a masterpiece of historical construction replete with a succession of beautiful landscapes of the old Roman period. Among his many and varied forthcoming undertakings, in addition to his film work, Beretta has been engaged from the first of October, to present a season of French operettas in New York.

French film syndicates are already up against the dreaded German competition. From Brussels, always considered as a stronghold of the French industry, comes a cry of distress. It appears that another invasion of Belgium has begun. The German film companies are nothing if not enterprising. In order to secure a market they are said to be resorting to cut-rates.

Madelaine Traverse, who will soon return to the screen in special features

In Eccentric Role

The role of David Gamut in "The Last of the Mohicans," the initial Maurice Tourneur offering through the Associated Producers, offered Nelson McDowell an opportunity he has long wanted for the interpretation of a quaint character. This role is that of a psalm singer and it required the costume department of the Tourneur organization two weeks to make the correct apparel for McDowell. He was born in New England and knowing the dress and actions of a psalm singer as two of his uncles were of this religious sect, he had to but recall the scenes of his childhood days to give the interpretation Tourneur desired. The first time McDowell appeared on the stage in his make-up, Tourneur greeted him with the statement, "You look like you had just stepped out of a picture book."

Constance Talmadge on New Picture

Constance Talmadge has completed "Mama's Affair," the Harvard College prize play by Rachel Barton Butler, which is directed by Victor Flemming. The screen adaptation was made by John Emerson and Anita Loos.

Without a single day's vacation in between, Constance has already started work on her next picture, "The Man From Toronto," directed by Chet Withey.

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Jessen's Studio News by Wire

UNIVERSAL

Carl Laemmle arrived on last Sunday.

August Thompson's famous stage play, "Colorado," is now being converted into scenario form by Wallace Clifton. Frank Mayo will be starred in this production under the direction of Reeve's Eason.

Harry Carey is to be starred under the direction of Jacques Jacard in "If Only Jim," from Philip Mighel's story, "Bruvver Jim's Baby."

Mary Fairfax is now engaged in writing the continuity for "Cinderella Jane," from Marjoree Benton Cook's novel. Carmel Myers will star in this production and Rolin Sturgeon will direct. Turman Van Dyke will play the leading role.

Lyons and Moran are now editing "One Awful Night."

The big Monte Carlo scenes for Von Stroheim's "Foolish Wives" have been postponed until November 28 when more guests will arrive at the fasionable winter hotels to take part in the scenes.

Director Norman Dunn, Edith Roberts and her supporting company, have gone to Valdez to use the numerous caves there for scenes in the South American play, "Hidden Fires." A Bennet Cohen story, "Three at the Table," has been bought for Miss Roberts next starring vehicle.

Nyles Welsh, who has been placed under contract by Universal, will play leads for the present, and will be starred later.

The following release titles have been selected: Carmel Myers' "The Orchard," will be "Beautifully Trimmed"; Eva Novak's "Out of the Sunset" will be named "The Torrent."

John Blackwood, former scenario editor for Thomas Ince, is now serving in the same capacity for Universal. Mr. Blackwood is a former newspaper man and has also been a theatrical producer and photoplay playwright.

Eva Novak's next starring vehicle will be "Plain Folks." It is a story of city life by Helen Christine. Douglas Doty is the scenarioist. Leo McCarh will direct.

The following Century comedies are now in the course of production: Fred Fishback, making "Firebugs;" Tom Buckingham, making "A Fearful Finish;" James Davis, making a burlesque on golf, entitled, "Cowpasture Pool."

GOLDWYN

Director Frank Lloyd has begun the filming of Gouverneur Morris's "Water Lily." The cast includes Leatrice Joy, J. Frank Glending, E. A. Warren, Margaret McWade and six well known Japanese players. The story has a Japanese atmosphere.

Pauline Stark has been engaged for an important role in "Snow Blindness," a Reginald Barker production. Both these subjects are original photoplays by prominent authors.

A scene from Harry Carey's new Universal feature "West is West."

Naomi Childers will be the lead for Tom Moore in "Mr. Barnes of New York," to be made under the direction of Victor Schirtzinger. The original story was the "Alidi."

An original story by Charles Kenyon, entitled, "The Alibi," was purchased by Goldwyn. Kenyon is writing the continuity.

Clifford Robertson, casting director, has been called to New York to confer with Goldwyn executives on future productions.

Ralph Block, a Goldwyn executive, is in Los Angeles.

Arthur Statter is writing continuity for the Rip Van Winkle story which will be Will Roger's next starring vehicle.

SPECIAL PICTURES

The reorganized staff of Special Pictures Corporation is announced by President Louis W. Thompson as follows: H. J. Roberts, sales manager; C. C. Craig, business manager; E. H. Silcock, sales supervisor; Hamlin Dall, publicity; J. J. Lane, studio manager; V. E. Hampton, exchange editor; Reggie Morris, chief of productions; Frank Terry, scenario editor; Everett Maxwell, continuity editor.

"The Winner Loses" is the working title selected for the next Chester Conklin comedy written by Frank Terry, who was formerly with Harold Lloyd. Conklin takes the role of a small-town tailor. Lillian Hackett, who was recently with Lyons and Moran, plays opposite Mr. Conklin. Harry Edwards is directing the production.

Ford Sterling has completed his first picture, entitled "A Ballroom Romeo." Charlotte Merriam plays opposite Mr. Sterling. Other members of the cast include Eddie Baker, Jay Belasco and Margaret Cullington. Reggie Morris is directing.

Roy Marshall has been engaged to direct the forthcoming Art Acord series of two-reel Westerns.

H. J. Roberts announces the appointment of Barney Shea as manager of the exchange at Washington, D. C. H. C. Ryan has been appointed director at Denver, where a new exchange has been opened at 1534 California street.

Special Pictures Corporation has purchased sixteen acres in Hollywood and will start the construction of new studios on this site immediately. Special Pictures companies are now using the Jesse Hampton studios, where at the present time six units are engaged, headed by Conklin, Sterling, Fazenda, Neely Edwards, Milborn Marranti and Gale Henry.

FIRST NATIONAL

Marshall Neilan has gone with a company of ten to Arizona to film scenes for "Not a Drum was Heard." The leading parts in this picture will be taken by Wesley Barry, Margery Daw, Pat O'Malley, James Kirkwood and Noah Beery.

Mildred Harris has been granted a divorce from Charley Chaplin, settlement being made at $200,000. Chaplin's former wife will be known professionally as Mildred Harris. She left on Tuesday of this week for New York to star in "Playthings of Desire."

Herbert Rawlinson has been engaged to play opposite Anita Stewart in "The Tornado," under the direction of Edwin Carewe. Walter McGrail has been engaged for an important role in this production. Tom Kelly is writing the continuity from Jane Murfin's story.

Katherine MacDonald is on her way East to visit her mother and sisters in New York. Ben Schulberg spent a few days here last week conferring with other executives regarding future Katherine MacDonald productions.

Sylvia Bremer has arrived in Los Angeles to play with the next Sid Franklin production.

Arthur Kane arrived on Thursday of last week for a conference with Charles Ray, Carter DeHaven, Bessie Love, Cyrus Williams and others.

BRUNTON

Representatives from the New York office of Federal Photoplays arrived on the coast this week.

Ben Hampton has engaged Elliott Clawson to write the script for William Allen White's "A Certain Rich Man." Howard Hickman will direct this production. The principal roles will be assumed by Claire Adams and Robert McKim.

Richard Schayer is now writing the script for Stuart Edward White's novel of early California times, "The Gray Dawn," for Ben Hampton.

J. L. Frothingham has returned from New York after making arrangements for the release of a series of all-star productions.

Charles Hutchinson, who has recovered from his injuries recently sustained, will resume work in the near future in the Brunton-Pathe serial, "The Fortieth Door."

Mary Pickford's company has returned to Los Angeles from Carmel-by-the-Sea. Al Werker has been named as an assistant to Frances Marion.

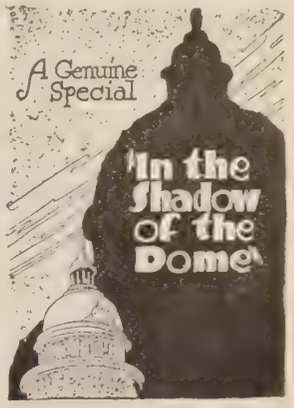
Lindsay McKenna has returned from the East after a three months' advertising campaign for Betty Compson.

W. S. Van Dyke is now directing the eleventh episode of "The Avenging Arrow," the Brunton-Pathe serial, starring Ruth Roland.

ROBERTSON-COLE

An original script by C. Gardner Sullivan has been purchased for L. J. Gasnier's next production. The tentative title is "Good Women."

An original Chinese story has been purchased for Sessue Hayakawa's next starring vehicle. Work on this production will begin next week under the direction of Colin Campbell.



A David G. Fischer Production

Christy Cabanne is now engaged on the final scene of "What's a Wife Worth," with an all-star cast.

METRO

Bayard Vellier has arrived on the Coast from his trip East. He announces the engagement of Montague Glass, the author of "Potash and Perlmutter," to write a series of original stories for Metro. Arthur Somers Roche, Done Byrne, John Russell and Eugene Buch will also contribute stories for future film productions under Metro's auspices. Mr. Russell is expected to arrive in Hollywood shortly.

Preparations are now under way for the filming of Nazimova's new starring vehicle "Aphrodite." Ray Smallwood will direct.

Eddie Cline has completed the editing of Buster Keaton's "Haunted House" and is beginning work on a new comedy.

Alice Lake's company, engaged in making scenes for "Mother Love" aboard a lumber schooner, was seriously endangered by high seas. Production Manager David H. Thompson hurriedly engaged a number of tugboats and rushed them to the aid of the film party. The company was brought safely ashore at eight o'clock in the evening.

Henry Bendel of New York has been engaged by Metro to take charge of all costuming for Metro productions. Mr. Bendel has been a fashionable tailor in New York, Paris and London.

INCE

Thomas Ince has completed the direction for final scenes of "Lying Lips." Seven hundred players took part in the "shooting" of some of these scenes, in which the Sacred Heart Church was a feature of the settings.

William Seiter has been selected as director for "Bellboy 13," Douglas MacLean's new starring vehicle for release by Paramount. Margaret Loomis plays the leading feminine role.

Hobart Bosworth will appear exclusively in Thomas Ince's subjects for the coming year.

F. P. LASKY

Cecil DeMille is scheduled to begin production work on his all-star special, "The Affairs of Anatol," from Arthur Sintzler's play, on November 26.

Announcement is made by T. E. Hancock of the organization of the Pacific Film Company to distribute nationally for independent producers. A series of five-reel pictures will be produced, the first of which will be titled "The Fatal Thirty" and will present an all-star cast including Lillian West, Fritzie Ridgway, Carl Stockdale, John Hays and Al Fremont.

Plans have been completed for the distribution of "The Indigestible Weekly," "The White Cap" comedies, the Sunset Burrud scenics and two-reel Breaker comedies.

Jackie Coogan, six years old, who played the "kid" role in Chaplin's big comedy and is now playing in "Peck's Bad Boy," received a fracture of the skull on Friday of last week when his father's automobile was hit by a traction car. He is recovering but will be absent from the studio for over a month.

Irving Willat has engaged Gordon Mullin for the heavy role in "Partners of the Tides."

HERE AND THERE

The Tom Santchi Company directed by Robert Bradberry has completed work on the filming of "LaRue of the Lonesome Land," and plans now made provide for the making of the seventh which has been titled "Sagebrush Musketeers." The interiors will be made at Cyrus J. Williams studio and the company will then leave for Red Rock Canyon near the Mojava Desert to make the exteriors. At this point there are some marvelous rock formation which have become known as "Indian Temples" and around these much of the exterior action will be laid. Vera Sisson will play opposite Santchi and other principals are Fred Gamble, Frank Rice, Earl Dwire and Will Patton.

Allan Dwan arrived in Los Angeles on Sunday from his Eastern trip.

Chilly nights.

The Clan is gathering.

Jesse Lasky is in town.

Carl Laemmle is coming soon.

J. D. Williams may come West.

A. Zukor is coming West the 15th.

Samuel Goldwyn is due to arrive.

F. B. Warren is still with us.

Louis B. Mayer is back in town.

Why don't Dick Rowland come on out?

B. P. Shuleberg registered at the Alex.

Ethel Clayton is expected in our midst from Londontown.

Jack Woody is living in the anticipation of a trip West.

Paul Brounet has delayed his western trip in order to see Paris.

President L. R. Thompson of S. P. threatens to go to New York, again.

Rumor is heard that William Fox is going to come out and see his studio.

Kathleen Kirkham was up in the mountains and had a run away sleigh ride.

Harry Wilson has gone East with Sol Lesser to make George Beban famous.

General Manager Hammons of Educational has not been on the Coast for four years.

Tom Ince was seen working the other day when he directed a number of scenes for "Lying Lips."

Al Jolly was janitor at the Robert Brunton Studios, but fell heir to an estate of $90,000.

Tom Santchi now being engaged in making two-reel westerns claims quality and not quantity is what counts.

Speaking of all-star, Carter de Haven and his wife have King Baggot, Otis Harlan and Grace Cunard for supports in "The Girl in the Taxi."

Mabel Julian Scott celebrated her birthday November 2nd, but forgot to send congratulations to Senator Harding, who was celebrating, too.

Edward Kidder, Charles Ray's Manager of Production, is authority for the statement that Ray's "Peaceful Valley" is better than the original play.

Conrad Nagle and his wife are parents of a child, and everybody about the Lasky plant had congratulated him an hour after the stork arrived.

Ralph Lewis is going to pay Broadway his respects for the next two months. Mrs. Lewis (her first name is Vera) is going to see that Ralph does it right.

In mentioning the film notables who came to town this week, we neglected to insert the name of Peter Gridley Smith. Pete is here and is going to live with us.

The entrance of Mack Sennett into the dramatic production field led a film distribution to say Mack was getting like Eddy Foy who insisted upon playing "Hamlet."

The Universal technical staff built Monte Carlo at Monterey for Stroheim. President Laemmle hearing this upon his arrival in New York, did not hesitate, he is going to see Monte Carlo.

Anthony Paul Kelly is out here to help Louie Mayer make better pictures. By the way, his first visit to California and he told the Chamber of Commerce President "he was in love with the climate."

Claim is made by Jack White that he is the youngest producer-director of the wor-r-r-r-r-r-ld. Jack was about fourteen when he came into this seathing industry in 1912 and he is still with us, making mermaid comedies.

The film industry did a great thing when they adopted William H. Crane, for six months later he and Mrs. Crane celebrated their wedding anniversary, thus proving to the world that there are film people who can keep out of the divorce courts, all of which is a nasty thing to say.

Lloyd Hamilton contends that where there is a still there is a way and claims scenes in the coming comedy "Moonshine" will show a storm brewing, ship anchored over the bar, and genuine cocktails of the feathered type, and mourners passing the bier, which is altogether too much for one comedian to think of in one week.

Believing the film producers are right in selecting books for filming according to the popularity of the author and his work has led Jay Chapman and Rene Rivierre to begin negotiations to secure the film rights on N. Webster's great work, titled "The Dictionary." Who said the original play writer was going to have his inning?

Albert Kaufman finds that his press agents have been under-pressagenting "Man Woman Marriage" for they have said in the public prints, "This production will cost $250,000 when completed." Al having passed out the coin, says they have reached the $400,000 mark now and then some. At the same time we learn that 400,000 feet of negative have been shot and this is to be cut down to 8,000 feet. Allan Holubar don't care how much money he cuts out of a picture.

The man who snoops around our Court House to see whose getting married or sued and puts in half of his time in discovering how many new film companies are organized every day, brings in a notation containing several names who have launched a more or less well-known project to fill the Pacific with pleasure yatch. Some people of the film industry have more money than they need to make films with in spite of the present day financial stringency. But to the News—there is the information that came to hand—Seacraft Corporation of California—Capitalized $250,000—A. E. Featherstone, Hal E. Roach, Dustin Farnum, Thomas H. Ince, William LaPlante, Atty.

Baker Builds Replica of Canfield's

Canfield's, the world-famous gambling palace of former times, is to be reproduced in all its pristine glory in the George D. Baker Production of the Saturday Evening Post story, "Temple Dusk" by Calvin Johnston. George D. Baker is exceeding his past efforts in making this feature the most beautiful production that he has ever directed. The immensity and the costliness of the Canfield interior alone may be judged by the fact that it will occupy the entire stage of one of the largest studios in the east. Both Mr. Baker and Mr. Sawyer, of the Sawyer-Lubin organization, are determined to avoid no expense in making "Temple Dusk" a super-feature worthy of the name. Therefore, instead of using the interior of the old Canfield's they are building an exact duplicate but on a scale two and a half times as large as the original mansion. A special crew of stage hands are working night and day under the supervision of Charles Hunt, Mr. Baker's assistant, in order to have the massive set erected in record time. Andre Barletier has been specially engaged by Mr. Baker to take charge of the camera work and the lighting detail. Barletier has won a reputation for himself as the camerman who photographed "Earthbound."

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France Sees "Broken Blossoms"

THE most sensational as well as the most important even tin the French motion picture world at present is incontrovertibly the presentation of D. W. Griffith's exquisite film "Broken Blossoms" which was shown to the trade late in October at the Saile Marivaux, one of the gems of the French capital's splendid collection of film palaces. The name and fame of D. W. Griffith have long since been firmly established in France where his monumental productions, "The Birth of a Nation" and "Intolerance" are still regarded as ranking among the most perfect types of film achievement, entitling their author and producer to the foremost places among the exponents of the art and industry of the motion picture. And this latest example of the art of the screen is not likely to diminish this reputation or alter the opinion that the great American producer has earned in this country. On the contrary, as many critics have pointed out, the fact that "Broken Blossoms" differs so radically from his former masterpieces, merely increases this reputation and demonstrates conclusively the versatility and the perfect artistry of the great producer. "Broken Blossoms," or as it is to be known under its French title, "Le Lys Brisé," has been received with the most fervent enthusiasm by the French trade. As one eminent authority expresses it, "Broken Blossoms" is comparable to a story written with the skill of a master hand whose every word has been carefully considered by its author. Another calls it a marvel of poetry and beauty, a vision that can never be effaced. Still another refers to it as the work which is destined to convince the most skeptical and the most determined enemies of the motion picture. "Broken Blossoms" is regarded by another as the Griffith masterpiece, exceeding in beauty and perfection even his former great accomplishments. Its success with the public is a foregone conclusion and already it has been decided that its run shall continue beyond the customary eight days that are allotted the original film in France.

Louis Mercanton, the eminent French producer, who has achieved such success with, among other films, "The Call of the Blood" and "Miarka," is at present engaged with the filming of "Phroso," from the novel of the same name by Anthony Hope. The producer has chosen as his interpreter of the title role the talented young American artist, Malvina Longfellow, a descendant of the poet, while associated with her are two Englishmen, Reginald Owen and G. Harrison-Brown. The entire troupe, which includes several well known French artists, left Paris a few days ago en route for Cannes where they will pitch their headquarters. Seven large motor lorries were required to transport their baggage, which included a portable studio. The film will be made mostly at Cannes, though a number of excursions will be made to Corsica for the purpose of obtaining local coloring. The action of "Phroso" takes place partly in France and partly in the mythical island of Napolie, which is supposed to exist in the Mediterranean. One of the roles calls for an athlete, and to fill this the famous disc and javelin colossus, Paoli, has been selected. With Georges Carpentier and Mademoiselle Suzanne Wurtz, the champion girl swimmer, the screen has claimed at least three French champions of sport.

Still another American artist, Lois Meredith, has been selected as the heroine of a French film, "The Secret of Rosette Lambert," which was exhibited to the trade last week. Its author is none other than the great Parisian humorist and dramatist, Tristan Bernard, who has long been the idol of the French theatrical world and whose works are well known in almost every country in Europe as well as in America. "The Secret of Rosette Lambert" runs to over 5,000 feet and is full of incident. Lois Meredith's part affords the clever American artist plenty of opportunity for the display of her skill in dramatic art. This film represents the initial output of a new and powerful French company, Les Enterprises Cinematographes, under the management of a young but clever director, Adolphe Osso, who has behind him a capital of a million and a half francs. It is to be presented to the public the end of this month.

One of the most interesting of forthcoming French films is "Atlantide," founded on the novel of the same name by Pierre Benoit. It will be recalled that its author was recently the object of an attack for plagiarism, since many of the incidents and as it was alleged much of the text corresponded with scenes and phraseology met with in Rider Haggard's famous novel "She." The film version of Atlantide, however, maintains its originality. Its producer, M. Feyder, spent several months with his entire troupe among the Arabs in Africa where most of the scene is laid. Their baggage, which was extensive as may be well imagined for such an enterprise, contained several powerful projectors mounted on automobiles. Not the least of their trials and tribulations, apart from those resulting from the climate, came from the Arabs, who were naturally unfamiliar with the ways and methods of the camera, and frequently showed a disposition to rebel at the strangeness and complexity of the tasks demanded of them. The picture, however, was completed and "Atlantide" promises to become one of the finest films of its kind. The role of the queen, Antinea, which recalls in many ways, that of Rider Haggard's "She," is played by Napierkowska.

For the first time in its short history, the film is to supply the theme for an opera. According to the management of the Paris Opera Comique, there will shortly be performed a new work entitled "Fortunio," founded on the Famous-Lasky film, "The Cheat," which featured Fanny Ward and Sessue Hayakawa. It will be recalled that the scenario of this thrilling work was written by the American, Hector Turnbull, the well known dramatic critic and produced by Cecil De Mille. In France "The Cheat" is remembered under the title of "Forfeiture," where its success was instantaneous. It was shown for the first time in France during the war, but rumor has it that it was then withdrawn at the instance of the Japanese Government. It made its reappearance after the war, only to be withdrawn again despite the extraordinary popularity it continued to enjoy. It is possible that some day the mystery which appears to surround "The Cheat" will be cleared up.

The Alps continue to attract motion picture operators. Recently a couple of cameramen set out from Zermatt, accompanied by a numerous retinue of guides and porters, for the purpose of obtaining views of mountain scenery. After reaching twelve thousand feet they were obliged to use their ropes. The expedition lasted three days and resulted in a series of pictures whose crystal clearness are said to be such as to render them superior to anything so far attained. The Gaumont Company have also recently obtained some remarkable views of the summit of Mont Blanc, obtained by a Swiss aviator.

An interesting innovation has just been inaugurated in a number of Paris picture theatres, as a result of a reproach only too frequently justified, that in the majority of programs little or no thought was given to the tastes and preferences of children. This state of things has been modified by the announcement of special matinees of programs chosen with care and discernment for the amusement and instruction of school children. Needless to add that these programs will eschew crime subjects.

Writing under the headline, "What the Cinema Needs," the eminent French playwright and critic, Pierre Veber, who himself is responsible for numerous scenarios, calls attention to the rapidity with which the art of the moving picture is evolving. According to him, the film of movement and adventure is for the moment relegated to second place and what may be called "mild" comedies are favored by the public. The taste of the public for original spectacles should be encourged, he states, and the old traditions that are still shackling this new art must be discouraged. Original artists, too, must be found. An incontestable fact which is beginning to make itself felt is that there are too many theatrical artists working at the cinema, preventing the activity of actors formed in the school of the cinema itself and who are not spoiled by the mimicry peculiar to the stage. Unknown talent now and then asserts itself unspoiled by stage tricks. It must be encouraged in opposition to second-class comedians who bring the ideas of the stage with them and lack that *intense naturalness* which is essential to good cinema work.

An incident occurred in Paris yesterday which for the moment caused consternation but which, as it was fully intended, terminated in the happiest manner possible. While the stream of mid-day traffic was flowing over the bridge just behind the church of Notre Dame, a woman, fully clothed, was seen to fling herself over the parapet into the Seine. Immediately there was commotion, the passers-by rushed to the spot and before long the river guards who had witnessed the act, had pushed off in their boat to the rescue. They were on the point of effecting a thrilling rescue and spoiling a good picture when they were prevented by the cameramen for whose benefit the "act" had been staged.

Southern California Theatre Changes

Bakersfield, Calif. — Grogg Amusement Co.; theatres Style filed by Olive Grogg and Helena Walter.

Porterville, Calif. — Gus Germanis; Crystal theatre Sold to James Poulos.

Los Angeles, Calif.—West Coast Theatres, Inc.; cap., $2,000,000; Sol L. Lesser, A. L. & M. Gore, Adolph Ramish, Thos. A. Morrisey, Goodwin Knight and Frank S. Hutton. D. K. Gault, Atty.

San Miguel, Calif.—W. W. Walker; Mission theatre (to be built).

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MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

DETROIT

Employes of the Universal Film Exchange held a party Saturday night for W. D. Ward, retiring manager, and presented him with an umbrella and cane.

The William Fox Washington has booked "Madame X" from the Goldwyn exchange for Thanksgiving week.

John Zanft of the Fox theatre forces spent two days in Detroit this week with Harry McDonald, the house manager.

The Ferry Field theatre, recently taken over by Phil Gleichman, boasts a new electric sign that almost covers the entire front of the building and is three stories high. Mr. Gleichman has ordered an electric sign for the Majestic theatre, also under his direction.

NORTHERN NEW YORK

Howard J. Smith of the Buffalo-Palace Theatre Company has leased the Top theatre in Syracuse for a term of twelve years. Associated with Mr. Smith in the venture is W. A. Moore, who is also interested in the Buffalo Palace, and Tom Hogan, former owner of the Top, who will act as treasurer of the new company, which will operate under the name of the Syracuse-Palace company. The name of the Top will be changed to Palace. For the next several weeks the house will be under the management of William Cohlan, house manager of the Buffalo-Palace. The opening attraction will be "Shipwrecked Among Cannibals," which will commence Sunday, November 21. The house will be closed for a week to adjust bookings. Just before departing for Syracuse, the employes of the local Palace presented Bill with an attractive suitcase.

John Sitterly, who for the past several years has been connected with the Buffalo Universal Exchange, has been appointed manager of the Buffalo Dooley office, succeeding Howard Brink, who recently went to Robertson-Cole as manager. Mr. Sitterly has been acting as special representative for Universal. He is a veteran in the game hereabouts, having been associated with Harry Marsey several years ago in independent exchange work, as well as with Stevens Attractions, Inc. John is well known throughout the territory. This is his first job as an exchange manager.

Shea's new North Park theatre, Buffalo, opens Sunday, November 21, with Wallace Reid in "What's Your Hurry," and Buster Keaton in "One Week." Arthur Amm, formerly manager of the Circle, will be manager and Harold B. Franklin will act as managing director. There will be a ten-piece orchestra, a Wurlitzer organ, and soloists as features of the music equipment of the house. Simplex projection will be used. The house is one of the most attractive neighborhood theatres in the state. It has a seating capacity of 1400 on one floor. The North Park is in the heart of the rapidly growing Hertel avenue section and will also have the town of Kenmore to draw on. Programs will be changed four times a week.

C. A. Taylor, general manager of Gardiner Pictures, Inc., put over a fine bit of publicity when he presented the new Gardiner release, "Before the White Man Came," before the Indian Welfare convention in the Memorial Art Gallery, in Rochester, one evening last week. Over 1000 leading educators from all parts of the country were in attendance. The chiefs of many tribes were also among those present, and all were enthusiastic in their praise of the production. Mr. Taylor is now arranging for an extended presentation of the subject in Rochester at $2 top price.

H. C. Bissell, formerly with Nu-Art, is now representing Robertson-Cole as salesman. Fred Sliter, district manager, has recovered from a short illness and is now back on the job. Ray Powers is head of the new Robertson-Cole service department. Manager Howard Brink has booked "Kismet" at the Loew Star theatre in Rochester and at the Mark-Strand theatre in Syracuse.

The Arcade theatre in Rochester has been closed and will be reopened by A. J. Roth Sunday, November 21, with pictures. The theatre has been presenting road attractions. The first film attraction will be "The American Legion Over There," an official government war film.

Fred M. Zimmerman, president of Nu-Art Pictures, Inc., has booked the entire output of his office, with Dr. Harry Hall of the Strand and Grand Opera House in Troy N. Y. He has also closed contracts with Fred Elliott of the Clinton Square theatre in Albany for "Keep to the Right," "The Hidden Light" and Billie West and Frazee comedies. Haro'd Dwygert of the Rialto theatres in East Rochester and Fairport, N. Y., and Cass Stahley of the Lincoln and Rose Garden, Rochester, were visitors at the Nu-Art office in Buffalo this week, where they booked a large number of attractions.

Earl L. Crabb, general manager of the Buffalo Motion Picture Corporation, who is in charge of the New York office, reports that the company's pictures are enjoying much business throughout the country.

A. G. White, president of the Empire State Sales Company, was a Buffalo visitor Friday and Saturday, November 12 and 13. He had several conferences with Dan Savage, manager of the local exchange in the Palace theatre building and announced that among new releases will be "The Servant in the House," "The Good Bad Wife," "Bonnie May," with Bessie Love, and a series of new Monte Banks comedies, which, according to Mr. White have been booked by the Mark-Strand in New York. Mr. Savage is kept busy these days booking "The Race of the Age" the Educational picturization of the Man o' War-Sir Barton race at Windsor, Ont. Marion Newman is the new bookkeeper at the Empire office.

E. W. Gavin, American representative in Buffalo, is now visiting exhibitors in the Southern Tier, with two new attractions, "The Week End," starring Margarita Fisher and "The Blue Moon." Mr. Gavin's headquarters are in the Pathe office, Franklin street, Buffalo.

"Why Leave Your Husband" will be a December Merit release, according to an announcement by N. I. Filkins, manager of the Buffalo exchange in the Palace Theatre Building.

E. T. Gomersall, Fox exchange manager in Buffalo, announces the opening of "While New York Sleeps," at the Rialto theatre in Rochester on Sunday, November 14, when it broke all attendance records as it is doing wherever shown.

Manager J. E. Kimberly, of the Buffalo Vitagraph office, has engaged Paul Saven, formerly with Pathe, as a member of his sales force. Mr. Saver will cover the Rochester territory.

Bob Murphy, Pioneer pilot in Buffalo, announces the coming of Alma Rubens of "Humoresque" fame in "Thoughtless Women," on December 15, the release date. Bob also reports the acquisition of the big Fanark production, "The Crimson Cross," and Florence Reed in "The Eternal Mother."

The Hi-Art productions have been taken over by Charlie Saunders of the Famous Pictures Sales Company in the Palace Theatre Building. Among the new Famous Pictures releases are "The House Without Children," "Ashes of Desire," "The Cycle of Fate," "Through Eyes of Men," starring Frank Mayo, and Harry Carey in "Men of the West." Mr. Saunders is also distributing re-creations of H. B. Warner in "God's Man" and Sessue Hayakawa in "The Wrath of the Gods."

Robert E. Hall has purchased the Corning Opera House from B. W. Wellington. The house, when the lease of G. H. Tobias expires next June, will be remodeled and the seating capacity augmented to 400 seats.

John Walker has named his new theatre in Schenectady, N. Y., the Barcli. The house has a capacity of 1800. It will open Thanksgiving Day.

It is rumored that Nat Robbins will take over the Regent in Rome, N. Y. Mr. Robbins operates the Avon in Utica.

PROVIDENCE

S. I. Berman, representative of the Motion Picture Theatre Owners of America, was tendered a banquet and reception in Providence, Nov. 5 by the Theatrical Managers' Association of that city. Mr. Berman discussed the problems of motion picture theatre owners during the period of reconstruction and reviewed the accomplishments of the screen theatres during the war period. Practically every theatre in this city and Pawtucket was represented at the banquet.

The Rialto during the week of Nov. 15 ventured a three-feature program with the result that its box office receipts showed a return warranting the act. Manager Mahoney showed Jack Pickford in "Double Dyed Deceiver," Viola Dana in "A Chorus Girl's Romance" and "Shipwrecked Among Cannibals." Most favorable comment was passed on the latter picture.

Jim Henderson is now drawing the Sunday advertisement designs for the Rialto and Emery theatres. Charles P. Lanning has taken on Fay's theatre and is drawing the moving picture feature of the Sunday display. W. M. Strong designs for the former and John Carroll for the latter house.

The Strand, Modern, Emery and Fay's theatres here opened their doors two hours earlier on Armistice Day and reaped the harvest. At opening time there were lines long enough in front of each house to fill up for the first performance. From then on until closing time at 10:30 p. m. the houses were filled. With special shows on Election Day, theatre managers declare the first 15 days of the month unusually profitable days.

The Capitol theatre, a new addition to the moving picture field in New Bedford, opened Monday, Nov. 15 under the management of Allen-Charette, Inc.

The Moving Picture Operators' Union of Providence have nominated the following officers: President, Edward W. Anthony; vice-president, Charles Macomber; recording secretary, Earl Madden; financial secretary, Samuel Taylor; business agent, Thomas E. Shannon. The committee on Sunday moving pictures reported progress on the preparations of a measure, and its introduction in the next session of the General Assembly.

OMAHA

"Go To Movie" week in Omaha turned out to be a literal "First National" week. Thirty-two of First National pictures played in down-town and suburban theatres in Omaha that week. The following theatres ran First National pictures: Rialto, Strand, Alhambra, Grand, Suburban, Rohlff, Boulevard, Comfort, Maryland, Hamilton and Benalto.

Several large suburban moving picture theatres will be built in Omaha in the near future, according to Joe Doyle, representative of an eastern moving picture company, who was in that city last week, looking over the territory. One site has already been chosen, Sixteenth and Vinton streets. Construction on a theatre with a seating capacity of 1,200 will be begun in early spring, Mr. Doyle said. It is to be equipped with a pipe organ and special cooling system. Locations for other theatres have not been announced.

C. E. Holah, manager of First National in Omaha, was in Chicago last week, attending a conference of First National executives.

H. F. Lefholtz, manager of Universal in Omaha, toured territory under his jurisdiction last week. Business in the small towns is climbing, he reports.

Prices of admission at the Rialto theatre have been raised from 30 and 40 cents to 35 and 50 cents. Settlement of the musicians' strike is thought to have brought on the raise.

Joe Bradley of Pathe has been named in charge of short reel subjects. R. C. Carrick is special salesman for Pathe features.

Harry Weinberg has resigned his position as assistant manager of Fox in Omaha to assume an executive position with First National in that city.

CLEVELAND

Cleveland is coming to the fore with short reel pictures. The Pierrot Films Company has been incorporated in Ohio, for the purpose of making two-reel comedies. Charles Boz and Clay H. Austin comprise the leading members of the Pierrot Films Company, which has a modern studio at 3250 Euclid Ave. Mr. Boz is the manager of the organization while Mr. Austin is studio director. Both have had considerable experience in film production. One comedy is done and will be edited this week. It is called "Eat Till You Bust" and promises a couple of thousand feet of hearty laughs. George Leffingwell, actor-manager of the Prospect Stock Company now playing a season of stock in Cleveland, is responsible for the scenario of the comedy. Blanche Martin, known to local theatregoers as a member of a recent popular stock company, is featured in the comedy "Eat Till You Bust." Several more comedies are waiting production, but the Pierrot Films Company is going to market its first comedy before turning out a regular and steady supply.

Ohio Exchange for Educational Films set a record last week that will be hard to beat, when it showed its pictures 100 per cent strong in the Loew houses of Cleveland. "The Race of the Age," featuring Man O' War and Sir Barton, played at the Stillman, Alhambra and Mall theatres. "A Tray Full of Trouble," finished a two week run at the Euclid. "Four Times Foiled" was the featured comedy at the Liberty and "Mules and Gob Talk" appeared at the Alhambra the last three days of the week.

S. Barrett McCormick, manager of the Rivoli theatre, Toledo, continues to hold the lead among exhibitors by holding the premier booking of Zane Grey's "U. P. Trail" the week of November 22.

Canton movie patrons beat all other Ohio fans in the seeing of "Kismet." The big Otis Skinner picture played

(Continued on page 4149)

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 4129-4148

Exterior of new Rivoli theatre, La Crosse, Wisc. Descriptive story on pages 4130 *and* 4131

Rest Room, Auditorium and Lobby of La Crosse Rivoli

The ladies rest room (right) is beautifully finished in ivory and amber and furnished with wicker furniture. Its low vaulted ceiling gives to the room an atmosphere of coziness and comfort

The vaulted ceiling is continued in the design of the auditorium shown at the left

The lobby of the Rivoli is simple and tasteful with just enough decoration to complete the design

Opening of Rivoli Is Great Event in La Crosse, Wisc.

Many Prominent State and City Officials Present on First Night

THE opening of the Rivali theatre, La Crosse's new half million dollar motion picture house, marks an epoch in the theatrical history of the city. The big new house, declared to be the most beautiful and up-to-date of picture palaces in the Northwest, is located in North Fourth street, but half a block from the centre of the business district.

The Rivoli is operated by the La Crosse Theatres Company, which also controls three other theatres in La Crosse, the Majestic, La Crosse and Bijou. Frank L. Koppleberger is general manager of the company, and at the head of the booking department is Harry Burford. Max R. Doolittle is director of publicity.

The opening performances of the Rivoli were attended by upwards of six thousand persons, this establishing a record for the city of La Crosse. The day was stormy, but despite the rain long lines of people, which at times stretched from the theatre entrance to Main street, half a block away, blocked traffic in Fourth street for hours during the afternoon and evening.

The new Rivoli was erected for the La Crosse Theatres Company by Frank Schwalbe & Sons, contractors. Parkinson & Dockendorff were the architects, and the Odin J. Oyen Company had charge of the decorations throughout the entire building.

Convenience and beauty are combined in the new Rivoli to make it one of the most attractive temples of the silent art, and an important addition to the city plan that is making La Crosse beautiful. The building is a handsome four-story structure of brick and tile construction.

At either side of the theatre entrance are commodious, up-to-date store accommodations, while the portion of the three upper stories not occupied by the theatre proper is devoted to office rooms. The main entrance of the theatre is on Fourth street, with exits on the alley at the west and south sides of the building. Three large decorative entrance doors on Fourth street give access to the main lobby and the "T" lobby, which, in turn, has an exit leading to the sidewalk on Fourth street.

In front of the lobby doors is set the box office, of ornamental screen on a marble counter, with marble base, commodious enough to accommodate two cashiers during rush hours. National ticket machines and lightning coin changers have been installed.

The spacious lobby is decorated in the Adam design and has a wainscoting of marble, with noiseless floor of linotile. At the sides are ornamental poster frames in keeping with the general design of decoration. In the "T" lobby the same style of decoration is followed. At the left there is a marble fountain, with an infant Neptune and a dolphin as the central feature, and with palms and ferns arranged to give a garden effect, while to the right are the ladies' and gentlemen's rest rooms. The lobbies are lighted with lantern design fixtures.

Upon entering the theatre the first impression is one of great size and space. The auditorium, which seats fourteen hundred persons, is 80 feet by 120 feet, and embodies in its construction the newest ideas in theatre building. The seating arrangement is all on one floor, so designed as to afford a clear view of the silver sheet from every seat in the house. The orchestra pit is three feet below the level of the floor proper and has separate exits leading to the alley in the rear.

The sense of space is enhanced by the vaulted ceiling and the skilful choice of color-tones in decoration. The same unity and directness of purpose is evident all through the theatre, lobbies and rest rooms.

The keystone of the decoration of the auditorium is the mural painting, "Day Quitting Night," which occupies the space above the proscenium arch. This is the work of Mr. A. E. Soderberg, and in it he has worked out a difficult matter of dimension and color tones, which brings together and harmonizes the scheme of the whole interior. Resisting the temptation to overelaboration and intricate symbolism, Mr. Roderberg has kept the painting what it should be, a suggestion and enrichment of the decorative design.

The whole scheme of decoration in the new Rivoli invokes the Greek inspiration of the Adam period. In the silent tile-paved lobbies, wainscoted to shoulder height with Tennessee marble, the color scheme is laid on in broad tones of ivory, amber and sienna. In the auditorium the color is a bit more elaborate. The ceiling panels use an Adam motif, as does all of the decoration, and the walls are stenciled in damask effect. Throughout an effective color combination of ivory, amber, old gold and plum color is used.

Light for the auditorium is furnished by two huge chandeliers of opalescent glass, suspended from the ceiling by plum-colored stems, and the five-color cove lighting system from which emanates the indirect light used while the pictures are being shown. Stained glass medallions of the chandeliers and the wall fixtures repeat a

Front of new Capitol, Redondo, Cal., showing uiusual panelled design

turquoise blue note used in the medallions of the wall panels. All of the lights in the auditorium are controlled from the switchboard in the picture booth, and by dimming one or two of the colors in the coves and intensifying others, a veritable color symphony is produced. An infinite variety of effects is possible, presenting the interior beauties of the theatre in the key of moonlight, of noon, of sunset, etc.

The stage itself has been a special study of the decorator and focusses attention by a heavier color note. The curtains are heavy velour of a plum color with applique of turquoise blue edged with gold. Drawn back to disclose the picture screen the curtains reveal a drapery of turquoise blue. The whole is softly beautiful and orientally magnificent under the varying colored lights with which the stage and auditorium are lighted.

The theatre is well ventilated, with a complete change of air every five minutes assured by the Typhoon system, by means of which the air is washed before being forced into the auditorium. In the summer the air will be cooled by passing it through ice chambers, thereby reducing the temperature to any desired degree. An automatic control system insures uniformity of temperature.

The pipe organ installed in the Rivoli is an "extra-special" instrument, and is regarded as one of the most unique in the country, as well as one of the largest. It was installed by Wangerin & Weickhardt, of Milwaukee, after three other companies had refused to undertake it upon seeing the requirements. The plans upon which the organ was built were furnished by Walter Goetzinger, famous blind musician of this city. Outstanding features are the drum and harp attachments. With these and others of the thirty-seven stops the organist can reproduce at will a full orchestra or almost any instrument individually. The organ has four keyboards. The pipes are built into the walls to the right and left of the proscenium opening, ornamental grilles permitting the passage of the sound while cutting off the view of the pipes themselves. Six months were required for the task of building and tuning the organ, which represents an expenditure of $20,000. Mr. Goetzinger will be the musical director of the Rivoli and master of the organ.

Electrically the theatre is one of the best equipped to be found anywhere, and it is possible to produce any shade of light with a minimum of effort. The curtain and the ventilating system are electrically operated.

Present at the opening were film men and booking agency representatives from this section of the country, who were entertained at a banquet at the Hotel Stoddard following the evening performance.

A feature of the opening was the profusion of floral decorations, consisting of elaborate set pieces and baskets and vases of flowers, the gifts of booking agents and other theatrical folk of the Northwest wh have had business connections with t theatre company. Conspicuous in the di play was a huge floral horseshoe, the g of La Crosse business men.

Arthur Abrams, President Synchronized Scenari Music Co., of Chicago

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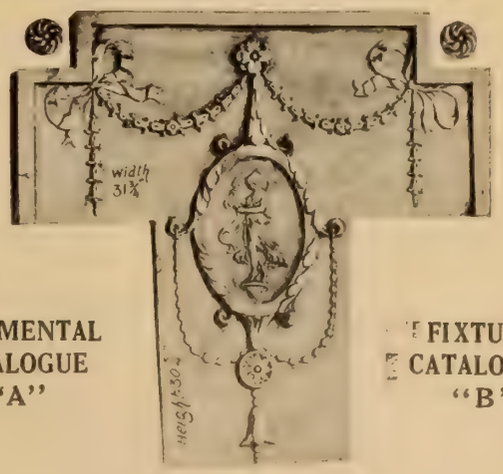

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Directory of New Theatres

CALIFORNIA

Anaheim—Theodore Roberts is to erect a two-story building with motion picture theatre between the Pressel building and the Penny Company store. The theatre will seat 1,200 people and will be 70x175 feet in size.

San Pedro—The plans for the motion picture theatre at the corner of Eleventh Street and Pacific Avenue have been slightly changed. The theatre building in its new form will seat 800 people and will have a ceiling 25 feet in height. The Foss Designing and Building Company of Pasadena are in charge of construction. Mr. E. Amar is the owner.

Reedley—Mr. J. A. Lawand of Reedley and Samuel Masser of San Francisco have purchased a building block on Main Street, between G and 11th Streets. The new owners intend to erect a first class motion picture theatre on the site.

DELAWARE

Wilmington—A new motion picture theatre will be started soon at Delaware Avenue and Adams Street and will be ready for occupancy about April 1st, 1921. The syndicate which took over the property is headed by Colonel Tydings of Havre de Grace as President. The new building will cost about $200,000, and the plans are in charge of Zink and Sparklin of Washington, D. C. It will seat 1,200 people.

ILLINOIS

Belleville—The People's Amusement Co-operative Society has been organized at New Athens to erect a theatre building at a cost of $30,000. Mr. Edward Kaysing is secretary of the Society.

Flora—An entirely new structure will take the place of the present Opera House in this town. Mr. Ralph D. Stogsdill of the Cosmopolitan Advertising and Amusement Company of Indiana is behind the project.

CONNECTICUT

Norwalk—Mr. Harry Goodwin, owner of the Hotel Mahackemo in this city, has announced the immediate erection of a $90,000 theatre. Plans are being drawn by Architect R. W. Foote of New Haven.

INDIANA

Bloomington—The United Exhibitors Production Corporation plans to erect a $150,000 theatre on East Kirkwood Avenue. It has not been determined yet whether the work will start this fall or next spring. Mr. H. H. Woodsmall is secretary of the company.

NEW JERSEY

Lyndhurst—A new motion picture theatre will occupy the site of the old Stuyvesant theatre. Mr. Collins, proprietor of the Criterion theatre at Rutherford, N. J., has filed architect's plans that call for a building to cost about $50,000, to seat 1,200.

MASSACHUSETTS

Leominster—Ground was broken recently for the erection of a new $175,000 theatre to be built by Thomas A. McEvoy, owner of the Gem Theatre. The new theatre will be located at the corner of Merriam Avenue and Main Street.

Lynn—Messrs. Harry Goodman and Joseph Gordon purchased the property at Central Avenue and Andrew Street with intention of erecting a new theatre there.

NEW YORK

Buffalo—The Olympic Amusement Company has filed plans for the erection of a steel, brick and stone theatre to be located at the corner of Broadway and Washington Street.

Buffalo—The property at the southeast corner of East Avenue and Elm Street has been purchased by Buffalo parties who intend to erect a beautiful motion picture theatre on the site. Mr. W. N. Cross of Buffalo is one of the parties interested.

Port Chester—The William L. Crowe Construction Company of Pine Island, Rye, has been awarded the contract for the construction of Rye's new motion picture theatre. It will be located at the corner of Library Land and the Post Road. The opening will be on New Year's Eve.

Rockville Centre—Architect C. B. Brun of New York City has been retained to draw up plans for three theatres to be erected by a corporation composed of Freeport (L. I.) and Rockville Centre citizens. Mr. J. W. Morisse of 73 Terrell Avenue, Rockville Centre, is one of the members of the executive committee in charge of operations.

Brooklyn—Michael Bowman and John J. Cunnion have filed plans for a one-story motion picture theatre with a seating capacity of 600 to be located at Pioneer and Richard Streets.

Dansville—Mr. P. E. Blum and A. J. Werdein of Dansville will equip and open a motion picture theatre in the Bunnell block on Main Street.

Middletown—The firm of Kriger and Aaron of this city have purchased the Dusenberry property on which to erect a quarter-million-dollar motion picture theatre.

KANSAS

Lyons—Mr. W. J. Quinlan has purchased a lot in this town for the erection of a motion picture theatre. Work will not be started until next spring.

PENNSYLVANIA

Philadelphia—The Suburban Amusement Company is to erect a one-story motion picture theatre at Rising Sun Avenue and Fanshawe Street.

Easton—Mr. E. O. Corell, contractor of Easton, started work recently on a new theatre at Seventeenth Street and Washington Boulevard.

WISCONSIN

Janesville—A $250,000 theatre will be built here at the corner of Dodge and High Streets. Owners unknown.

Milwaukee—Architects Martin Tullgren & Sons are accepting bids on the construction of a motion picture theatre at Thirty-sixth Street and North Avenue for the Saxe Amusement Enterprises.

WASHINGTON

Chehalis—A new theatre is to be built opposite the St. Helens Hotel by J. D. Rice.

SOUTH DAKOTA

Vilas—Mr. J. F. Erfman intends to build a new motion picture theatre in this town within a short time.

MINNESOTA

St. Paul—The G. & G. Theatre Company of St. Paul announce the construction of a handsome motion picture theatre on 14th Avenue near East 45th Street. The cost will be $150,000 and it will have a seating capacity of 1,000.

Keewatkin—Mr. Thomas Dandrea is planning to erect a modern theatre building in the spring.

Ulen—Architect K. T. Snyder of Minneapolis has prepared plans for a motion picture house to be built for Mr. E. A. West of this town. It will cost $15,000.

NEBRASKA

Blair—Mr. Charles Robinson is planning the erection of a one-story theatre building in this town.

MONTANA

Missoula—Mr. Fred Lucas will erect a motion picture theatre here.

VIRGINIA

Norfolk—The Twentieth Century Amusement Company proposes to erect a motion picture theatre on the north side of High Street, east of Cooke Street. The theatre will be for colored patrons only.

WASHINGTON

Seattle—The theatre whose location was announced at Greenwood Avenue and 79th Street, the plans for which were drawn by Mr. E. W. Houghton, is owned by H. V. Bruen, 2416 First Avenue, N.

Seattle—Work will commence shortly on a new moving picture theatre on Third Avenue for the Progressive Company. Contractor S. H. Coombs is in charge of the work and Frank H. Fowler is the architect. The estimated cost of the building is $35,000.

Seattle—A motion picture theatre is to be erected for George Hemrick by the Hans Pederson Construction Company on Fifth Avenue near Pike Street. Plans for the theatre were prepared by H. Ryan, architect. The theatre will have a seating capacity of 1,400 persons.

South Bend—George Reizner will replace his present Lyric theatre with a new brick structure. Mr. W. E. Houghton is the architect.

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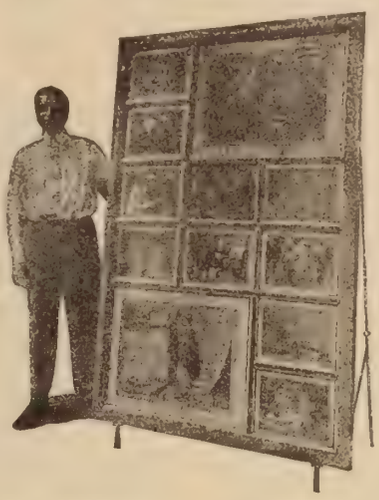

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Shackelford and His Akeley Make Good

(*Continued from page* 4144)

players were full size on the screen or "close-up" in motion picture parlance, and the plays were seen on the screen many times clearer than if one had the choicest seat at the actual game.

Next came other pictures of fast action, pleasing to the eye but puzzling as to how they were made.

There was the opening game of the World Series Baseball in Brooklyn—one writer stating that they must have been made from an airplane hovering over the field, so closely were the plays followed. And then came the Man O' War-Sir Barton Race that was heralded on the screen as a thriller of thrillers. Shackelford made a view of the race better than was possible to obtain by anyone at the track seeing the actual race. He followed the horses completely around the track, keeping them both in the picture and full size on the screen.

These pictures have been made possible by the Akeley Camera, a new and advanced type invented by Carl Akeley, a big game hunter and explorer, who found the usual make of Motion picture camera inadequate for his work. This camera by a unique pan and tilt device permits the operator to follow a moving object at will regardless of speed. The pan has a range of 360 degrees and the tilt 140 degrees and both can be operated simultaneously by a single lever; pointing the camera as easily as one would a gun or pair of field glasses.

Mr. Shackelford has also produced several new and startling results in the studio while working on big productions with this camera. At this writing he promises us a new thrill in slow motion pictures in which he takes and follows the speeding object.

P. A. McGuire, advertising manager of Nicholas Power Co., was present at the laying of the Loew State Theatre corner stone.

News Notes

The New Stanley Theatre, now in process of erection at 19th and Market Streets, Philadelphia, will be equipped throughout with railings made by the Newman Manufacturing Co., of Cincinnati.

The contract is somewhat unusual in several respects. All railings are two inches in diameter, and the specifications call for a special statuary bronze finish. The sum total is close to $10,000, including erection.

The proscenium, loge and side boxes, and the balcony front are to be equipped with railing. The orchestra will have railing with removable posts or standards. All stairs and vomitories will be fitted with hand rails.

Another contract placed with the Newman folks covers ten especially cast display frames to be finished in statuary bronze and erected on the walls of the 19th Street entrance of the New Stanley. These frames will cost nearly $250 apiece.

The Hoffman-Henon Co., architects and engineers of Philadelphia, awarded these two sub-contracts.

The Howard Theatre to be opened in Atlanta on or about December 1st—one of the finest houses in the South—will be equipped with Newman railings. The stairs to the mezzanine floor, the upper and lower vomitories, the loge boxes, the balcony and the orchestra—all these will be fitted with polished brass railings.

(Hentz, Reid & Adler, architects. R. M. Walker & Co., general contractors.)

The Denver Theatre Supply Company has installed two Power's 6B, Type "E" Projectors complete with Westinghouse Motor Generator Set, Minusa Gold Fibre Screen, Brenkert Spotlight and other accessories, in New Strand Theatre, Rawlins, Wyoming. This theatre will be opened about Christmas. This company has also sold Power's 6B complete with Inductor and other equipment to Percy R. Devereux, Lacinema Theatre, Eads, Colorado.

Fulco Sales Company is the latest retailer of theatre equipment, specialties and accessories to enter the Chicago field, and will specialize on de luxe equipment for high-grade moving picture houses.

For the present the sales rooms will be located at 3200-08 Carroll Avenue, in the building occupied by the E. E. Fulton Company.

Carl H. Fulton, known from coast to coast as the live wire sales manager of the E. E. Fulton Company, is president of the new concern, which starts in as distributors of a big line of well known equipment and accessories, including Gardiner Velvet Gold Fibre Screens, Argus G.E. Equipment and Argus Crystal Bead Screens, and the entire line of specialties, equipment and accessories manufactured by the E. E. Fulton Company.

Kremintzer Given Gold Watch

At a recent meeting of the Moving Picture Theatre Attendants' Union, Local 16,920 of New York, the executive board

Adolph Kremintzer

presented Adolph Kremintzer, its delegate, with a diamond studded gold watch in recognition of his untiring work for the organization. Mr. Kremintzer has been instrumental in organizing the 2,000 members which the local boasts at the present time. His latest additions have been Messrs. Rothmiel and Lesselbaum, managers of the recently opened Stone and Stadium theatres of Brooklyn.

Louis Simon, the secretary of the local made the presentation speech, after which he announced that a ball would be given by the union in the near future.

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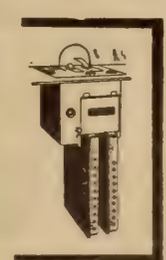

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Equipment Operating Projection Questions Answered

A New Type of Continuous Motion Picture Projector

A Paper Delivered Before the Society of M. P. Engineers at Montreal

By C. FRANCIS JENKINS

AMERICA'S supremacy comes about by reason of her social-economic engines. She has given the world more mechanisms to do what had heretofore been done by hand, than all other countries combined; and because we are great folks to love our neighbors, some of our most brilliant efforts have been to facilitate intercourse, for intercourse means friendliness. So we have given the world instruments to promote sociability, the telegraph, the telephone, the typewriter, the talking machine, the typesetting machine, and now we add the motion picture machine to hasten our means of knowing each other.

The motion picture, as applied to the picture theatre, is already the fifth largest industry. When to this is added the much wider field outside the theatre, it is not beyond the range of probability that motion pictures will become the largest single industry in the world. And this probability is strengthened by the fact that the motion picture film is standard the world over. Not only is it the only world standard, but it is unique in other ways. For example—

It is a curious anomaly that in the motion picture projectiing machine business, the usual rule of supply and demand does not hold good. One may buy anything else, a watch, an automobile, a house, paying as much or as little as one chooses, getting increased value with increased cost, but for a motion picture projector one pays about the same price for all makes.

There is not today a picture equipment comparable with the magnificence of a great many of the theatres already built and many more projected. No matter how much the builder of a fine theatre may desire it, he cannot get a correspondingly fine picture equipment; it doesn't exist; the only machine available is the same cheap-priced old style machine used in the little five-cent movie house.

The theatre owner may pay as much or as little as he likes for music, and other accessories, but when it comes to the picture machine, that which produces the thing he sells to the public, he is limited to a very small choice, a choice in name mostly, for the three or four machines available all sell for about the same price.

The reason for this is that the old-style longitudinal projector has inherent limitations, and has been developed just about as far as it is possible to go. For added cost one gets more cast iron only, the quality of the picture on the screen is not noticeably different.

This inherent limitation is the intermittently moved film, for the same reason that reciprocation limits the use of the steam engine. One does not think of fractional steam motors, for example, though we all find daily use for small continuous rotation electric motors.

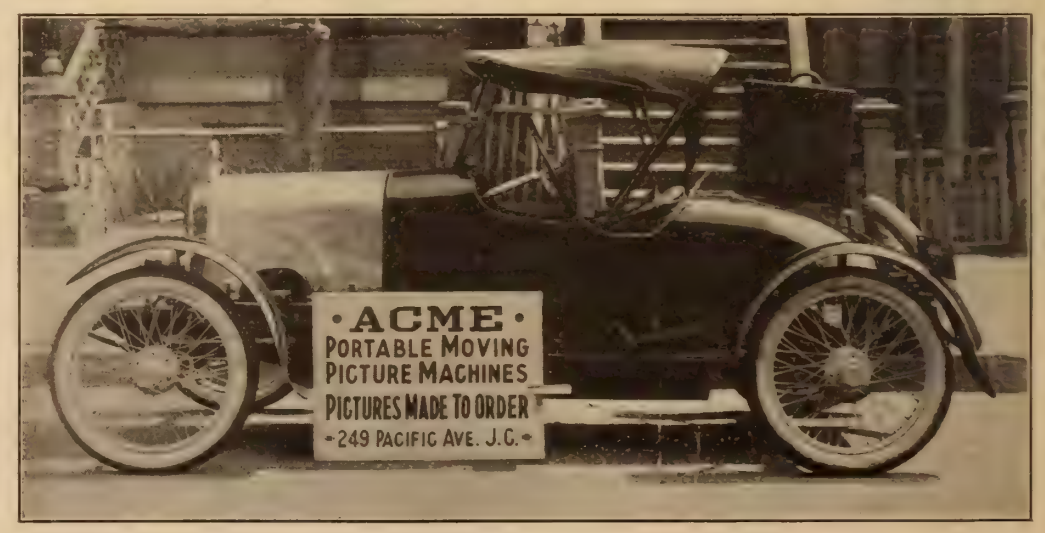
Of course, such reasoning applied to motion picture machines leads us directly to a study of the continuous motion film projector, a subject from which motion picture engineers shy, as scientists used to shy at the subject of flying machines. But that way is the road out of our projection difficulties, and any investigation and experimentation along that line is worth while and this is my warrant for presenting the following description of a new contribution to the subject.

Everyone readily admits the advantages to be gained by the employment of continuous instead of intermittently moved film. Striking advantages are immediately suggested: (1) Longer life for the film, consequently larger revenue from each print; (2) 100 per cent increase in lighting efficiency, i. e., the same screen lighting with 50 per cent of the present light source intensity; (3) A noiseless and much less complicated projecting machine; and, (4) almost unlimited speed (not for the projectionist, many of them need a speed limiting brake), but continuous motion in a camera permits such speeds as open up possibilities for scientific research not available in any other way. Sharp, clear, discreet pictures at a rate of 50,000 per minute are possible with fast lenses and super-sensitive film now available if suitable film-handling mechanism could be found. Such pictures subsequently projected at normal speed, say 1,000 pictures per minute, are destined to disclose many things impossible of discovery without such apparatus.

Many attempts to attain this ideal machine have appeared from time to time and hundreds of patents have been granted thereon, but most of them propose continuous motion of the film while employing intermittent or reciprocating mechanism. This is not, and cannot be the solution of the problem, for the parts moving intermittently are a greater handicap than the film, because they are many times heavier than that part of the film having step by step motion, and we are no better off than before, being still limited to the restricted speeds inherent in intermittent mechanisms.

In my initial work of thirty years ago, I employed both continuous and intermittent motion mechanisms. The intermittent first got general public acceptance because it was the easiest and cheapest made, and this and all subsequent mechanisms the world over are basicly alike in principle and curiously alike in construction, for example, all are built left-handed.

Of machines having continuous motion of both film and mechanism, the only example of my own ever attaining any considerable degree of speed and picture perfection employed continuously moving film and a plurality of lenses following each other in sequence and single line procession across a stationary shutter opening, which, as you will observe, is exactly



Harry Glessner, Howells Cine Equipment Dealer of Jersey sells projectors in this manner

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OF THE

ALLEN CIRCUIT OPENS WITH

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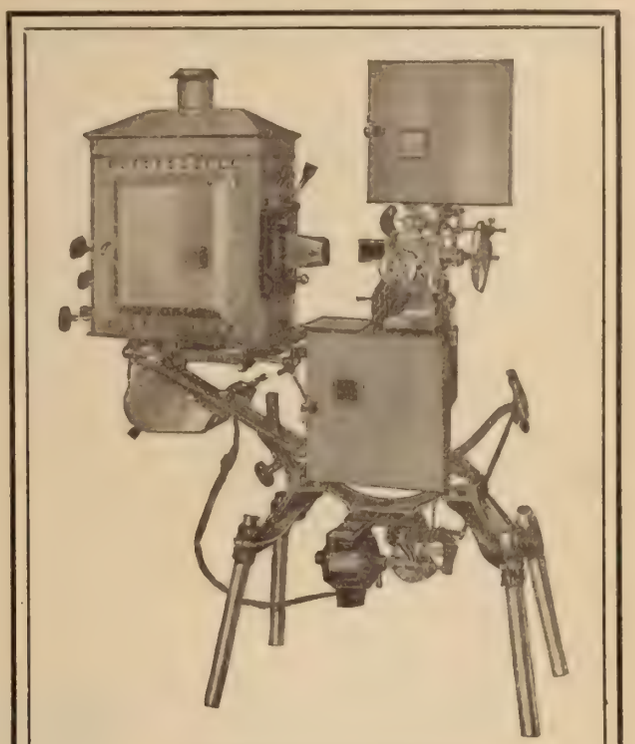
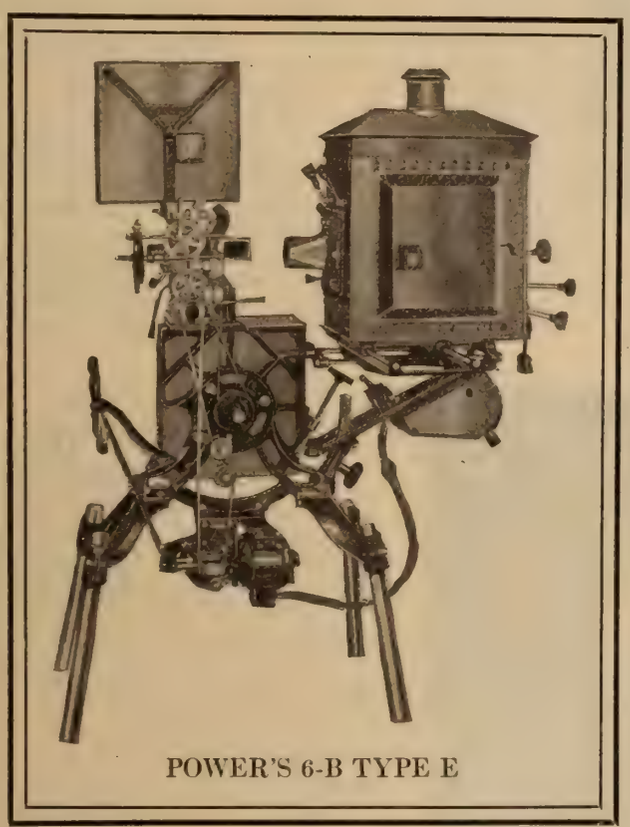


POWER'S 6-B TYPE E



POWER'S 6-B TYPE E

Evidence of POWER'S Leadership Again Substantiated

NICHOLAS POWER COMPANY
INCORPORATED
EDWARD EARL, PRESIDENT
NINETY GOLD ST. NEW YORK, N.Y.

the reverse of the intermittent mechanism in which the shutter is in continuous rotation while the lens and film are stationary at the instant of exposure.

But the cost of this large number of lenses and the difficulty of getting them matched gave the intermitten projector the long start it has mainained to this day, though an examination of the old apparatus in its various forms on exhibit in the U. S. National Museum, where it was put some twenty-six years ago, is interesting from other than an historical point of view. The number of different and unprofitable ways a basketful of expensive lenses can be put together again suggests the old proverb that "a fool and his money are soon parted."

Therefore, the contribution to the art which I shall describe herein is the result of experimentation with the object of producing a less expensive machine, while keeping in mind all the time, the absolute necessity of employing —(1) standard film; (2) stock lenses and light sources; and, (3) continuous motion of every part of both film and mechanism. As to the success attained, I shall leave you to judge for yourself from your own observation of machine and screen picture.

(To be concluded)

The mechanical feed arc as it appears on a Powers

A New Mechanical Arc-Feed

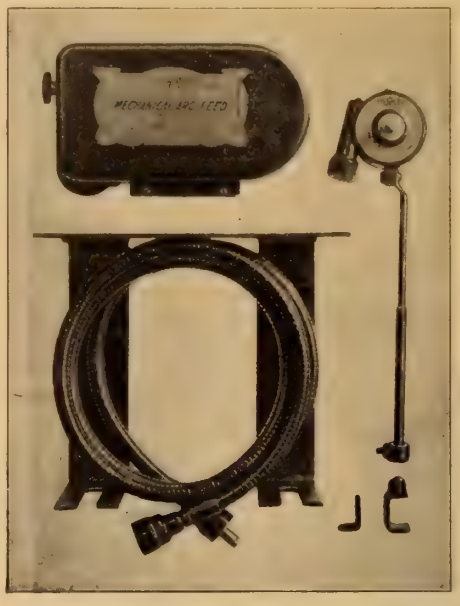
A MECHANICAL arc feed that can be instantly attached to and used on any projector whether a. c. or d. c., has recently made it appearance. It is known as the Tepeco and is manufactured by the Projectograph Co., of Cleveland, Ohio.

The Tepeco arc feed consists of a gear box attached near the motor and a flexible shaft extending from the gear box to a special rigging on the hand controls. It is necessary with this arc feed that the motor be one of constant speed since otherwise the variation in motor speed would affect the rate of travel of the carbons.

There are no solenoids, separate motors or other electrical devices in the Tepeco. It is purely mechanical.

One advantage claimed for this feed is that through a special ratchet device on the hand controls the arc may be fed either by the mechanical feed or by hand without tightening or loosening screws or bolts of any sort. All that is needed to attach it to any machine are a screwdriver and a pair of pliers. Once attached and adjusted the Tepeco will feed the carbons continuously at a determined speed as long as the motor of the projector is in operation. This speed is entirely independent of the arc current or voltage.

One of the illustrations shows the simplicity of the device in the few number of its parts. The particular equipment shown was intended for the Simplex machine. The equipment for the Powers, however, is much the same.



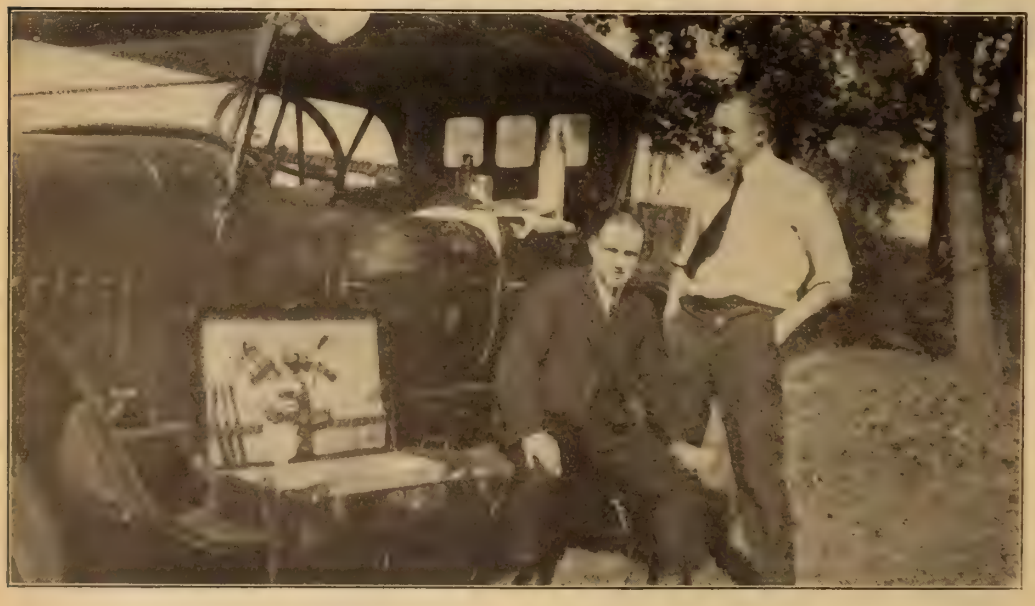
Parts necessary for attaching to Simplex projector

The Tepeco as it appears on a Simplex

Spahr and Louis Get Together

O. F. Spahr, the popular general manager of the Enterprise Optical Manufacturing Company, has recently visited Sid Louis of the Rialto Theatre Supply Company, Minneapolis distributors of the Motiograph in the northwest and while there, the two Motiograph boosters enjoyed a fishing trip.

Mr. Spahr returned to Chicago enthused over the fish and the business Mr. Lewis is doing for Motiograph in that territory. He also reports the outlook for the winter business to be splendid.



O. F. Spahr of the Motiograph Co., on the left, and Sid Louis forget projectors for a while and enjoy an outdoor vacation

Pathe Exchange Uses Only Simplexes

A MOST interesting place is the home office of the Pathe Exchange, Inc., located on the 11th floor of the large building numbered 25 West 45th Street, New York City. It is here that every Pathe release is screened before being sent to the numerous branch exchanges throughout the country. To the visitor who looks in at this most bustling unit of the industry, comes the realization that here indeed is a most necessary but still little known phase of the film exchange routine that is intensely interesting and educational.

In the Pathe office are located three distinct reviewing rooms, each of them equipped with comfortable chairs, screens, and other necessary adjuncts for the proper reviewing of the Pathe films. It is in these rooms that the film editors, production managers, censors, art managers and others view the many releases each day from 9 to 5:30, averaging from 100 to 150 reels during such time. The various Pathe Organization Committees who pass on the fin-

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"We pull 110 amperes, with a throw of 207 feet, and project a picture 21'6" wide by 15'9" high.

"Electra carbons give a steady, white light of excellent quality. They are long burning and have no 'hard spots' or faulty cores.

"I strongly recommend them to all managers and exhibitors who expect perfect results on the screen and are willing to provide the operator with the best 'tools' available."

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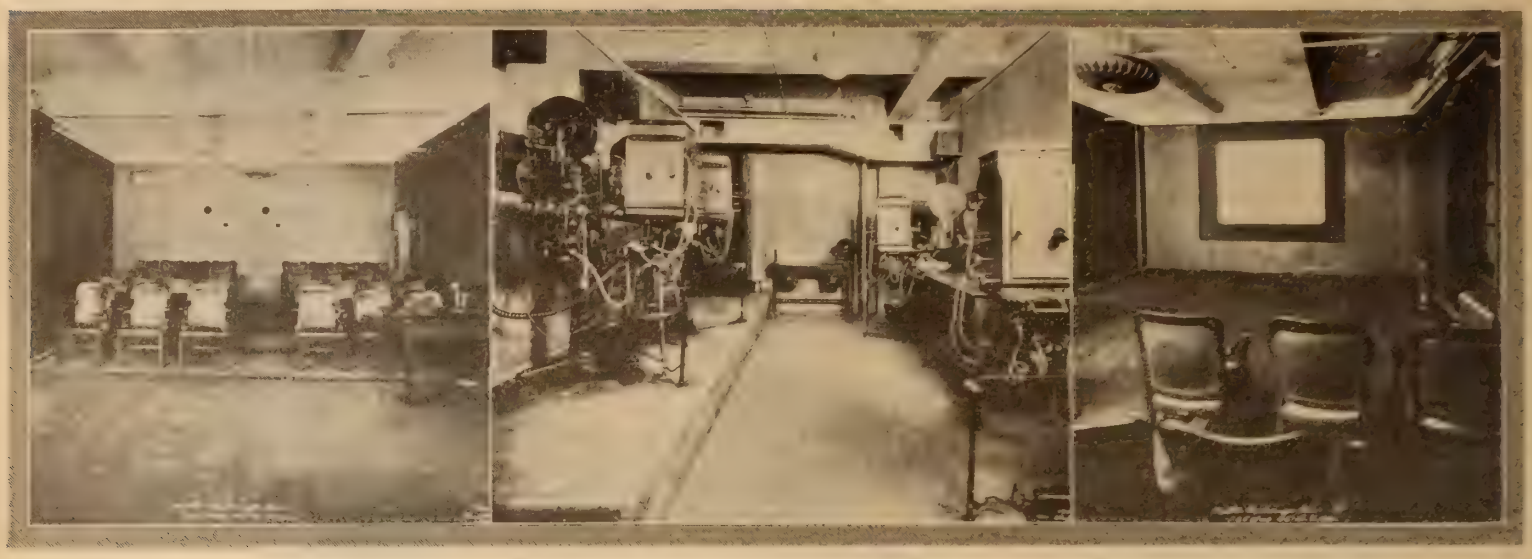

Three views of the unusual projection room and reviewing rooms at the Pathe Exchange

ished reeds, the cutters who reduce the film footage, and the title editors all gather here during the various run-off periods.

In order to insure perfect projection results in every instance, and also to facilitate the work of uninterrupted production, a most novel arrangement of projection room equipment has been devised by Mr. Mario Frejmann, who has charge of the well planned projection room with its battery of four motor driven regulation model Simplexes.

A spacious room is devoted to house these Simplex Projectors and the first thing that strikes the visitor upon entering, is the shipshape appearance of this important unit of the Exchange. Upon a concrete floor are ranged two pairs of Simplex machines, one set facing outward toward the larger of the reviewing rooms, while on the opposite side of the projection room, are located two similar machines, one of them furnishing the projection means for the second reviewing room, while the fourth projector takes care of the projection in the third or smaller of the reviewing rooms.

Through this arrangement of projectors, it is possible to project in three separate reviewing rooms by using but one booth for all of the projectors. Two of the Simplex Machines are provided with a special reverse movement,, which enables the projectionist to stop at any desired point during the reviewing period, and run the same backward while projecting upon the screen, to any point where a second screen inspection is desired. The heavy beamed ceiling of this projection room is of a generous height and the room itself is well protected with numerous automatic sprinkler heads. An ideal ventilating system is also installed and the specially constructed low amperage rheostats are located high up on the walls of the room.

Mario Frejmann

Besides Mr. Frejmann, the projection crew comprises the second projectionist, Mr. Joseph Sanfillipo, who has been with the Pathe Organization in his present position for five years, while the remainder of the crew comprises of a reel boy who takes care of the films before and after they are projected. Mr. Frejmann can truly be called a practical projectionist, his activities in the industry covering every photographic and electrical phase. Mr. Frejmann is a graduate of a Continental Electrical University, where he obtained his degree of Engineer and his linguistic abilities including the knowledge of 7 different languages. He first entered the industry 18 years ago taking charge of the projection in a circuit of theatres in the Balkan States, known as the Modern Theatre Enterprises. Six years later he came to the United States and worked at his calling in and around Manhattan, Newark and Brooklyn, finally engaging with the Pathe Organization at its Jersey City Home Office Exchange, as chief of projection electrician, at which duties he has worked for the past 8 years.

When the Home Office moved to its present quarters, Mr. Frejmann planned and constructed the projection room, which contains many little features that are from his own design, chief among them being his system of light projection which is rather novel. On the two reversible Simplex Machines used for the projection in the large reviewing rooms, are two specially designed rheostats built by the Simplex Company, rated for 6-25 amperes while two similar rheostats regulate the amperage for the other two machines. In the larger reviewing room is a 6 x 8 screen at a distance of 32 feet. The carbon lamps in these machines pull 14 amperes each while in the two smaller rooms are screens of a 6 x 4 dimension where but 8 amperes of current are used.

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Camera Laboratory — Picture Making — Studio Technique

How To Obtain Results With Studio Lighting Equipment*

A Technical Paper Prepared by Mr. Max Mayer of M. J. Wohl & Co.

(Continued)

Either a mat white surface of slightly bluish tint or a mat aluminum surface is found quite satisfactory, particularly for the flame arcs, as the white ash deposit from the carbons does not materially alter the reflective value of the surface; thereby keeping the light source practically as constant as the lamp itself. With mirror-surfaced reflectors, this ash deposit would gradually decrease the light strength, and cleaning would suddenly restore it to full brilliancy. It is plain that this would be a disturbing factor to the camera man.

The value of reflecting panels has long been recognized by portrait photographers. Cinematographers also use them when working with sunlight; but they have been slow to adopt them in conjunction with artificial light. These auxiliary reflectors are, however, none the less valuable for this purpose. Mat white or aluminum painted surfaces have been the customary practice, but a much more effective reflecting surface may be made by stretching white oil cloth on a frame, treating the smooth surface with sizing and coating it with leaf aluminum, in a manner similar to that employed in show-window lettering. Such reflectors will do wonders in bringing out detail in shadows and in toning down hard contrasts, and will actually reduce the number of lamps required.

DIFFUSING SCREENS

Much experimenting has been done with different materials for diffusing the light and unfortunately the ones which absorb the least light are also least capable of resisting the hard usage in the studio. Very thin glass roughed, finely ribbed, or of otherwise irregular surface, while highly efficient, is out of the question owing to its fragility. Draughtsman's tracing linen is a good and fairly efficient diffuser, but must be kept at a considerable distance from the heat of the arcs to prevent burning or scorching. As this increase in distance from the light source increases the degree of diffusion and necessitates a larger diffusing area, this material is only practicable where extreme diffusion is desired. and therefore, for contrasting effects it is better to use a smaller surface closer to the light source. Strips of glass, about one-eighth inch in thickness, roughed, ribbed orprismatic, give fair results, and one form of diffuser made of woven spun glass mounted in frames does quite as well and overcomes the mechanical weakness of the fragile glass strips.

2. Arrangement of Light Sources

Almost everyone directly connected with the art and technique of motion picture production has some pet ideas of his own on lighting and many who exploit their ideas in their daily work are getting commendable and pleasing effects; some as the result of forethought in arranging the light, and others by mere accident.

However, the arrangement of the lights and reflectors is as much a matter of art as of science, and it is futile to attempt to make fixed rules along these lines. In fact, such a step would meet with just resentment; for many of the beautiful light effects we see on the screen are the result of unique and original ideas of artistic minds.

In photographing the modern film play, no fixed set of light arrangement is practical, as the lights must be placed for each scene to suit the effect desired.

For the general illumination of a scene, the aim should be to attain inconspicuous soft lighting, showing the entire scene and figures therein well modelled and in good detail. In this case, well diffused light and plenty of it is necessary, for if the lamps be placed close to the camera line, the difference in intensity from the light to the opposite side of the set would be extreme, while if the lamps are placed at considerable distance from the line this difference in intensity between opposite sides of the set would be greatly diminished, but the amount of light required would be proportionately greater. With sunlight this disturbing condition does not enter, for with the light source ninety-odd millions of miles away, the difference in distance from the sun between opposite sides of the set would make a ridiculously trifling computation. But in the above condition, the intensity diminishing by inverse squares of the distance must be considered, and practice shows that the lamps should be kept away from the camera line by at least one-quarter the distance across the set at that point. However, this is seldom carried out and the camera man is generally blamed for unsatisfactory results, while the real fault lies in the fact that sets are usually so crowded together in the studios that there is no room left for lamps except close to the camera line. To offset this condition, an excessive amount of top light is then crowded over to the dark side of the set, and while this may help in a way, the effect obtained is unnatural and seldom pleasing.

On the whole it is best to confine general lighting to small sets or to avoid it altogether on interiors. If we study the sunlight illumination of the average room, we find that we must resort to effects in order to simulate the natural conditions and shadows.

Back lighting is a splendid way of obtaining pleasing and natural results. This is effected by placing the lights well back and directing them toward but not at the camera, masking the direct rays at the lamps and preferably using a shielding tube with perfectly dull black interior, over the lens barrel, to prevent halation.

Thus the figures and objects in the set will be silhouetted and by the proper front arrangement of reflecting surfaces and well diffused lights at a fair distance, the features and details may be perfectly modelled in shadow, with pleasing highlight relief effected by the rear lights. Of course, good judgment and practice are essential to carry this out effectively.

This arrangement adapts itself better for an added light effect from a window, lamp, fireplace, or the like, than a general illumination, as the figures being detailed in shadow will light up readily by contrast when they enter within the range of the added light; while in a set fully lighted, such an added effect requires an extremely powerful light source to further illuminate the already well-lighted features, and the effect is usually spoiled by the bleaching out of detail.

Back light may be effected either by top lamps or floor stands or by both. When top light is used, the lamps are best fitted with diagonal reflectors and hung near the back of the set. Care must be used to hide the shadow line cast by the rear of reflector. The lamps should be so hung that this shadow line comes just at junction of floor and rear wall. In small sets an aluminum reflecting panel suspended in front of camera just clear of the lens angle and another on the floor in front of the camera, both carefully set at proper angles, will supply sufficient front light to outline features and other details in shadow, and a diffused floor light on one side, some distance back of camera, will mould these details most pleasingly.

Such an arrangement, used effectively in one of the studios, consisted of six double arc top lights, one eight-tube mercury vapor bank, a six- by eight-foot hanging reflector, and a four- by eight-foot floor reflector.

This outfit with no other light was used repeatedly in sets of twenty to twenty-five foot depth with splendid results.

This is just one illustration to show how a pleasing effect may be obtained with a small number of lights.

An almost endless variety of light arrangement could be described here; but that would stretch this already lengthy paper into a probably wearisome volume.

(To be concluded)

*Trans. S.M.P.E.

The Man Who Shot the "Race of the Age"

Probably no film of actual events have been so enthusiastically received as those sensational scenes reproduced the race between Man O' War and Sir Barton. The remarkable "follow shots" in this film feature recall to mind other unusual pictures and the man who made them.

J. B. Shackelford was the first to introduce these mystifying effects in motion pictures and since his wonderful pictures of the Auto Races at Sheepshead track last fall, he has put on the screen many thrilling pictures heretofore impossible to obtain.

Shackelford on the Akeley

Many explanations were given by the thousands that saw for the first time, powerful racing cars thundering around the track at 120 miles an hour, showing full size on the screen at all times. The pilot could plainly be seen making signs to his mechanician who in turn would work frantically at the gas pump, and all the action was as clear as if the cars had been standing still.

Next came the football games. He photographed all the big games and again the people wondered how these marvelous pictures were made. He followed the ball in every play; in one instance, showing a touchdown after a 75 yard run, the player taking the ball on a forward pass and going through six tackles. The

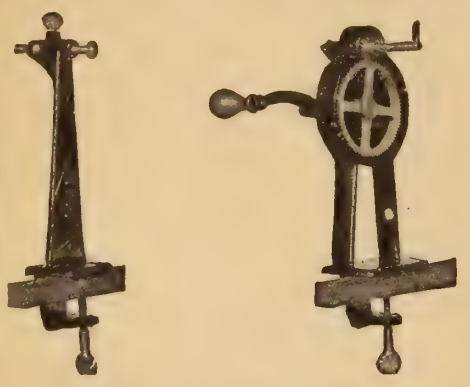
(*Continued to page* 4136)

Mr. H. J. Klutho discussing plans for the extension of his Jacksonville studio with the superintendent

Klutho Studio Completely Equipped

While so much publicity is being circulated on the possibility of making Jacksonville the "third motion picture center of the country" those interested seem to forget that there are already several fine sudios in that city, the largest being the Klutho studio illustrated on this page. This studio is fully equipped with stage material and all the necessary lighting devices.

It has 18 dressing rooms, a laboratory, separate offices for visiting companies and large quantities of material for carpentry. It is large enough for three companies to use at one time.



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The Hertner Electric & Mfg. Co.
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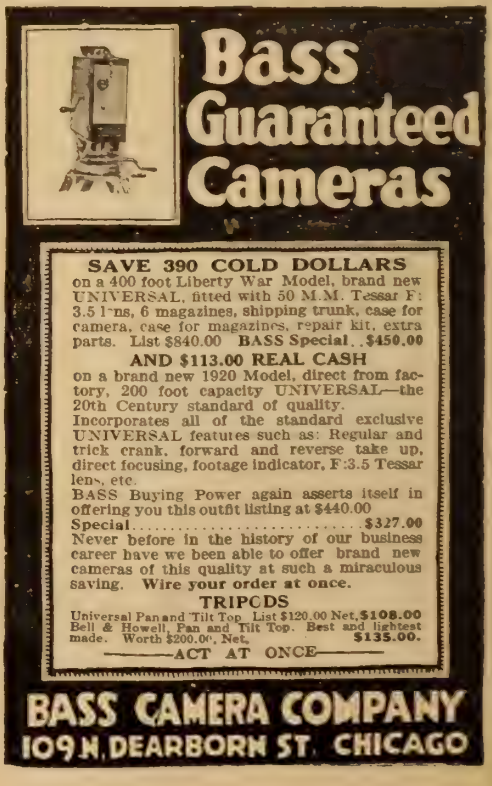
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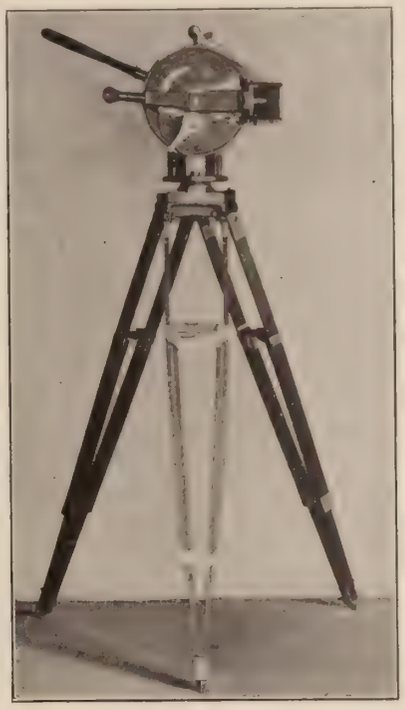

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"Better view of the race itself than any person actually on the track could have gained."
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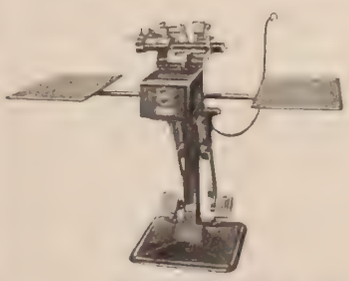

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NEW YORK **BELL & HOWELL CO.** LOS ANGELES
1801-11 Larchmont Ave., CHICAGO

Music For Your Theatre

(*Continued from page* 4086)

A synchronizing of effort must be arranged between producers, musicians, musical distributing agencies and the theatres to coincide with release dates.

Where are the specialized conductors and musical showmen who can jump in and handle the whole situation?

When is it right to use classical music, when is it right to stick to jazz, and which is the best business? Why is it that the motion picture theatre finds its best channel in emulating the concert and opera house and not the vaudeville house? Not to compete with but to draw from the musical houses is the desire ot the picture man.

The motion picture theatre can direct to it the better and ever better members of the community and can attain a prestige and glamour which delight the heart of every serious showman.

Together the two industries joined in an organization can do much more than ever will be accomplished by the individual sputtering around and fussing about of a few in scattered territories.

These ideas and viewpoints are in the minds of the men and women who are being drawn to the conference. "Birds of a Feather," etc.—and as remarked, it will be particularly true of the great meetings of January 24-5-6 in New York City.

There will be no loss of time. Be assured of that. There will be none of the meaningless discussion of the machinery of organization—no frittering of time on matters of politics. The conference will get down to serious business from the first moment of the meetings. All this is being worked out now—*in advance.* The program of activities will be definitely unified, constructive and continuous in its progress of intent.

At the beginning the proposal of the Society of Motion Picture Music will be presented and voted upon; the selection of a board of governors selected from the various industries. To this Board of Governors all matters pertaining to music in theatres will be submitted during the year, and the Board will pass its judgment, thereby stamping the viewpoint of the allied industries.

One of the first matters to be submitted before the newly organized body, in entirety, will be the matter of the Music Tax; and it is purposed to offer a pact to be signed by the Composers' organization which levies the tax and the Picture Industry, whereby that problem will be settled definitely and finally.

Brief, plainly spoken and picture-worded addresses will bring the latest word to the industry from the best-equipped men in these fields; the producer, the composer, the manager-showman, the little theatre owner, the publisher, the conductor, the orchestra man, the dancer, the singer, the club women, the concert managers, the new artist distributing organizations, the vaudeville representative, the newspaperman, the cue-maker, the instrument manufacturer, the organ maker, the music publisher, the organist, etc.

The subjects will be all those which are in the minds of the "birds of a feather."

Among the prominent speakers will be Samuel Rothapfel, Hugo Riesenfeld, Edward Hyman, Joseph Briel, Edward Voigt, Nat Finston, Erno Rapee, John C. Freund, C. M. Tremaine, and a list of others to be announced in detail.

There will be special trips and definitely explained versions of shows to the Rialto theatre, with Hugo Riesenfeld going into careful explanations; to the Brooklyn Strand with Edward Hyman; to the Capitol with Samuel Rothapfel in charge, etc.

There will be close-up versions of some of the latest musical ideas offered to the industry.

The full program is not made up yet. But in the six weeks between the day that this is written and the time that the conference gets together, the last detail of the arrangements will have been completed.

THE TIME TO SEND IN YOUR REGISTRATION TO THE CONFERENCE IS NOW—IF YOU WISH ANY FURTHER INFORMATION WRITE AT ONCE TO CHARLES D. ISAACSON AT THE MOTION PICTURE NEWS, 729 7th Avenue, New York.

The New Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Editor Music Department:

"I am sure you will be interested to know that we had an innovation idea in our theatre. We gave out cards with the title, 'What's your favorite melody?' On the back were, 'Please play——(name of selection). Requested by ..... (name of patron),' also address and telephone. Then by mail we inform our patrons when their music is being played at our theatre. It is working like a charm. Kindly let us know what other managers and musical directors think of this idea."—*R. E. Moulton,* Musical Director, American Theatre, Butte, Montana.

Music Editor:

"Will you please send me a list of the music publishers whose music cannot be played in theatres without tax."—*Bowen & Charles Theatre Circuit,* Tenino, Wash.

Music Editor:

"I am most heartily in sympathy with your campaign looking toward the improvement of music in the motion picture theatres, and particularly with the more logical synchronization of music with pictures.

"It seems to me that every producer of big pictures should furnish orchestra leaders with such a schedule as you have arranged and printed in your columns for some prominent pictures. With the cooperation then of such a bureau as you propose there would be no further excuse for hit-and-miss music in the picture houses.

"You will doubtless be interested to know that the American Indian Film Company is now making a one-reel feature picture entitled, 'The Land of the Sky-Blue Water,' from the legend which inspired Charles Wakefield Cadman to write his famous song of that name. For this little picture Mr. Cadman is writing a complete musical score to synchronize throughout the picture. This little picture is the first product of our company and is put out really as a sample of the type of product that may be expected from us. Incidentally it introduces Tsianina, the famous Indian singer, to the film, to the film public. Mr. Cadman is also under contract with us to write the most complete musical score yet attempted in the picture world for a super-production Indian film that we have in preparation. Mr. Cadman will compose an overture and an orchestral intermezzo in addition to the synchronizing music and will also provide one or two impressive choral numbers for the larger theatres where bodies of singers are available. This score will be issued with orchestral parts for full orchestra, a condensed form for smaller orchestras and also a score for piano or organ. It will also be cut for the mechanical organ roll. You can see that we regard music as of great importance from the fact that we are making such elaborate arrangements for the use of Mr. Cadman's music with this picture.

"Wishing you all success in your campaign for better theatre music and assuring you of my desire to be of any assistance possible."—*J. C. Wilcox,* Manager, The American-Indian Film Co., Denver, Colo.

Dear Mr. Isaacson:

Too often theatre managers have let themselves become swayed into the belief that their audiences would be so deeply absorbed in the pictures that they would not pay much attention to the musical scores or how nearly or not they came to being in the right strain.

That condition, it is pleasing to note, has changed a great deal within the last two years but still despite the efforts of motion picture producers to introduce the musical cue sheets, many theatre managers have continued to ignore the real bona fide value of good music to the successful screening of pictures.

"Slipshod methods have been pursued and have not gained anything for the theatre. If more attention is paid to music it will enhance the possibilities of the theatres. It makes no difference if the theatre has a piano, an organ or an orchestra, proper music is essential. Furthermore, proper music is not only essential but it is also essential that the person or persons playing be qualified to understand the merits of music in conjunction with pictures. And the demerits, I might add.

"The formation of an organization to be known as the Association of Music and Motion Picture Men which will meet in New York next January, I believe to be a very excellent idea. Through the means afforded by cuch an association, I feel that much of beneficial nature to the theatre is to be gained. It will be possible to thoroughly discuss the questions involved and to bring a broader and more general understanding of the subject. I note that one of the questions to be discussed is the question of

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whether popular or classical music should be used. That is a subject debatable but there is the answer that the picture should be made the basis of the music.

But in connection with classical music, one point must be borne in mind and that is what might be termed the "dry" classical music must not be used. It must be sprightly and never dull. Of course if the picture is one which tends to touch the heartstrings such as "Humoresque," rag time should not be played, but neither should the unresponsive music be offered motion picture audiences, as the majority of audiences are not inclined to enjoy any music except that which sets them to humming, unless as I said before, the picture has an element of, to use the newspaper term, sob stuff.

But still, there is no necessity for offering some of the ragged dragging music that we have been forced to sit through in some theatres. Classic stuff, yes, but classic with a little zest.—*F. E. Kenny.*

Music Editor:

I will be at liberty on and after November 1 and am desirous of obtaining a position as musical director. I play piano and organ and also direct orchestra, all of which I am doing at my present position; am experienced in cueing and conducting for motion pictures, this being my present employment.

Have had over twenty years' experience as leader of orchestra for vaudeville. Up to a short time ago have had charge of the orchestra at the Orpheum theatre, this city, where I have been employed for the past eleven years in the capacity of musical director.

I have a large library of orchestra music of nearly two thousand copies. I would like a position where vaudeville and pictures both are given, but will consider this or either separate. —*Wm. B. Millette,* 104 North Third Street, Allentown, Pa.

Dear Mr. Isaacson:

I am deeply interested in your work and I shall certainly be at the conference. I have prepared many players for "movies" and I always insist on sterling workmanship and a high standard of interpretation. It is the future world for organists and I shall do all I can to further the musical end of the "movie" world.

If there is anything I can do please let me know. You have a big task before you, but you can count on every worthy musician to help you. Will you let me know price of subscription to Motion Picture News, I *want* it surely.—*Walter Heaton,* Reading, Pa.

Music Editor:

I will name a few of the artists available for long tours in picture theatres:

Marget Wylie, coloratura; Elizabeth Stackowitz, lyric; Jean King, lyric; Lurena Smith, mezzo; Alice Booth, mezzo; Ruth Simmons-Worthington, contralto; Wm. Tell Mitchell, tenor; Gaetano Viviani, baritone; Hazel Gilso, violinist; the Folklore quartette and the Coleman Trio, also the American Syncopated Orchestra and Singers, Inc.

The quartette and trio are colored, the folklores are acclaimed by the critics as one of the few old time negro organizations left.

Viviani an Italian baritone, Mr. Campanini had promised him a place with him this year, not a try-out, but a role.

Looking forward to meeting you at the conference in January, and thanking you for your kind expression, I am, *James R. Saville,* American Syncopated Orchestra, Chicago, Ill.

(*Letter from H. Eugene Hall.*)

My Dear Mr. Isaacson:

It seems to me that the proposed conference should offer the adherents of the films and particularly those who have much invested in them, the very finest opportunity possible to present proof to those who are not in the heckling class of an intent to put the business on a plane commensurate with that enjoyed by good music everywhere as an attraction in itself.

There is no doubt of the superior part music plays in the most successful of the big theatres devoted to the pictures. I am heartily in accord with our editor and president on this subject.

Music Editor:

I have noticed with growing interest the advance made in the music of motion picture houses, the laudable endeavor to fit the music to the picture as perfectly as possible, and the serious attitude of the directors of the orchestras and organists in these theatres.

The motion picture houses are sure to be among our most powerful influences in popularizing good music, for not only do musicians attend these attractions, and applaud the every day increasingly better music, but, those who have not been accustomed to the better and best music, are growing more and more discriminating in their appreciation of it.

Trusting that your movement will be highly successful in the building of the music in every motion picture theatre, I am—*Ella May Smith*—President, The National Federation of Musical Clubs.

"WEST IS WEST"

(Universal)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "A Musical Thought" (Dramatic Andante), Titlebaum

1—Theme (1 minute and 20 seconds), until—S: At Screening.
2—Continue to action (2 minutes and 40 seconds), until—T: "Some distance away."
3—"Conspirators" (sinister misterioso), by Santos (2 minutes and 35 seconds), until—T: "That evening."
4—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (1 minute and 25 seconds), until—T: "At the big house."
6—"Heavy Misterioso" (for general use), by Levy (1 minute and 40 seconds), until—T: "Everything is set."
6—"Dramatic Conflict," by Levy (1 minute and 40 seconds), until—S: Scene of Explosion.
7—"Bleeding Hearts" (a floral poem), by Levy (2 minutes), until—T: "My Daddy."
8—Theme (4 minutes and 30 seconds), until—T: "The following afternoon."
9—"Devotion" (light moderato), by Deppen (2 minutes and 50 seconds), until—T: "There's nothing here for a."
10—"Dramatic Agitato," by Simon (1 minute and 40 seconds), until—T: "Gimme that letter."
11—"May Dreams" (And. con moto), by Borch (3 minutes), until—T: "And so it happened."
12—Theme (2 minutes and 10 seconds), until—T: "Ready to make good."
13—"Serenade Romantique" (And. con moto), by Borch (2 minutes and 10 seconds), until—T: "Old J. C. takes command."
14—"Flirty Flirts" (Mel. rubato), by Levy (2 minutes and 40 seconds), until—T: "It sure felt good."
15—"Reve D'Amour" (Romance), by Zamecnik (1 minute and 25 seconds), until—T: "Dinner hour in San Clemente."
16—"Coronado Land" (Valse Lente), by Leith (1 minute and 25 seconds), until—T: "The reception saloon."
17—"Men of Harlech" (Welsh song) (1 minute), until—T: "Now for a song."
18—"L'Adieu" (12/8 Dramatic), by Favarger (5 minutes and 15 seconds), until—T: "I am no gun man."
19—"Slimy Viper," by Borch (1 minute and 5 seconds), until—T: "Pretty sure of me."
20—"Pizzicato Misterioso," by Borch (2 minutes and 5 seconds), until—T: "Daylight and dynamite."
21—"Furioso" (depicting conflict and riot), by Shepherd (2 minutes and 10 seconds), until—S: Close up of burning fuse.

NOTE: Begin pp then to action. Watch explosion.

22—"Perpetual Motion," by Borch (2 minutes and 20 seconds), until—T: "Sure I did it."
23—"Dramatic Recitative No. 2," by Levy (2 minutes), until—T: "It's too late to start."
24—"Gavotte & Musette" (Allegro), by Raff (2 minutes and 10 seconds), until—T: "Mr. Armstrong understands."
25—Theme ff (2 minutes and 25 seconds), until—T: "His mind filled."

THE END

"OH LADY, LADY"

(Realart)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Flirty Flirts" (Melodious Rubato), Varley

1—"Capricietta" (Light Moderato), by Varley (2 minutes and 40 seconds), until—S: At Screening.
2—"Frivolette" (Entr'Acte), by Baron (4 minutes and 20 seconds), until—T: "So poor Will pined for four."
3—Theme (3 minutes and 25 seconds), until—T: "No man can be trusted."
4—"Canterbury Bells" (From Boutonniere Suite), by Tonning (1 minute and 15 seconds), until—T: "Also at the inn is Jack."
5—Continue to action (2 minutes and 50 seconds), until—T: "Then just as Will is in."
6—"Sinister Theme" (For scenes of impending danger), by Vely (25 seconds), until—T: "May Barber."
7—Theme (4 minutes and 40 seconds), until—S: Scene fades back to Bebe Daniels.
8—Continue pp (30 seconds), until—T: "Fine. I'll shoot into the."
9—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 15 seconds), until—T: "During the next two hours."
10—"Lohengrin Wedding March" (2 minutes and 20 seconds), until—T: "We will now rehearse."

NOTE: To be produced as organ solo pp or ff.

11—"The Vampire," by Vely (2 minutes and 10 seconds), until—T: "She's marrying him. Stop."
12—Theme (3 minutes and 50 seconds), until—T: "Keep it up, Will."
13—"Twilight Reverie" (Andante Dramatic), by Berge (2 minutes and 10 seconds), until—T: "How Will and Hale occupy."
14—Theme (1 minute), until—T: "And when Molly gets Will's."
15—"Hindoo Hop" (an oddity fox trot), by Levy (1 minute and 5 seconds), until—T: "At the studio party."
16—"On Hilo Bay" (Hawaiian Guitar Waltz), by Levy (1 minute and 30 seconds), until—T: "In the midst of the gaiety."
17—"Naughty Hawaii," by Sanders & Carlo (1 minute and 20 seconds), until—T: "Come, let's give her a."
18—Continue to action (2 minutes and 40 seconds), until—T: "Meanwhile Mrs. Farringdon."
19—Prelude from "Carmen," by Bizet (2 minutes and 20 seconds), until—T: "Perhaps this is a chance."
20—"Japoloma" (Spanish Dance), by Sanders & Carlo (1 minute and 10 seconds), until—T: "Rita begins the dance."
21—"Comedy Allegro," by Berg (1 minute and 5 seconds), until—T: "Woman, away with you."
22—"Moorish Rose" (Fox Trot), by Baron (1 minute and 5 seconds), until—T: "Will Finch, I don't want you."
23—Theme (3 minutes and 50 seconds), until—T: "Come, my daughter, we will."

UNTIL THE END

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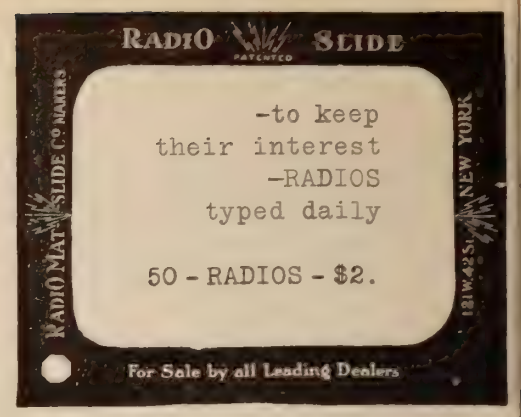
Abram's Makes Synchronized Music Possible

The Synchronized Scenario Music Company of Chicago, the organization of which recently was announced in Motion Picture News, makes is possible for every theatre to have the proper musical accompaniment to all features, according to Arthur J. Abrams, vice-president of the S. S. M. Company.

Mr. Abrams, who invented the method of synchronizing music to pictures, so that any musician may play in perfect time with the picture, has provided also, in case the film is cut and is shorter than the original length, that the music can be utilized in just the same way as if the picture was full length.

Mr. Abrams, it will be remembered, is the man who successfully synchronized phonograph records to pictures in the past and has had a varied experience in both pictures and music. The service offered by the new company is the result of Mr. Abram's personal investigation of the music situation in theatres throughout the country, during which he found that in the majority of cases, the musician does not know what music he is going to play for the feature as he cannot see it before the show starts and has to do the best he can while the picture is being run, being forced to rely entirely upon the repertoire which he has in his head, resulting often either in inappropriate music being played, which spoils the picture entirely, or in the same music being used over and over again, so that patrons become tired of the repetition. To avoid this Mr. Abrams planned the Synchronized Scenario Music Company scores, whereby it is not necessary to see the picture before showing and the musician does not have to rely upon memory or have to be an experienced picture player, as the score is perfectly timed to every speed of projection and cued to every scene in complete book form.



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Walter Lindlar, assistant exploitation manager at the Home Office of the Famous Players-Lasky Corporation.

(Continued from page 4128)

Feiber and Shea's Opera House the week of November 14, this being the first release of the picture in the state. Will D. Harris of the Grand theatre, Columbus, has also put his John Hancock to a contract for an early showing of "Kismet."

Dave Warner of the Warner Film Attractions, has added a new serial to his list of releases. It's "Maciste," the strong man hero of "Cabiria." The serial is called "The Liberator" and is done in twelve episodes.

"Doc" Horator, who owns the Pantheon and the Alhambra theatres up in Toledo, was featured in a headline newspaper story last week, but it was not an exploitation story. Somebody must have seen the quarters roll into the cash box of the Pantheon one night so fast to create a desire to annex them. There was approximately $4,000 worth of quarters and dimes and nickles in the strong box of the safe when Horator locked up for the night. In the morning there was nothing left but an empty safe. It is said the money was insured.

PORTLAND, ORE.

C. E. Griffiths, district auditor for the Universal Film company, arrived in Portland the first week of November. He will remain here until the latter part of the month. Edward Armstrong, district Universal manager, is still here but expects to leave for the Seattle exchange toward the end of this week. C. W. Koerher, former local Universal manager, left Portland Friday evening accompanied by his wife, for Butte, Mont., where he will enter the Pathe office. Reorganization activities continued all last week at the Portland Universal office, Mr. Armstrong sending out a personal letter to each Oregon exhibitor. He is stressing activities on Dorothy Phillips' "Once to Every Woman" and Priscilla Dean's "Outside the Law," two of the biggest Universal features to be released this autumn.

Special pains were taken by Paul E. Noble, manager of the Liberty theatre, for his usual weekly program during the showing at his house of Charles Ray's "Forty-Five Minutes from Broadway." Noble had original stage sets made to represent a depot scene. The curtain opened on this scene with the three traveling salesmen, impersonated by the Liberty's famous "Thousand Pounds of Harmony" male trio, singing "Forty-Five Minutes from Broadway." Miss Idah Lidyard, prominent Portland soloist who has often sung in Liberty prologues, appeared on the stage at the end of the first song and commenced with the trio "Mary is a Grand Old Name." At the conclusion of the melody she stepped back stage and the three men to the front. When the curtain lifted it showed Miss Lidyard standing on the back of a Pullman which had every appearance of making at least 90 miles an hour. This formed the background for the third song, "So Long Mary."

The Hippodrome recently completed its bookings for November. They include some of the biggest stars and best heralded productions of the year. Among the coming Hippodrome features will be Ruth Stonehouse and Eugene Pallette in "Parlor, Bedroom and Bath," November 7; "Best of Luck," November 14; Viola Dana in "Blackmail," November 21; Alice Lake in "Body and Soul," November 28; Dolores Casselin in "Tarnished Reputations," November 25; J. W. Kerrigan in "Green Flame," and Nell Shipman in "Something New." In addition the serial, "Ruth of the Rockies" featuring Ruth Roland, will be run Monday, Tuesday and Wednesday.

C. S. Jensen went to Seattle last Tuesday night to confer with his partner, J. G. Van Herberg, who is leaving for New York shortly in connection with his duties as director for Associated First National Pictures. Accompanying Mr. Von Herberg east will be George Beban, the First National character actor.

SOUTH CAROLINA

Announcement has been made that the Bijou theatre at Spartanburg, S. C., is to be remodeled throughout and enlarged so as to possess a largely increased seating capacity. The building, which is the property of J. R. Snoddy, is two stories in height and is of brick. The structure will be lengthened thirty feet, the stage will be moved further back, and many new seats will be installed. An entire new heating system will also be installed in the building. The contract has already been awarded for these improvements and work will start at once. More than $10,000 will be expended, and it is understood that the Southern Enterprises, Inc., will operate an up-to-date motion picture theatre in the building. This corporation leased the building last year, but the lease expired last September and the theatre has been closed since that time.

Roy Boling, formerly with the Asheville Power and Light Company, at Asheville, N. C., has become connected with the Southern Enterprises, Inc., at Greenville, S. C. He will assist in the supervision of the corporation's theatres in the latter city.

Fire broke out in the operating room of the Princess theatre, Wilson, N. C., on November 8th, and a projecting machine was put out of commission, while two films went up in smoke. The operator cautioned the audience not to become excited and all escaped without injury.

Search is being continued for the two unknown negroes who shot and killed John Ford, manager of the Lincolnton, N. C., motion picture theatre, and probably fatally wounded a young woman companion of Ford. With another young man and two young women, Ford was riding along a public highway near Gastonia, N. C., on the night of November 7th, when two negroes held up the party. Ford was instantly killed by a shot from the negroes and a young woman was probably mortally wounded by a second shot. The other man in the party was forced to remain helpless while the two negroes assaulted the two young women. The party returned to Gastonia and gave the alarm, but the guilty parties have never been captured.

The movies operated by the State Department of Public Instruction in North Carolina are now in operation in nineteen counties of the Tar Heel State. Twenty other counties have filed application for the service, and the legislature will be asked to make further appropriations that will permit of the extension of this branch of instruction.

J. T. Hannon, of Spartanburg, has assumed charge of the Greenwood motion picture theatres, branches of the S. A. Lynch system, succeeding W. A. Byers, who has gone to Sumter, S. C., to take charge of a theatre there. Mr. Hannon was in charge of the Strand theatre in Spartanburg.

E. S. Hiller, manager for the Pathe News for North and South Carolina, has been cooperating with Manager L. T. Lester, of the Rivoli theatre of Columbia, S. C., in filming the city of Columbia. Columbia's fire department was filmed while making a rush call and interesting views of various scenes were taken. These pictures are to be shown by Pathe all over the country.

SPOKANE

Fred La Fond, Spokane musician, will go to Seattle to conduct a big orchestra in the Metropolitan Opera House, where the films production "Evangeline" is to be offered there in the near future. The success of Mr. La Fond's musical elaboration of the picture at the Auditorium theatre in Spokane recently was reported so enthusiastically on the coast that George Hood, manager of the Metropolitan, wired Manager York of the Auditorium to arrange for the Spokane musician to officiate in the orchestra pit at the big Seattle playhouse. Mr. La Fond arranged a complete special score for the picture. Various Seattle people who saw the picture here commented enthusiastically on the music to Mr. Hood.

Spokane activities and scenes are to be filmed and thrown upon the screen in motion picture houses throughout the country. The Alexander Film Company has been named Inland Empire photographer for the Pathe News Service, according to J. Don Alexander, president of the Alexander Film Company. The original negatives will be sent to the New York house of the Pathe company, where they will be edited and national attraction pictures incorporated in the weekly national releases. The films shown in the Inland Empire theatres will be completely edited here, including the writing of all sub-heads. Fifteen are employed by the Alexander Film Company here.

"Earthbound," the spiritualist picture, is to be run over a ten-day period at the Liberty theatre here, starting November 27. Manager Ray Grombacher expects to put on an extensive advertising campaign for the picture and expects to use novel features in exploiting the picture while it is being shown. He will have an augmented orchestra for the picture and there will be special stage decorations.

The Auditorium theatre had the film production of "The Stealers," built on a strong religious theme, for a week's run recently and did exceptionally good business with it. Spokane always turns out for a healing picture.

OKLAHOMA CITY

It has developed in Oklahoma City that labor is opposed to the closing of moving picture theatres on Sunday. A resolution was adopted by the Central Trades and Labor Council opposing the action of the Ministerial Alliance in the matter.

The Story theatre at Sayre, Okla., opened on Sunday recently, but there was so much opposition manifested by the church people that the theatre management decided that no more Sunday shows would be given.

L. W. Brophy has sold his new Yale theatre at Vinita, Okla., to the Paramount Picture Corporation.

J. M. Armstrong has completed arrangements for the opening of a moving picture theatre at Stuart, Okla., in the near future.

The Met theatre opened its new playhouse at Wynnewood, Okla., to the public recently. The house will show both pictures and road shows.

A new theatre is being constructed at El Reno, Okla., by Mr. and Mrs. Alderberry.

The Pastime theatre at Duncan, Okla., has been completed and stands well in the first line of modern houses in this section. Both vaudeville and pictures will be shown.

Hal C. Norfleet, manager of the Hippodrome at Dallas, Texas, has resigned, to go into business for himself. Ray Whitfield will succeed Norfleet as manager of the Hippodrome.

At a meeting of the Dallas Texas Film Men Thursday it was decreed that the usual practice of booking pictures and supplying film necessities on Sunday would be abandoned. This does not affect the usual Sunday shipments and it does not mean that any distress or emergencies will not be promptly handled. It does mean, however, that the exhibitors who have been in the habit of looking after their film needs on Sunday will have to put it off until Monday or some other day in the week. Exhibitors are asked to cooperate in the move and are expected to do so. According to the exchange managers, the purpose of the new ruling carries with it no spite or maliciousness, but it is designed to correct an unnecessary practice and to give the booker, bookkeepers and other office help a little recreation and rest.

Betty Reiss, who has been engaged for Prizma production.

The Robb and Rowley Syndicate of Dallas, Texas, has purchased the Liberty and Bungalow theatres at Durant, Okla. J. H. Rowley will manage both theatres.

E. H. Rowley of Dallas, Texas, will soon start construction work on a new theatre at Bonham, Texas, and will spend about $50,000 on the enterprise.

Construction on the new Petit theatre at Hominey, Okla., was started last week. It is to be strictly modern and ready for business by the first of the year.

Petty Brothers have opened a new picture house at Oakwood, Texas.

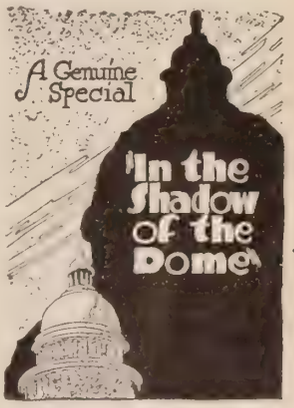
A modern theatre is being constructed at Cameron, Texas. L. C. Boyd will be the local manager.

The Jackson theatre at Heber Springs, Ark., has been sold to Victor Beale of Judsonia and will be remodeled at an early date.

L. Jaconson has started the construction of a new theatre at Amarillo, Texas, and will spend $25,000 on the project. Sam Zukay of California will be the manager. The theatre will be named the Liberty.

The Jewel theatre at Rusk, Texas, has changed hands. E. G. Weldon is the new owner and manager.

L. E. Johnson of Walnut Ridge, Ark., has purchased the Princess theatre at Des Arc, Ark., from McKinistry & Allen. Consideration $2500.



A David G. Fischer Production

One-Reeler to Aid Red Cross in Big Drive

Red Cross officials are counting largely on motion-picture theatres to help make a success of the annual Roll Call, November 11 to 25. A one-reel picture, "The Spirit of Progress," will play an important part in the campaign for funds with which to continue the Red Cross work. This film emphasizes that Red Cross work by no means ceases when peace is signed.

The film is allegorical in nature. Exhibitor visitors at the Rothacker laboratories who viewed the picture declared its production was far better than the average campaign film and that it was deserving of exhibition in the highest class houses. The picture will be distributed free from the Red Cross divisional headquarters.

W. E. Waddell, director of Red Cross motion picture activities, liked the Rothacker printing on this picture so well that the following resulted:

"We desire to express our appreciation of the efficient manner in which you have handled the printing of our Roll Call picture, 'The Spirit of Service.' We realized that only an organization such as yours could produce so large a number of prints with any assurance of uniform and prompt delivery. Please accept our thanks for the service rendered."

Watterson R. Rothacker replied: "I am delighted to know that you are so well pleased with our work. I am quite sure that you will be equally well pleased with the work we do in the future, and I want you to know that we thoroughy appreciate the privilege of serving you."

Vignola on His Fourth for Cosmopolitan

Robert G. Vignola has begun the production of his fourth special "made for Cosmopolitan-released by Paramount." The story is "Redemption Cove" (working title), written by Donn Byrne, famous magazine writer, and put into scenario form by C. Doty Hobart.

The principal roles will be played by E. K. Lincoln and Seena Owen, and a choice cast of well-known screen players has been picked by Director Vignola to play the supporting parts, it is stated.

"Redemption Cove," said to be one of the best stories ever written by Donn Byrne, is described to be a "crook" story told from a different angle. Comedy and satire combined in subtle proportions with the intense dramatic high lights are declared to make "Redemption Cove" a particularly desirable story for the screen.

Poli Circuit Engages "Down Home"

R. Miller of Poli's Theatrical Enterprises, has been among the first to book "Down Home," the Irvin V. Willat rural drama, released by the W. W. Hodkinson Corporation. "Down Home" will play for four days at Poli's Waterbury theatre, three days in Bridgeport, three days in New Haven and three days in Hartford.

Otis Skinner in "Kismet," the Robertson-Cole super-special

Early Bookings Sought on Goldwyn Release

The pre-release showing of the first of the Kendall-Chambers pictures, "The Song of the Soul," starring Vivian Martin, at the Capitol theatre, has been followed by hundreds of letters from exhibitors in all parts of the country requesting early bookings. The popularity of this young star, according to a number of exhibitors who are in a position to know the preferences of their clientele, makes her one of the strongest drawing cards obtainable, declares Goldwyn. Her brief absence from the screen has been the cause of many inquiries from patrons, it is stated.

Western Dramas "Have Come Back"

Although a few years ago the "Western drama" was virtually dead, investigation proves that the pictures of the plains are now in strong demand, declares Pathe. During the past year Pathe Exchange, Inc., has been feeling out exhibitors on Western pictures. Pictures like "Rio Grande," "A Broadway Cowboy," "Lahoma" and others dealing with the country beyond the Mississippi, have been found to be overwhelming successes, says Pathe.

In signing Tom Santschi for a series of fifteen two-reel Westerns, to be produced for Pathe by Cyrus J. Williams, through arrangements with Arthur S. Kane, Pathe sought to fill this demand. The announcement of the first Santschi release will be forthcoming shortly, it is expected.

London After Gordons

Robert Gordon and his wife, Alma Francis, have received an offer from an English picture firm with studios located in London. Negotiations are about to be closed whereby the Gordons will sail for England some time in April to make three pictures abroad. The company has purchased two original stories from Mrs. Gordon, who now is doing a scenario for a special production to be released through First National. Mr. Gordon's latest picture, "Three Women Loved Him," is being edited this week and will be ready for showing December 1. It is probable that Gordon will appear in another production for Cayuga Pictures, Inc., which is sponsored by Robert Tremain.

Fox's "Special Election Extra" Shot to Screen

Fox News gave the result of the Presidential election and the full picture-story of the victory of Harding and Coolidge a full hour before the result was generally known, declares Fox Film Corporation in a statement just issued.

As soon as it was apparent that Harding and Coolidge had been elected, the whole staff of Fox News was set to work to produce a "Special Election Extra," with the result that it reached the screens at the psychological moment.

The picture opened with the title: "Warren G. Harding is elected President and Calvin Coolidge vice-president in great Republican victory that sweeps the country."

Then followed a flash of Will Hays, chairman of the National Republican Committee, bowing his acknowledgements. After that came, in a series of human-interest pictures, the story of the lives of the two victorious candidates, closing with close-ups of Harding and Coolidge.

Book Tie-Up Planned on "The Virgin of Paris"

"Sophy", Anthony Hope's book from which "The Virgin of Paris" was adapted for motion pictures by Harry R. Raver, will in all probability be republished in a popular priced edition with illustrations from the picture itself.

Negotiations are now under way with publishers to put out a large edition of this novel with the idea of a co-operative advertising and selling campaign in conjunction with the motion picture throughout the country. Requests will be made on booksellers to lend the widest kind of co-operation to the exhibitor in the way of window-displays and joint advertising. It is the plan to use much of the advertising gotten out on the picture in exploiting the book which in itself will tie both together more definitely.

Dorothy Leeds Opposite Hines in Torchy Role

Dorothy Leeds, who has leaped into prominence because of her work in "Hitchy Koo" right on the heels of her appearance in the Ziegfeld Follies and who is said to be the highest salaried show girl on the stage, has been engaged to play opposite Johnny Hines in the eighth series of two-reel comedies made from the stories by Sewell Ford and released through Educational Exchanges.

This will be Miss Leeds' first appearance in pictures.

Vitagraph Company at Sea Making Pictures

Great difficulty was experienced announces Vitagraph, in securing a vessel for a week's cruise in which to make the shipboard scenes for Earle Williams' next picture, "Diamonds Adrift." The star and his company are now in the Pacific. Because of the scarcity of coastwise shipping, Vitagraph was forced to pay $1,500 a day for the use of the vessel, it is stated.

Massive Villa Set in Stroheim Special

Reports continue to come from Universal City of new and elaborate sets for "Foolish Wives", the big Monte Carlo picture being filmed by Erich Von Stroheim.

The latest is a French villa. Universal City has a beautifully terraced slope upon which the villa was built. To assure realism the Moorish type edifice was built of a glistening white stone. Its approach is a broad carriage-way, flanked with marble steps. Before the house has been constructed a spacious fountain surmounted by a life-sized statue in the nude and throwing a plume of water high in the air. H. W. Day designed the structure.

"Trumpet Island" Liked Says Vitagraph

The success predicted for "Trumpet Island," presented by Vitagraph as a Tom Terriss Special production, has been more than realized, announces that company. Reports are reaching Vitagraph's general offices at 469 Fifth avenue, New York, from exhibitors expressing their approval of the picture, based on the original story by Gouverneur Morris. The managers of the various Vitagraph exchanges, both in the United States and Canada, are reporting that the demand for "Trumpet Island" has been heavy. Not one exhibitor, they report, has sent in an adverse criticism of the production.

Educational Comedies Booked in Toto

Frank L. Newman, a prominent exhibitor, has just contracted for the entire comedy product of Educational Film Exchanges, Inc., according to an announcement just made by the home office. These include the Christie Comedies every two weeks and monthly releases of the Torchy, Mermaid and Chester brands. They will all be shown at either the new Newman theatre or the New Royal.

Last week saw the presentation of "A Fresh Start," the first of the Mermaids, at the Newman and "Torchy Comes Through" at the New Royal.

Constance BinneyTakes Final Scenes

Constance Binney's latest Realart production, "Something Different," which was slightly delayed because of the illness of Ward Crane, her leading man, has been completed. The company, directed by R. William Neill, worked all day Sunday to finish the final scenes.

The story, an adaptation of "Calderon's Prisoner," relates the adventures of an American girl in a turbulent South American republic and is replete with romantic possibilities which were made the most of by Director R. William Neill.

The company spent several weeks in and near Havana, Cuba, this summer, obtaining a splendid Latin-American atmosphere for the picture.

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Skyfire"

(Featuring Neal Hart—Independent Film Association—Chicago)

THE small exhibitor whose patrons are composed of the working classes, especially those who do manual labor and whose minds are not developed along educational lines, can book this feature with safety for it will give his audiences the entertainment they desire.

Although its story is illogical, its continuity rather jumbled and the acting of the "ten-twenty-thirty" variety, it has strong dramatic moments, a few thrills and love interest.

The locale is laid in the Northwest and brings the French settlers and the mounted police again into action.

Neal Hart, the star, who also acted as director gives himself plenty to do as a member of the "mountys," getting his man or men every time he wants to. And he doesn't have to shoot them either. When the time comes he "battles" his man or men, throws them to the ground, disarms them and "puts on" the handcuffs.

Then again when hotly pursued by the villains, he does not hesitate to jump from the top of a mountain as high as the Himalayas, breaking his fall by landing on a tree which bends and places him safely on mother earth.

The villains attempt to follow and by means of a rope attached to the saddle of one of their horses, let themselves down over the mountainside. The rope breaks and the "bad men" after their aerial flight land on the ground. They are not badly hurt, however, for they put up a good battle before succumbing to the "irons."

That is just what they like in many of the smaller houses where story, continuity and subtitles take second place to dramatic action and thrills.

A good cast for this type of picture supports Hart, among whom are Lew Bates, Hugh Saxon, Artie Artigo, William Quinn and Rita Pickering.—*FRANK LEONARD.*

"Pretty Lady"

(Sunshine Comedy—Fox—Two Reels)

"PRETTY LADY" has plenty of bathing girls, and more of a story than usual. It is fairly quick moving, and uses a detective with varied disguises, many swinging doors, and the customary chase to get the laughs. One gag stands out especially. A Ford is being driven down the street. It hits the corner of a building, divides, and keeps running along in two sections. Probably two camouflaged motorcycles are used to get the effect.

The story deals with a couple who fail to pay their rent and their beach bungalow is leased to another. It is a case of two couples living in the same house, each believing they are the sole occupants. Complications ensue in an almost unending succession. Bobby Dunn plays the detective, who is engaged to keep an eye on the wife to obtain testimony for a divorce. Of course, he watches the wrong wife.

The high spot in the comedy is the end of the chase. When the four characters climb up the side of a high city building, dash along the edge of the roof, and swing across a ten-story chasm by means of a thin rope. It has all been done before, but it is as thrilling as any audience will want.

In the cast are Slim Sommerville, Ethel Teare, Marion Aye and Bobby Dunn. J. G. Blystone directed.—*MATTHEW A. TAYLOR.*

"The Sin That Was His"

(Selznick—Six Reels)

"THE Sin That Was His," starring William Faversham, proves a good picture can be made without a love theme. This offering should be remembered because it breaks away from accepted screen tradition—and exploits one of the biggest things in life—religion.

Every emotion—except love—is depicted from the opening when the star, as a notorious gambler of the Canadian woods, turns atheist, following the first good deed he has done in twenty years, through a period when he masquerades as a priest in a small town in Quebec to escape a murder charge, until the end when he finds his spiritual self. The picture is superbly acted by Mr. Faversham and his competent assistants.

The element of doubt and the tense sequences spell a strong flavor of suspense. The setting is simple, thus preserving the atmosphere of the story. The theme is quite gripping and should have a universal appeal. The author and star deserve commendation—the one for providing a story which is unusual, the other for giving it a perfect interpretation.—*ELSIE LOEB, Cleveland, Ohio.*

"Neighbors"

(Buster Keaton Comedy—Metro—Two Reels)

FEWER comedies of recent date are full of such a number of good gags. The laughter may at times descend to a ripple or few chuckles, but it never entirely ceases, for "Neighbors" slows up for never a minute.

Buster Keaton and Eddie Cline have kept up the pace they set by "One Week." Keaton continues his serious-faced humor and adds a few acrobatic stunts. The action is laid in the tenement district of a large city. Buster is in love with the girl next door, but their respective parents are always at swords' points. After a riot of fun there is a "roughneck" marriage scene. The bride is given away by her 200-pound father, who smokes a cigar and wears his small derby a la the Prince of Wales during the ceremony. "Giving her away" means sending her forward with a vigorous push into the arms of the bridegroom. The guests all carry bricks and clubs behind their back. The groom has a great deal of trouble when his belt breaks. He steals the minister's belt, which causes more embarrassment. Finally the ceremony is continued with all concerned seated on the floor.

You can't help pleasing your patrons with "Neighbors." Its tempo breaks all the speed laws and the whole thing is irresistible. It is another case of a comedy worthy to be featured with the average five-reel picture.—*MATTHEW A. TAYLOR.*

"Youth's Desire"

(Forward Film Distributors, Inc.—State Rights)

HERE is a picture, while not a world-beater, which should entertain, because of its clean, clear-cut comedy, its "old home" atmosphere, its pleasing cast, and lack of outstanding flaws in production, and its human and straightforward sub-titles.

It has no drama at all, being laid in a small town where the hero, a simple country lad, who has as his rival the debonair young salesman in the local haberdashery. It is this youth's desire to fly. Although scoffed at and ridiculed, he builds a "monoplane" in his father's barn. The whole town turns out on the stubble field, now a "flying field," to watch the first flight. The mayor makes an address, and is induced to be the first passenger. But the "monoplane" turns out to be nothing more than a motorcycle, with crudely made wings extending far on either side. Instead of rising gracefully in the air, as the young inventor expects, it bounces along the stubble field to the great delight of all except the pilot and the first passenger.

But the coming ace is not discouraged. He goes to the city, and works as a mechanic in an aviation plant. The girl believes he is an aviator and comes to see him. In order to keep her devotion, he plans a fake start which develops into anything but a fake, and the huge plane rises in the air. In his ignorance he goes through the stunts of an experienced ace, and when he makes a safe landing, the girl's father relents. Of course, this last episode is highly improbable. The idea of a novice handling a machine like a veteran went very well in a musical comedy such as "Going Up," and it passes here, for the reason that "Youth's Desire" is more farce comedy than comedy drama. For instance, no audience could take seriously the hick constable, who is a burlesque type pure and simple.

Joseph Bennett is entirely satisfactory as the young aviator, and the long shots of his flying are thrilling. Edith Kent is attractive as the girl. The story is from the pen of Philip White. Length 5 reels.

MATTHEW A. TAYLOR.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last eighteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompased in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. Andwe also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to July 31, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.
Exhibitor Comment—"Several parts of this picture are unusual but the public does not seem to get enthusiastic about the local color and scenery of this feature. Fair receipts."

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID.....NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON.....NOV. 6
"Rather inconsequental for feature length."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST.....NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST..OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Very entertaining picture. Crowded my house every showing. Box-office results very good." "Good picture but nothing extraordinary and did average business for one week." "Very good picture. Business so good held over for second week."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY.....OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—"Only average picture but drew fairly well." "This picture contains a good story with plenty of pep. The audience was pleased and receipts were very gratifying." "The poorest box-office picture I've played in years. Farnum well liked—but the people who liked him want him in Westerns and plenty of action. The ofreign locale of this confused them. Lost money steadily all week."
Consensus—"Average picture, average puller."

BLACKMAIL (METRO) VIOLA DANA.....OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business."

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role,"—M. P. News.

BODY AND SOUL (METRO) ALICE LAKE.....OCT. 23
"Story of dual personality fairly interesting,"—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge." "Very big business, but picture criticised for slow action."
Consensus—"Average picture, average puller."

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST.....OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An entertaining production. Business good during run." "Splendid business attraction. Norma Talmadge always stands them up. Picture well produced and acted." "Norma Talmadge pictures continue popular. We did little better than average business."
Consensus—"Good picture, good puller."

BREATH OF THE GODS, THE (UNIVERSAL-JEWEL).....AUG. 7
"Artistic production, and star's ability raise Japanese story."—M. P. News.

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH....NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL....OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHEATER, THE (METRO) MAY ALLISON.....AUG. 7
"Fair entertainment on a "Miracle Man" sort of theme."—M. P. News.
Exhibitor Comment—"Fine picture. Name of stage production drew well. Business good."

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA.....AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week." "Big box-office attraction, a good title, pleasing picture and a well liked star who does a good 'shimmy'." "Two days to big and average business." "Everyone voted this the best Dana picture they had ever seen." "This picture certainly went over big. A pleasing story, well liked by my audiences."
Consensus—"Average picture, average puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied." "This is a good production as far as entertainment goes but it brought only average business." "Went over big. Meighan is well liked in this city, and his vehicle lost none of its effect in the transposition to the screen."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL.....OCT. 2
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts."

CONRD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN.....NOV. 20
"Delightful story is enriched on the screen."—M. P. News.

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART.....OCT. 2
"Has plenty of action and should please."—M P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business."
Consensus—"Good picture, good puller."

CROOKED STREETS (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....AUG. 1
"Melodrama is long on atmosphere, short on plot and suspense."—M. P. News.
Exhibitor Comment—"Good for a return date." "Played this picture one week to average business six days and big business one day." "Rather good melodrama; pretty good business." "A great picture. Exciting from start to finish. Had the house spellbound on opening night and did tremendous business all the following performances. Seldom is a picture so universally liked." "Packed 'em on this. Ethel Clayton most popular woman star on Paramount program in this territory. The picture was great, and they liked it from the very start. Fine business throughout."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER.....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business." "Did well with this, though Mary Miles Minter's popularity has dropped a bit because of her persistently saccharine roles. This is as good as her best and pleased."
Consensus—"Good picture, good puller."

CUPID—THE COWPUNCHER (GOLDWYN) WILL ROGERS.....AUG. 7
"Great entertainment with star in ideal role."—M. P. News.
Exhibitor Comment—"A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine MacDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 4154

"THE FORBIDDEN THING"
(Dwan-Asso. Producers)

Vivid and Vital Story, Rich in Spiritual Quality

ONE feels inclined to place a gold seal opposite Allan Dwan's name in his first production for Associated Producers. "The Forbidden Thing" which he adapted and directed from Mary Mears' vivid and vital story of a "faith that would not die" will certainly be classified among the top-notchers. He has constructed the feature in narrative form and has placed remarkable emphasis upon its rugged simplicity. The tale is peopled with figures who are actually lifelike—whose joys and sorrows are touched upon with genuine feeling. It is dramatic to the core—but not the drama of the theatre, but of life.

The central theme revolves around the eternal conflict of the physical woman against the spiritual woman for the possession of a man's soul and in the development the spiritual note grips with a power which is as sure as that which flames with passion or anguish the hearts of the simple fisher-folk. The action is placed in a Cape Cod fishing village and is concentrated upon a rugged native whose love for his sweetheart and mother guides him into a heartfelt appreciation for their welfare. Then like a storm cloud, passion, which has been dormant, rises within him and he forgets—forgets the kindly solicitude of his beloved ones. His harsh attitude brings death to his mother, and his sweetheart goes away to marry a man whom she has lightly considered. She bears her burden without complaint and the other man, tossed on the storm of passion, reaps a harvest of bitter sorrows. The physical appeal takes flight and there he stands a brooding figure who, despite his sin, earns the utmost sympathy.

The picture is as strong as the tide which flows and ebbs outside his home. And it builds with deep and convincing logic. Finally the wicked wife runs away and comes back as a washed up figure of the tide. And the man's cup of sorrow is complete. He feels himself an outcast—as unworthy of the girl whose life he wrecked and whose husband is dead. So he plunges into the surf—to comit "the forbidden thing"—suicide. His old sweetheart's little boy calls him back and he returns a figure redeemed. Mr. Dwan's realism marks every scéne. The atmosphere is perfect, the backgrounds being harmonious and in keeping with the rugged action. The picture is so vital and vivid that he has needed no recourse to melodramatic incident. The acting is superb. James Kirkwood gives a portrayal which for its spiritual note, its rugged simplicity, its human flavor stamps him as one of the most vital figures on the screen. Helen Jerome Eddy, Marcia Manon, and Gertrude Claire are splendidly real. "The Forbidden Thing" is a human, vigorous photoplay—one which should be appreciated by every type of audience.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Abel Blake.....James Kirkwood
Joan.....Helen Jerome Eddy
Glory Prada.....Marcia Manon
Dave.....King Baggot
Mrs. Blake.....Gertrude Claire
Jose.....Jack Roseleigh
Joe.....Arthur Thalasso
The Boy.....Newton Hall
Ryan.....Harry Griffith
Mrs. Ryan.....Katherine Norton

By Mary Mears.
Scenario by Allan Dwan.
Directed by Allan Dwan.
Photographed by Tony Gaudio.

PRESS NOTICE—STORY

The first of Allan Dwan's productions for Associated Producers will have its initial showing at the ———— next ————. James Kirkwood heads a cast of unusual excellence including Helen Jerome Eddy, Marcia Manon and others. "The Forbidden Thing," which is described as "the story of an all-conquering love" and "the story of faith that would not die," is laid in a Cape Cod fishing village. It was adapted and directed by Mr. Dwan from a story by Mary Mears. The triumph of true love over false is the underlying theme of the picture and presents an array of characters who will be recognized as real. The subject has a rugged quality about it.

The young man, Abel, is determined to live up to his good resolutions, but he goes astray. He is purged of his baser impulses, only after he has brought sorrows and tribulations to those who love him. The picture is told with remarkable dramatic power which carries the utmost in action and suspense. The interpretation is on a particularly high plane.

PROGRAM READER

Allan Dwan's rugged picture of a faith that would not die, "The Forbidden Thing," will be the feature attraction at the ———— theatre next ———— with a cast headed by James Kirkwood. It is a story of the simple fisher folk of Cape Cod, their ideals and the home love and lore of centuries as handed down from the Pilgrim fathers. The action presents all the human joys and sorrows of a happy or unhappy people, the scenes of which run with astounding interest from the first reel to the last. The central theme revolves around the eternal contest of the physical woman against the spiritual woman for the possession of a man's soul. It is a remarkable production—remarkable in its semblance to life and its atmosphere and interpretation.

SUGGESTIONS

This is a picture which will be advertised by word of mouth once you have the crowd assembled. But go after the crowd by telling them that it is an Allan Dwan production—his first for Associated Producers. Bring out the value of the producing organization as carrying names which have adorned worth while pictures. Tell that the picture offers a rugged story of a "faith that would not die." Stress its simplicity and the spiritual note. Bring out that it offers heartrending pathos and wholesome sentiment. Emphasize that James Kirkwood appears at the head of the cast—which should mean something in box-office returns. Tell that it is a worthy companion to "In the Heart of a Fool."

"IDOLS OF CLAY"
(Paramount-Artcraft)

Colorful Production Marked by Good Incident

GEORGE FITZMAURICE can usually be depended upon to present a colorful production. He is a master craftsman at the art of staging a picture no matter if the locale calls for an Oriental background, the sordid streets of the big city, or the South Sea panorama. And against his landscapes or his intimate shots, there is reflected effective dramatic sequences, because he also knows the value of situation and climax. "Idols of Clay" is rather old time material. It is the South Sea Island formula which means that a young derelict must be reclaimed to civilization by a fair native, who for the purposes of romance must belong to the white race. Antiquated and obvious as this story is, the author, Ouida Bergere, and Mr. Fitzmaurice have added a sufficient amount of good incident which keeps the action moving and the spectator interested.

The picture may well be called a combination of the Griffith offerings, "The Idol Dancer," and "Broken Blossoms." You have the South Sea story of the former and the latter is duplicated in the limehouse sequences which introduce the lovers brought together again after months of separation. The picture builds well for two reels, establishing its story and characterization and planting every idea and incident firmly and without recourse to repetitious detail. Then it takes a flop for two or three reels, while the action flashes back to a period in which the spectator is not keenly interested. How the hero established his fame and certain experiences in his life are presented, which have nothing to do with the main line of action. With this middle footage over with the picture picks up and finishes with the strength anticipated.

Spectators who have followed Mae Murray closely will doubtless take notice that she does her best work here. She seems to have been given more freedom of expression—to put forth her own interpretation. In previous pictures she has impressed us as watching the director too closely. But here she appears to be on her own initiative. And her portrayal is effective. Particularly good are her moments in the limehouse scenes. The title finds meaning in the worship of false gods by the lovers who discover that peace and harmony on a far-away isle are preferable to riches and fame in civilization. Fitzmaurice's scenes are all well composed, beautifully lighted and tinted, and saturated with atmosphere. His South Sea scenes bring a sweet contentment, while the limehouse shots make one shudder, so realistic is the reproduction. In support of Miss Murray are the quiet and forceful David Powell in the opposite role, and George Fawcett, who contributes a clever character study. "Idols of Clay" will be popular.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Faith Merrill.....Mae Murray
Dion Holme.....David Powell
Lady Gray.....Dorothy Cummings
Jim Merrill.....George Fawcett
Blinky.....Leslie King
Old Master.....Richard Wangermann
Doctor Herbert.....Claude King

By Ouida Bergere.
Directed by George Fitzmaurice.
Photographed by Arthur Miller.

PRESS NOTICE—STORY

"Idols of Clay" will be the feature attraction at the ———— theatre next ————. This is a George Fitzmaurice production based upon a story by Ouida Bergere and is said to be a fitting successor to "On With the Dance," and "The Right to Love." The director has demonstrated anew that he is the master of the colorful, emotional story and the opulent background. As in his previous productions, he is assisted by the sympathetic work of pretty Mae Murray and David Powell, the featured players. The public is not allowed to forget that Miss Murray started her career as a dancer since many of the scenes are woven around her ability in this direction. Others in the cast who are conspicuous by their fine portrayals are George Fawcett and Dorothy Cummings.

"Idols of Clay" brings together on a South Sea isle a young London sculptor, who, faith in his career and in mankind shattered by an unscrupulous woman, has drifted to the tropics, and an innocent child of nature, the daughter of a pearl-smuggler. The girl falls in love with the stranger and after various vicissitudes in which she is separated from him, they are reunited. The picture carries a deal of dramatic action which is punctured with romance and atmosphere.

PROGRAM READER

All the keen sense for colorful effects and knowledge of what constitutes the really thrilling and dramatic which George Fitzmaurice displayed in "On With the Dance" and "The Right to Love," is said to be contained in full measure in his latest production, "Idols of Clay." The story, a romance of two worlds, was written by Ouida Bergere, and no expense has been spared in making it one of the most lavishly produced pictures of the season. Mae Murray and David Powell are again the featured players, while prominent in their support are the capable George Fawcett, Claude King and Dorothy Cummings. The action travels from the South Seas to the Limehouse district of London and to the resorts of society. A colorful picture. At this theatre next ————.

SUGGESTIONS

George Fitzmaurice has made a name for himself. Your crowd will certainly remember him as the director of "On With the Dance" and "The Right to Love." So be sure to play up the newest picture, "Idols of Clay," as a Fitzmaurice production. Bring out that Ouida Bergere wrote the story which tells a romance of the South Seas and London—a romance of two worlds. Feature the leading players, Mae Murray and David Powell, and tell that they have another winner here. Play up the title. Stage a prologue in harmony with a colorful scene from the picture. You can secure mats and electros from your exchange. Use them.

CATCH LINES

He journeyed to the South Seas. He wanted to forget. But into his life entered a beautiful romance. And he was reclaimed to society. See "Idols of Clay."

Exhibitors' Own Box Office Reports

(Continued from page 4152)

PICTURE BRAND STAR RELEASED PLAN BOOK

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business." "Fair picture. The star is the drawing card." "Very poor picture, box-office receipts are terrible." "Alice Brady's performance semed rather disappointing. Picture ordinary. Poor business one day."
Consensus—"Good picture, good puller."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST....NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST.....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE.....NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST.....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST.....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. Netws.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

PICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY.....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Charles Ray well liked by our audiences and feature played to better than average business." "Very fine picture. Played to capacity for four days and was close to breaking house records." "The entertaining qualities of this picture make it well worth seeing and my house was well filled at each performance. Fact that it played on the stage drew many people." "Charles Ray always entertaining and patrons welcomed him in a role far removed from his seemed to like. Box-office receipts larger than usual." "Great as an enlently produced."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON.....OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK.....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH.....OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Suit" is the only Washburn that we have been abie to do big business with." "Played it two days to average business. A good picture." "Bryant Washburn has been quickly but surely killed by a series of washed-out, namby-pamby releases of which this is one of the poorest. Played to poor business for entire run."
Consensus—"Good picture, good puller."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET.....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business."

PICTURE BRAND STAR RELEASED PLAN BOOK

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE.....OCT. 16
"Stars popularity may get it by."—M. P. News.

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run." "The picture was well received for the entire week. The patrons say there is "just enough" religion in the picture." "Religious picture. Fair business."
Consensus—"Average picture, average puller."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON.....OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences."
Consensus—"Average picture, average puller."

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART.....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH.....OCT. 2
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 9
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business."

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes." "Picture has plenty of action and a very remarkable dog in it. Business average." "We found this to be a good picture as regards box office receipts and an entertaining production."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET.....OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT.....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.
Exhibitor Comment—"A picture that would appeal to any audience. The people in this city like the Mayo productions."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST.....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week." "An average picture in all ways. Pleased, but had no box-office draft."
Consensus—"Average picture, average puller."

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual." "Great as an entertaining feature and brought a well filled house at each performance."

Box Office Reports continued on page 4156.

"WEST IS WEST"
(Universal)

Very Ordinary Western for Carey

THIS Western featuring Harry Carey hits below the average in entertainment values, it being nothing else than a program vehicle. The Universal star looks his best when appearing in a character study, but when he comes forward in hectic melodrama, the plot shortcomings are visible. This picture depends for its appeal upon the idea that West and East cannot be merged in matters of love. But the love interest is subordinated for a deal of convenient melodrama which revolves around capital versus labor as these forces flourish in the gold regions. The action becomes real "in-trik-ut," for there is a lot of talk of stocks and strikes and conniving on the part of the capitalist's underlings.

Carey makes his appearance when he signs up in El Paso to work in a mine. He doesn't know that he will be employed as a strike-breaker. While he is putting his "John Hancock" to the paper he picks up acquaintance with a girl whose father is one of the strikers in the gold town. Which is the reason that the love interest goes aglimmering. The director has introduced a crude touch which shows the miners going to work on the night shift at the time that the representatives of capital are giving a porch dance in the palace of the magnate. The workers have to pass this house on their way to work. It doesn't strike us as consistent, for the women have a Ritz-Carlton appearance about them, and the men are of the lounge lizard type.

Then the story sags. One waits expectantly for the conflict between the strikers and the strike-breakers, but it never happens. There is a flash of an explosion and the workers picking up their dead. Carey has his opportunity when the crooked employers bribe him to blow up the mine. But he sees which side belongs to justice and the disciples of evil pay the penalty. The stupidity of the magnate and the underlings is colossal. Money is passed around, men are hired and no questions asked. There is really no meaning for the title since the Eastern girl is never given a moment when she would emphasize the barrier of East versus West. And when the action gives out, the romantic element is lugged in by the heels. The girl responds when she discovers that the adventurous cowboy is honorable. The mine scenes are the genuine thing, the only touch of reality in the picture. However, the director deserves credit for not stressing the strike stuff and showing meaningless mob scenes. Carey should return to the simple character study.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Dick Rainboldt ..... Harry Carey
Connors ..... Chas. LeMoyne
Spencer ..... Joe Harris
Kirby ..... Ted Brooks
Herman Mendenhall ..... Ed Latell
Sim Wigfall ..... Otto Nelson
Denjy ..... Jack Dill
Judith Elliot ..... Sue Mason
Katie Wigfall ..... Mignonne
Dilly Armstrong ..... Frank Braidwood
J. C. Armstrong ..... Arthur Millet
Mrs. Armstrong ..... Adelaide Halleck
Black Beard ..... Jim O'Neill
Nagle ..... Scot McKee

By Eugene Manlove Rhodes.
Scenario by George Hull.
Directed by Val Paul.

PRESS NOTICE—STORY

Harry Carey, the popular Universal star, will make his appearance at the ———— theatre on ———— of ———— week in "West is West." This is a picture which brings out in admirable fashion that "East is East and West is West, and never the twain may meet." In other words, a girl raised in the East and cultured, will not give up her heart or wear it on her sleeve for a man of the West—a man who has little in common with her ideas of life. The picture carries this idea but Harry Carey doesn't mind it since he has found his ideal in a little Western girl.

He has come to the gold-mining district to find a job. When he signed he didn't know that he was to be employed as a strike-breaker. So when he appears in the town at the head of a band of strike-breakers, the girl, whose father is one of the strikers, refuses to entertain his advances. So Harry is forced to abide his time and prove to the girl that her suspicions of him are not correct. A chance comes for him to redeem himself and he accepts a bribe to blow up the mine. But seeing on which side is justice he proves his manliness by exposing the crooks. The result is he is given steady employment at an advanced salary and wins the girl in the bargain. The picture is well emphasized with dramatic moments and is capably acted and directed.

PROGRAM READER

Would you if out of work sign up as a strike-breaker? Harry Carey did. When he signed he didn't know that he would be employed as a strike-breaker. He thought he was going to a gold mine to find steady employment. But when he reached the gold town, the girl, who had regenerated him, was chagrined to discover that he was a strike-breaker, opposed to her father who walked out with the strikers. What did Harry do to win back her friendship? "West is West" is the name of the picture which comes to the ———— next ————. It is a rattling good Western—a Western filled with good thrills and incident and quite up to the Carey mark. Don't miss seeing the human star.

SUGGESTIONS

Well you can employ the slogans regarding Harry Carey which Universal have exploited. Bring out in teasers that "Harry Carey is coming: He's Human." Tell that the star is on the crest of a wave of popularity due to his human attitudes. Tell that the picture carries out the idea of Kipling's that "East is East and West is West, etc." Tell that it is a melodrama of the gold mines with a cowboy who turns strike-breaker. Mention that Carey is supported by a large cast which composes such familiar names as Sue Mason and Arthur Millet. Play up Carey. His name is your big bet.

"THE PENALTY"
(Goldwyn-Eminent Authors)

Great Vehicle for Lon Chaney, But Falls Short in Many Ways

IN spite of a most unique and powerful characterization by Lon Chaney, one which will compare favorably with his never to be forgotten "The Frog" of "The Miracle Man," and a decidedly different basic plot, "The Penalty" fails to deliver much in the way of screen drama. The picture is episodic, jumping to various essential scenes with such rapidity and cutting back and forth to different sequences that have to be carried along in such a way that most of the suspense of the offering is killed.

It would look when reduced to bare basic plot as if this would have made much better serial material. The whole idea is wildly improbable, the romance connected with it inconsequential, and its multitude of characters get lost in condensing the book into feature picture length.

Only one thing stands out as worthy of any great amount of praise. Mr. Chaney has a role that even outside of its uniqueness in that he plays the part of a man without legs, the illusion being perfect, which gives him ample opportunity to demonstrate that he is a great actor.

From a technical standpoint the picture is up to standard. All the sets, a rather unusual number of exacting interiors being required, are excellent, while lightings and photography are noteworthy. The supporting cast is good, but no single player succeeds in making his role amount to anything from an audience standpoint, except Mr. Chaney.

The twist in the plot at the end of the picture saves the offering somewhat and perhaps this fact and Mr. Chaney's characterization will get it over. An occasional title is good, but most of them are commonplace necessaries to tell what is happening.

The fame of the novel from which the picture is adapted and the considerable following which Lon Chaney has acquired ought to make the feature a very good box office attraction.—Length, 7 reels.—*J. S. Dickerson.*

THE CAST

Blizzard ..... Lon Chaney
Barbara ..... Claire Adams
Wilmot ..... Kenneth Harlan
Doctor ..... Charles Clary
Rose ..... Ethel Grey Terry
Bubble ..... Edouard Trebaol
Lichtenstein ..... Milton Ross
Pete ..... James Mason

Directed by David Worsley.
Adapted from the novel by Gouverneur Morris.

PRESS NOTICE—STORY

"The Penalty," the famous novel by Gouverneur Morris with its unique leading character "Blizzard" leader of San Francisco's underworld has been adapted to the screen and will be the attraction at the ———— theatre for ———— days engagement beginning ————.

Lon Chaney who will never be forgotten for his wonderful characterization of "The Frog" in "The Miracle Man" even if his years of consistent playing in other parts had not brought him into prominence is cast as "Blizzard" and in the role Mr. Chaney presents a character most unusual and forceful.

"Blizzard" has no legs, an operation in childhood having deprived him of them. Into his disordered but great brain come three great desires: To be revenged on the surgeon who crippled him, to be a Caesar of the under world and to have the limbs of some other man grafted on his own stumps.

How he schemes and plans and why he falls short of his desires in all three instances makes one of the most novel and entertaining pictures of the year.

"The Penalty" is a picture for those who complain that the "movies" presents nothing new, who object to the sugar coated story of sweet sixteen and her handsome sweetheart. It is a powerful picture founded on a daring theme and should meet the approval of the most exacting.

PROGRAM READER

For the ———— attraction beginning ———— we will present "The Penalty" an adaptation of the famous Gouverneur Morris novel dealing with "Blizzard" the underworld king of San Francisco and his revenge and plans to be the Caesar of his kind. The picture is a Rex Beach-Goldwyn production with Lon Chaney who will be most favorably remembered for his wonderful characterization of "The Frog" of "The Miracle Man" in the part of the legless crook "Blizzard." The role provides Mr. Chaney a most wonderful acting opportunity and in its uniqueness a never to be forgotten demonstration of body manipulation. If Mr. Chaney really possessed no limbs he could not have done better than he has with them.

The plot of Mr. Morris' story is also very different than that of many pictures. A twist at the end so unexpected that it startles will appeal to every lover of good photodrama. The cast which have been secured to support the star is exceptional and includes such well known players as Claire Adams, Kenneth Harlan and Ethel Grey Terry. The picture is a true super-special and one of the most interesting productions to be released under the title of Goldwyn's "Eminent Authors."

SUGGESTIONS

Concentrate your advertising on the fame of the novel and the characterization of Lon Chaney, recalling the latter to your patrons by mentioning his work in "The Miracle Man." Book store tie-ups should be easy on this picture and corperation with public libraries will be worth while. In framing your newspaper displays use a still of Chaney with his "no legs outfit" and the title "Blizzard" with explanations. As a prologue suggestion we offer the plan of obtaining the services of a man with no legs to be presented in a series of stunts similar to those which Chaney does in the picture. Or better still an imitation of Chaney by a contortionist.

CATCH LINES

Lon Chaney the never to be forgotten "Frog" of the "Miracle Man" in another quite as unique and powerful characterization.

A famous novel by a famous author adapted into one of the most talked of pictures of the year.

"Blizzard" the king of the underworld, with a body mangled through a surgeon's youthful error, the brain of a genius the face of a devil and the soul of a poet. That is what Lon Chaney impersonates in "The Penalty."

The Index to The Complete Plan Book

(Continued from page 4154)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HONOR BOUND (UNIVERSAL) FRANK MAYO ..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOPE, THE (METRO) SPECIAL CAST ..... SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—The plot of the picture is good. Good receipts."

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST ..... SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.
Exhibitor Comment—"Corking ghost story that pleased them all. Played to excellent business throughout week to universally satisfied audiences."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY ..... SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS ..... AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business." "Clever picture which appealed strongly to our patrons. Turned thousand people away Sunday night and did big business for the entire week." "Only liked by those who etnjoy Mary Roberts Rinehart's humor. Business far below normal." "This is a fair pnoture, both from the entertaining point of view and the box office receipts."
Consensus—"Good picture, good puller."

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST ..... AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN ..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"Played last week and drew about average crowds. Consensus of opinion was that picture was fair." "Not so good as the McLean-May predecessors. Falls down on story, but acting of this popular pair keeps the interest going until the finish. Did fair business." "They all came—but they were disappointed. In point of business, it did very well. But I don't like to disappoint my people. They expected something as fine and peppy as 'What's Your Husband Doing?' and "Mary's Ankle." MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon."
Consensus—"Average picture, average puller."

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Old time favorite makes moss covered picture"—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER ..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON ..... SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over." "Star attracted many, as she has not been out for some time. Picture not one of her best. Fair amount of business." "A good picture to extra big and big business for two days." "A very entertaining picture and brought big crowds to my house."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST ..... SEPT. 4
"A good production from all angles."—M. P. News.
Exhibitor Comment—"Much to my surprise, this one went over well. A very weak picture, with action taking place too far back to be of interest. Costumes hideous, though true to period. They liked this fairly well, but I'd hate to try to play another one like it!"

LAW OF THE YUKON, THE (REALART) SPECIAL CAST ..... OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS) ..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY ..... OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY ..... NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH ..... OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON ..... AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST ..... SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week." "Usual Griffith type. Business picked up every day." "A pleasing picture which brought more than normal business." "Eight-day engagement. Very good business. Griffith name still very valuable."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST ..... SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM ..... AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons." "A pretty good picture but a poor box-office attraction." 'Name of photoplay drew rather large audiences. Star at her best in her emotional role. Business not bad." "The essence of mellow melodrama. No good as an attraction for those who look for plausibility in a photoplay. Glaum displays her usual intenseness. Not a great picture, but one that will make money wherever patrons like thrills. Played to fair business." "Louise Glaum well liked here and picture presented her in ideal role. Did very good business with it throughout week."
Consensus—"Average picture, average puller."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA ..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished."
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK ..... OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"This is a fair picture, its only value being the fact that it was made before." "Medium business." "Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwin. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run." "Wonderful production. Pauline Frederick is at her best. This picture went over extra big, making the biggest week in months." "Great picture. Audiences seemed to like this one very much. Big business during run." "The best work Pauline Frederick has ever done. Picture built for acting more than action." "Opened tdo very poor business: competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair."
Consensus—"Good picture, good puller."

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL ..... AUG. 14
"Probably Russell's best work to date."—M. P. News.
Exhibitor Comment—"The picture is fair and brought the usual audiences."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO ..... OCT. 16
"Interesting story of big business and feminine pride."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE ..... OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business."
Consensus—"Good picture, good puller."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG ..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comments—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business."
Consensus—"Good picture, good puller."

MILESTONES (GOLDWYN) SPECIAL CAST ..... SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.
Exhibitor Comment—"Good picture but brought about the average business."

Box Office Reports continued on page 4158

"THE STAR ROVER"
(Shurtleff-Metro)

Artistic Production, But Disappointing for a London Story

BECAUSE it is a fantastic, impossible story, based on the theme of reincarnation of the soul, which few, if any, can take seriously, "The Star Rover" falls down as pure entertainment. It has none of that appeal for which other Jack London stories of the sea and far north were noted. It deals with the previous existences of a man who lives them over again on the screen. This makes it largely a costume picture. There is an episode showing the hero as he lived in his first life as a slave of a roaming, pillaging Viking. The costuming is elaborate and well done. This is a romantic and appealing glimpse of history and there is a story in it, but the incident closes suddenly.

Shifting to the Middle Ages, there is an Oriental episode with the same character as the central figure. All this is supposed to be the spoken dream of Dr. Standing, a part played by Courtney Foote, while he is being tortured by the police in an effort to wring forth the confession of a murder. He, of course, is innocent.

His sweetheart, played by Thelma Percy, has it in her power to release him from the "third degree," but urges him to go through with it once more, in order that in his unconscious state he may reveal the true murderer. This he does and the criminal, a chorus girl, is brought to justice and the cruel police inspector discharged. This is a weak ending and one which will hardly satisfy.

The elaborate production can hardly make up for the lack of story interest. The theatre scene in the beginning is a corker, and the Oriental sequence is artistic to a high degree, presenting some beautiful photography. The scenes showing the third degree methods used become at times overbrutal. The man is hung up by his thumbs three times.

Thelma Percy is an attractive leading lady and capable in her emotional scenes. Courtenay Foote has no very great demands made upon him. "The Star Rover" is practically made up of two one act playlets and a modern mystery story.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Dr. Hugh Standing ..... Courtenay Foote
Faith Levering ..... Thelma Percy
Inspector Burns ..... "Doc" Cannon
District Attorney ..... Dwight Crittenden
Sergeant Andover ..... Jack Carlysle
Tubbs ..... Chance Ward
Mazie ..... Marcella Daley

From the novel by Jack London.
Adapted by Albert Shelby LeVino.
Directed by Edward Sloman.
Photography by Jackson Rose.
Art interiors by Edward Shulter.

PRESS NOTICE—STORY

"The Star Rover," one of Jack London's most famous novels, has been made into a motion picture and the film version of this stirring story will be the attraction at the ———— theatre on ————. "The Star Rover" is one of the most popular of all that famous author's stories. It concerns a man who has been falsely accused of murder and who is being subjected to "third degree" methods by the police. Under the torture his soul lives through its previous existences on earth.

Featured in the picture are Courtenay Foote and Thelma Percy, a sister of the well known star, Eileen Percy. Mr. Foote plays Dr. Standing, who is seated in a box one evening at a musical comedy success when a hand holding a revolver is thrust through the curtains in back of him, and a man in the box opposite is shot dead. The doctor stoops and picks up the revolver and is immediately arrested for murder. It is only in the last reel that this gripping mystery is explained and the innocent man freed from the false charge.

Besides being a startling revelation of the "third degree" methods used by the police to wring a confession from an accused, "The Star Rover" presents some of the most beautiful photography ever seen on the screen. One gets a glimpse of history in the scenes which accurately depict the life of a roving Viking in the eleventh century.

"The Star Rover" will be shown for ———— days at the ———— theatre.

PROGRAM READER

Is it possible that each of us has at some time lived through a previous existence on earth? Could it be that we live but to be born again, and that in some long past age we feasted in the halls of Rome, or lived our roving life on the high seas as a hardy Norseman? Jack London thought so, and with this theory as a basis wrote one of his most popular novels, "The Star Rover," which has now been translated to the screen. With a capable cast of players headed by Courtenay Foote and Thelma Percy, the film version of "The Star Rover" is just as entrancing as the written work of that famous author.

This remarkable picture will be the attraction at the ———— theatre on ————. Whether you believe in the interesting theory or not, it forms the basis of an intensely absorbing story which is bound to afford you entertainment. Jack London entertained you with his books—let him do the same on the screen.

SUGGESTIONS

Of course the biggest exploitation angle is Jack London's name. Recall "The Sea Wolf" if you have shown it. Try to impress upon your patrons that London is one of if not the greatest authors of recent years. Mention all his important works if you can spare the space. Try a tie-up with a book store. This need not be limited to this particular story, but can be used to advertise all London's works for the bookseller. The cast offers you few possibilities, although Courtenay Foote is fairly well known, and Thelma Percy should be made known as the sister of Eileen. It would probably be better to only briefly mention the reincarnation idea, and this in a not-too-serious fashion. Do not let them get the idea that you are offering serious propaganda for this belief.

"THOUGHTLESS WOMEN"
(Goodman-Pioneer)

Human Document With Real Life-like Touches

DANIEL CARSON GOODMAN took quite a task upon himself when he conceived the idea of writing, directing, and producing the "Thoughtless Women" with his own pen, megaphone and pocketbook. The result speaks for itself. Rather than trust his contribution to a director who might misinterpret its logic and argument, Mr. Goodman has developed it according to his own ideas and his directorial effort is quite on a par with his story-telling ability. It is a simple, little tale he has conceived here—one which builds in a straight-forward manner, detailing its plot and characterization without relying upon convenience and coincidence with the result that it scores for its semblance to life.

He indicts the modern mother no matter whether she belongs to the aristocracy or not—indicts her for being mercenary or ambitious toward her son or daughter's welfare. So a girl of Poverty Row is bartered off to a rich scion of society. This romance is eagerly entered into by the young man who has tired of his mother's fawning attitude and her ambition to see him married to a girl of his own station. The girl, however, would remain in her own environment, but for the sake of her mother. It is when the youth takes his bride home that the conflict born of snobbishness finds development. His mother and sister snub her to such an extent that she runs away—to seek solace with a servant. And eventually she returns home to be upbraided by her mother for her inability to play at "catching and holding a husband."

The character extracts a deal of sympathy from the spectator, although one must condemn the youth and the two mothers—even though they are products of their environment. A melodramatic counterplot is subordinated to the main action and it shows the rich mother attempting to disillusion her son by planting the bride as a thief. Mr. Goodman has not introduced any far-fetched hokum. There is no stressing of dramatic incident—no piling on of such elements as pathos and sentiment. These have their places in emphasizing a human touch and no more. The story concludes with a happy ending which is best considering the unpleasant experiences of the heroine. A divorce is to be arranged so that she may find romantic expression with a rich humanitarian. The continuity of scenes is well taken care of, the action building easily and spontaneously. Alma Rubens gives a sympathetic portrayal of the distressed bride—one marked for its depth of feeling and understanding. The others are competent. The picture doesn't conquer for its fireworks, but for its human quality.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Annie Marnet ..... Alma Rubens
Mrs. Marnet ..... Marceita Esmond
John Hewitt ..... Lumsden Hare
Basil Boulton ..... Robert Williams
Mrs. Boulton ..... Mrs. Brundage
Basil's Sister ..... Gladys Valerie

By Daniel Carson Goodman.
Directed by Daniel Carson Goodman.

PRESS NOTICE—STORY

Alma Rubens, the beautiful screen favorite, who scored such a decided hit in "Humoresque," is the star of "Thoughtless Women," a picture which was written, directed and produced by Daniel Carson Goodman. It is a sympathetic role she has here—the role of a daughter who is bartered off to the highest bidder. Mr. Goodman has taken a page from life. He causes Annie Marnet to take up residence in a rich home by her mother, whose vain desires and ambitions are to see her daughter's name shining in society. Naturally the innocent girl rebels against this mercenary treatment by her mother. She is driven almost to self-destruction by her unhappy environment, but is brought back to happiness through love.

The picture develops through scenes of good incident which are remarkably life-like. And scars to a climax which is intensity itself. The conclusion restores a happy ending, but an ending which is genuinely true. There is a good moral taught in the offering. Miss Rubens plays her role with keen understanding and sympathy while her support, which includes such well known players as Lumsden Hare and Robert Williams, is entirely adequate. Mr. Goodman's production is as praiseworthy as his story. "Thoughtless Women" will be the feature attraction at the ———— next ————.

PROGRAM READER

"Thoughtless Women" is the name of the picture which will be the feature attraction at the ———— theatre next ————. This offering written and directed by Daniel Carson Goodman, is like a page from life since it shows the activities of a mother, whose vanity and hypocrisy incur unbearable hardships on her daughter. It is a picture which will make people think since it is true to life. The story is told in scenes of compact action which scores because of its dramatic quality. Alma Rubens is the star of "Thoughtless Women" and she gives another demonstration of her emotional capabilities. Be sure to see this soul-stirring picture.

SUGGESTIONS

Here you have a combination of names which should mean much to you in the exploitation of this picture. Daniel Carson Goodman, the author, will be remembered by the steady picturegoer as the man who wrote several Biographs some years ago. His "Battle of the Sexes" should be remembered. Lately he has written "The Wonder Man," the Georges Carpentier picture. So play him up big. Tell that he is the author of a best seller, "Hagar Revelly." Emphasize that he wrote and directed "Thoughtless Women," surely some accomplishment for one man. Bill the picture as a remarkably human document. Bring out that it offers the utmost in the elements of appeal and sentiment. Play up the star's name. She is beautiful and be sure to present stills of her in newspaper copy and throughout your lobby. Link up with the women's clubs and have them discuss the theme in their meetings.

CATCH LINES

"They were sisters under the skin." But also far removed from each other in their stations of life. See "Thoughtless Women" with Alma Rubens.

The Index to The Complete Plan Book

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PICTURE BRAND STAR RELEASED PLAN BOOK

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1)....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE)....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated made a big hit." "Not up to some of the other Curwood stories but was liked. Average business."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business."

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business." "Only fair picture, but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences." "An average picture, which brought usual business."
Consensus—"Average picture, average puller."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

OFFICER 666 (GOLDWYN) TOM MOORE....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard although it did fair business for a week." "Fine picture and box office returns while not especially great were satisfying."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box office returns." "This picture had little comment either favorable or otherwise. Box office returns say production is fair."
Consensus—"Average picture, average puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud etnthusiastically." "Very good week. Ray always sure of big business. This considered much better than "45 Minutes from Broadway."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1)....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds." "This is a good picture and well liked. Drew more than average crowds." "Good business. Usual Talmadge type. Rather clever." "Picture went very big. Drew well every day and was well done in the opinion of many patrons of the theatre." "Held up good for week run. Audiences liked it. Constance always a surefire attraction at this house." "Consider this the star's best. She is popular here and I played to capacity throughout week. A decided improvement on her late pictures." "It is hard to understand the story and the cold beauty of the star does not help it much. Fair business." "Great picture. Star well liked. Played two days to big business."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.

PREY, THE (VITAGRAPH) ALICE JOYCE....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box office."

PICTURE BRAND STAR RELEASED PLAN BOOK

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box office retsults."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
"Played it two days to big and average business." "Very fine picture. Did big business. Playing second week." "Did not do as well in its first week as 'On With the Dance.' Will probably only run two weeks." "Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced." "Was only fair. Miss Murray is an actress of ability, but the production was not up to the standard of some of her former successes." "Business very good. Crowded houses all week. Audiences well pleased. Booked for indefinite run."
Consensus—"Good picture, good puller."

ROSE OF NOME (FOX) GLADYS BROCKWELL....AUG. 7
"Alaskan picture holds the interest, but is not big."—M. P. News.
Exhibitor Comment—"Pleasing picture. Box office returns fair."

ROUND UP, THE (PARAMOUNT-ARTCRAFT)....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. N. News.
Exhibitor Comment—"Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box-office receipts good, because they wanted to see Fatty in a five-reeler." Fairly good picture, but business not exceptionally good, due largely to the fact that the star has yet to make his reputation as the principal in a feature picture. His fame rests only upon his work in comedy." "This is an average picture but seemed to please the audience." "Fair business to fair houses."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on State Fair is believed to have affected business." Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK....OCT. 30
"Big from a production and acting standpoint."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST....NOV. 13
"Interesting crook story, wetll directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
"Excellent production in every way." "Begins its second week with no sign of abating on the part of the great crowds. The crowds rush with anticipation to see it and come away satisfied." "Did not break any records here, but it brought out the S. R. O. sign at each night performance. The picture appealed largely to the women. It was considered a success and booked for a second week." Certainly a great picture and booked for a second week." "Certainly a great picture and it took well here. Crowds jammed the theatre at each performance." "Very interesting picture, which seemed to please my audience." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction, and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN....OCT. 23
"Fine basic plot but lacks action and incident."—M. P. News.

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT....AUG. 28
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.
Exhibitor Comment—"A fine production. Business better than usual during run." "Plot of picture good. Good houses entire week." "Given a bit of exploitation, this will go over big. Gave special free showing for school children and 'mopped up' on regular showing. Broke all house attendance records for Saturday show."
Consensus—"Good picture, good puller."

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL....OCT. 2
"Good production and acting save this one."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES....AUG 14
"A familiar story in average western."—M. P. News.
Exhibitor Comment—"A fair Western picture; not much shoot-em-'up-up stuff. Average business one day."

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST....OCT. 2
"Exceptional from both directional and technical angles."—M. P. News.

Box Office Reports continued on page 4160

"THE TEXAN"
(Fox)

Average Entertainment in This Mix Offering

WHEN a star appears in a title role one is safe in saying that the action and incident will be cut and dried and that everything will be done to make the part emphatic. Tom Mix is offering propaganda for Texas here and the theme is based upon the specie of male which is raised in the Lone Star state. In other words he appears as a rip-snorting, "up and at 'em," hard riding, six-shooting cowboy who will show the neighbors over in New Mexico just what constitutes a regular he-man. There is no story interest other than the play for the love stakes between the hero, the villain and the tenderfoot, whose train is stalled in a cow-town and which is carrying a prepossessing Eastern girl.

The Texan has "whoop-eed" his way into the village and acquainted the natives in general and the villain in particular that he is of a superior mould. A rather humorous bit shows the evil forces attempting to eliminate him from the forthcoming rodeo show by the use of drugged liquor, but Tex happens on the scene and wins all the events. This is presenting Mix at his best for his skill in the saddle and with the lariat is given full play. Of course he makes a hit with the girl. The villain, foiled here in showing his superiority, lures the young woman into the hills, but the tenderfoot rescues her with a good display of bullets. He is locked up, but the Texan effects his escape. And the little party are riding away to safety when the villain bobs up again very much alive. He is in hot pursuit, chagrined at being foiled.

The story is obvious to the extreme and the conclusion is guessed far in advance. It must be said that there is a good twist to the romantic element. The tenderfoot, having proven his mettle wins the girl and she rides with him back East, while the Texan gallops in the general direction of his own country. He compares himself to a rabbit who jumps around with apparently no goal to achieve. Henceforth he will copy the ideas of the turtle, who is steady and sure. The picture offers a good thrill in the combat between the hero and villain in the hills. The latter is routed in single-handed fashion. Lynn Reynolds' backgrounds are picturesque and he has supplied some good incident which bolsters up a weak story. Mix and his company are first rate—Length, 5 reels.—*Laurence Reid.*

THE CAST

Tex Benton.....Tom Mix
Alice Marcum.....Gloria Hope
Winthrop Endicott.....Robert Walker
Jack Purdy.....Sid Jordan

By James B. Hendrix.
Scenario by Jules Furthman and Lynn Reynolds.
Directed by Lynn Reynolds.

PRESS NOTICE—STORY

Tom Mix is the star of the Fox picture, "The Texan," which comes to the ———— theatre next ————. Like many of its forerunners it offers the star a full measure of incidents—incidents which he has made peculiarly his own. He is a hard-riding, fearless, dextrous, six-shooting cowboy from the plains of Texas who rides over into New Mexico and proceeds to show the natives how "they do it in the Lone Star state!" A train is stalled in the town and among the travelers are Alice Marcum and Winthrop Endicott, Easterners.

Of course Mix as Tex Benton makes a decided hit with the girl much to the discomfiture of the young man. Jack Purdy, who is quite unscrupulous, plans to belittle Tex in the coming rodeo show. But Tex turns up and wins all the laurels. Purdy, meanwhile, has lured the girl away but she is rescued by Endicott. Believing that he has killed the wretch, he is locked up in jail but is eventually rescued by Tex. So Purdy and his gang start in pursuit but Benton attends to them single-handed. But the girl belongs to the East and the conclusion shows her ready to accept Endicott who has proven himself a man of courage. The picture carries any quantity of stunts and thrills and the humor is quite infectious. Lynn Reynolds' direction is first-rate in every particular.

PROGRAM READER

"Whoop—ee!" Make way for Tom Mix, who is coming to the ———— theatre next ———— in a typical comedy-melodrama of the plains, the name of which is "The Texan." He rises to remark that "all you folks who reckon to find him at his best, a whooping, gun-toting buckaroo," should not miss this picture. He sponsors the Lone Star state as a place which raises regular he-men. Tom plays a spirited cowboy who is "afeard" of nothing—who rescues damsels in distress, routs the villain and brings peace and happiness without batting an eyelid. "The Texan" has been directed by a pastmaster in Westerns—namely, Lynn Reynolds. He has incorporated good incident which is in perfect keeping with the picturesque backgrounds. You will like Mix in "The Texan."

SUGGESTIONS

Here is Tom Mix again. So get ready to exploit his name in the papers and throughout your lobby and your billboard concessions. Bring out that he appears in a typical story—one which carries a full quota of action and good incident. Play up the fact that the offering is well punctuated with humor and romance. Use stills. Play up the title and tell that the picture is a comedy-melodrama of a Texan who publicizes himself and his State. Mention should be made that the picture offers a good rodeo show with Mix doing some of his difficult stunts. Play up that it is a vital and vivid Western which is certain to be thoroughly enjoyed. Mention the director. He is a good man with a Western.

CATCH LINES

He came from the Lone Star State. And he didn't care who knew it. When he left New Mexico, the natives breathed more easily. See Tom Mix in "The Texan."

The hard-riding, six-shooting Tom Mix, who is in a class by himself in the stories which have made him famous, will come to the ———— next ———— in "The Texan," a picture of the Southwest. A picture of action and humor.

"HER UNWILLING HUSBAND"
(Hampton—Pathe)

Good Production Given Average Story

JESSE D. HAMPTON has given Blanche Sweet a splendid production in this feature. He has surrounded her with a good cast in Edwin Stevens and Albert Roscoe, but there is one outlying fault—the story is rather weak.

Before it has reached the end of the first reel, it is evident that the picture is to be developed along the farce-comedy lines, and although there are many situations which border on the hilarious, they are offset by a rather draggy continuity and a want of action on the part of the actors.

In the first place Edwin Stevens, who is so well known on screen and stage for his characterizations, plays his role in a rather inactive manner forgetting the tempo which is so necessary in comedy roles.

In this characterization Mr. Stevens acts as a foil to the star and it relies upon his judgment as to the timing of the scenes. But he was not entirely at fault, for Miss Sweet seemed to be guilty of the same offense.

However, this might have been the fault of the director in not building for his climaxes. But regardless of all this the story contained no big moments and there is nothing in it which would send an audience into ecstacies.

The locale is laid upon an island, the theme being that of a woman who is forced to live under the same roof with two men unchaperoned because a tempest is raging without.

One of the men has been previously engaged to the young girl and is surprised at her declaration that the other man is her husband. The result is a determined endeavor on the part of the surprised one to spy on the couple until he learns the truth—that they are not husband and wife, the plot being a little trick of the heroine's to arouse his jealousy.

On account of the splendid production which the picture is given and the amusing value which it has, it should give average entertainment wherever screened.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Mavis.....Blanche Sweet
Homer Owen.....Albert Roscoe
John Jordan.....Edwin Stevens

Story by Kenneth B. Clarke.
Directed by Paul Scardon.

PRESS NOTICE—STORY

Blanche Sweet in her latest Hampton-Pathe production, "'Her Unwilling Husband," will appear at the ———— theatre on ———— of next ————.

It is a sparkling, effervescing farce comedy bubbling over with many bright situations of the semi-naughty variety.

It is a story of one woman and two men, unchaperoned, under one roof. Because the house is on an island and a terriffic storm is raging both men are forced to stay. One is a stranger to the woman—the other a cast-off fiance.

When the ex-fiance arrives the girl introduces the just arrived stranger as her husband and then the riotously amusing situations come thick and fast to the very end.

In this production Blanche Sweet appears as a roguish, devillsh young woman whose evanescent and capricious beauty tantalizes and charms, keeping an audience watching for the next flash. It is her beauty and rarely fine spirit that radiates in "Her Unwilling Husband," which is said to be the most amusing picture the star has ever had.

The picture was directed by Paul Scardon, who has given free reign to Miss Sweet's comedy and emotional talents. Mr. Scardon has selected a splendid locale for the story, his exteriors being of the rugged and picturesque while his interiors are homelike and rustic.

PROGRAM READER

Capricious are the ways of the impulse, if one may judge solely by the evidence of Blanche Sweet in "Her Unwilling Husband," the spirited, frothy, farcical and highly amusing feature produced by Jesse D. Hampton for Pathe, which will appear at this theatre on ———— of next ————.

This is said to be one of the most amusing pictures the star has ever had.

The story is sparkling, effervescent, bright and gay and is of the semi-naughty variety which is attracting so much attention from theatregoers. Paul Scardon, who directed the production has developed the action swiftly, giving Miss Sweet free reign to display her comedy and emotional talents.

It is a story of what happens to one woman and two men who, marooned under the same roof because of a terific storm, develop riotously amusing situations. One is a stranger to the woman—the other a cast-off fiance.

When the ex-fiance arrives the girl introduces the just arrived stranger as her husband and then the fun starts.

In the cast are Albert Roscoe and Edwin Stevens.

SUGGESTIONS

When you book this feature your one best bet is to play up Blanche Sweet. Mention her past pictures and the wonderful production Jesse D. Hampton has given to them.

Although this picture is not of the hilarious, it has good amusement value and for this reason should give your patrons entertainment.

Do not go strong on the story for it is rather trite and is not developed in a way that would cause comment.

Play up Edwin Stevens also for he is one of the screen's best character actors.

If you can arrange to have stills placed in the stores and hotels in your vicinity, it would give the picture prestige, for they are of the attractive variety.

CATCH LINES

She loved him and yet she did not want him to know it. How did he find out her secret.

See Blanche Sweet in her latest feature, "Her Unwilling Husband." It will interest and amuse you.

"I need your help. I want you to pretend to be my husband," said the young heroine in "Her Unwilling Husband." Why did she ask him to do this?

What caused the young heroine to forsake her lover when she was about to marry him? See "Her Unwilling Husband," it will tell you.

The Index to The Complete Plan Book

(Continued from page 4158)

PICTURE BRAND STAR RELEASED PLAN BOOK

STOP THIEF (GOLDWYN) TOM MOORE.....AUG. 28
"Faithful and intelligent adaptation of famous stage success."—M. P. News.
Exhibitor Comment—"Nothing extra either in business or quality of picture" "This is an entertaining feature and seemed to please the audiences. Business was good during run." "Pleased the majority of my patrons. Average business four days; big business three." "Moore was good in this picture. Business about as usual." "My house plays particularly to the young people and they all like Tom Moore. So business was good and they liked the picture."
Consensus—"Average picture, average puller."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor's Comment—"Drew well all week. Audiences like the plot."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
"Carey in unattractive role in complex story."—M. P. News.

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, which fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through."
Consensus—"Good picture, good puller."

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST.....OCT. 23
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
"Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing with indications for a big second week. Broke house records second Sunday."
Consensus—"Good picture, good puller."

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
"Clyde Fitch's play misses the mark as a picture."—M. P. News.
Exhibitor Comment—"As to entertaining qualities this feature is very poor. Average business."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN.....NOV. 13
Famous stage success scores a hit on the screen.—M. P. News.

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST.....NOV. 20
"First-class melodramatic western with fine cast."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" "Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." "The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." "This is a good feature and we had fine business while it was showing."
Consensus—"Good picture, good puller."

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
"A well produced society picture weakening in the end."—M. P. News.

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....SEPT. 25
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day but average the rest of the week. Ray always in pleasing pictures." "One of Ray's best productions and its box-office value was quite up to the usual Ray standard, which is saying a good deal." "Not one of Ray's best—but it was clever and a bit different, in point of story, to his usual efforts, while giving him essentially the usual sort of role. Anyway they liked it."
Consensus—"Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST....OCT. 16
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST.....NOV. 20
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
"Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN.....AUG. 21
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences." "My patrons enjoyed this picture. Played it one week to average business."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN.....AUG. 21
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well." "A very entertaining and interesting picture which brought more than usual business." "Interesting picture which brought good business." "From a box-office angle this is a very poor picture. Did not draw at all. Just barely enough to keep on through the week."
Consensus—"Good picture, good puller."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID.....AUG. 28
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"A very good production to extra big and big business for two days." "The best picture Reid has turned out this year. Just packed them in. Looks like some fine advertising was slipped over in this one for a certain brand of truck. Local dealers capitalized on it by putting one of the trucks on the street with mammoth signs on it informing the public that we would show them what the brutes could do." "Up to the usual Wallace Reid standard and drew big crowds."
Consensus—"Good picture, good puller."

WHILE NEW YORK SLEEPS (FOX) SPECIAL CAST.....AUG. 7
"New York's night life graphically depicted in three separate stories."—M. P. News.
Exhibitor Comment—"Better than average business." "Broke house records in ten days' run. Great entertainment." "Broke all the house records at advanced prices—30, 50, 75c."
Consensus—"Good picture, good puller."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns." "An entertaining picture which was only average for the first few days but brought big business the last two days." "Story weak, but well told. Nothing to pull with except producers' name. Business just missed being poor."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—"Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK.....AUG. 28
"A good western with many thrills and exciting moments."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
"Good audience picture with great child role."—M. P. News.
Exhibitor Comment—"Fine picture, well acted, which did big business partly aided by the presence of Mildred Harris Chaplin."

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL.....AUG. 7
"Only average interest here, despite attractive theme."—M. P. News.

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 16
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T.'." "Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—"Pleasing picture, average puller."

"Flashbacks" on Earlier Releases

"Luck in Pawn" (Paramount-Artcraft)—"Drew large house for two days. Rest of the week poor."

"Devil's Pass Key" (Universal)—"A splendid picture to extra big business for one week."

"Earthbound" (Goldwyn)—"Wonderful and unusual picture. Drew large audiences especially after first week. Has run four weeks."

"Sex" (Hodkinson)—"Name of play together with name of star, Louise Glaum, made business very good. Censors cut a great deal of it. Fair picture."

"The Prey" (Vitagraph)—"Great—excellent picture which public appreciates."

"Little Miss Rebellion" (Paramount-Artcraft)—"Played it a week to average business. A good picture."

"She Loves and Lies" (Select)—"A good picture to extra big business for three days."

"Youthful Folly" (Select)—"Average picture to average business three days."

"Polly of the Storm Country" (First National)—"A pleasing picture to average business for three days."

"Desert Love" (Fox)—"Fair picture, poor box office attraction."

"The Cheater" (Metro)—"Pleasing drama. Handicapped, however, by the fact that it came after 'The Miracle Man.' Box office returns fair."

"Civilian Clothes" (Paramount-Artcraft)—"Good box office attraction and brought in good business for three days."

"The Beauty Market" (First National)—"Picture went big. House was packed and jammed."

"The Street Called Straight" (Goldwyn)—"Did better than average business for week. Is interesting picture and appealed particularly to the better class of women."

"High and Dizzy" (Pathe)—"Drew much patronage. Pronounced by one critic the best comedy since 'Shoulder Arms.'"

"The Prey" (Vitagraph)—"Played it three days to big business."

"Don't Ever Marry" (First National)—"Fair picture. Drew fairly well."

"The Devil's Pass Key" (Universal)—"Drew well every day but two. Considered very good. Good feature which proved popular."

"Jinx" (Goldwyn)—"Great picture, went over big."

"Mothers of Men" (Pioneer)—"A pleasing picture which went over big."

"Nothing But the Truth" (Metro)—"Fair picture playing to average audiences."

"The Flapper" (Selznick)—"Good—drew fair patronage."

"Lord and Lady Algy" (Goldwyn)—"No favorable comments on this picture. Played to average business."

"Law of the Yukon" (Realart)—"Good picture. They liked it and it went over."

"The Deep Purple" (Realart)—"Feature brought good business."

"Polly of the Storm Country" (First National)—"Pleasing picture which brought more than average business."

"SHE PLAYED AND PAID"
(Joan Film Sales)

Fannie Ward's Acting the Redeeming Feature Here

THOSE exhibitors who had a clientele for Fannie Ward when she appeared with American companies will have an opportunity to please her following by presenting the star in a French picture, entitled "She Played and Paid." There will be some interest attached to the presentation if for no other reason than to discover the merits of French film production. The offering is strictly of the Continental brand and doesn't strike us as a particularly entertaining piece of work. The story itself is quite daring, naturally, and offers an idea based upon the eternal triangle as the French would interpret it. The title gives the plot away but the director has developed it so obviously that little or no suspense is gained.

It's a tale of a mistress and several lovers—one of whom is her guardian, another, a parasite, who would have her pay the highest price, and the third, a man with honorable intentions. It happens that the latter takes to excessive dissipation because his advances are objected to by the guardian. With his money gone and on the verge of suicide, the distressed woman attempts to raise funds to save him from disgrace. She has to work fast with a time limit of six o'clock. The pawnbroker turns her down since she must have her guardian's consent; the parasite will give up the vast amount on one condition. But she rebels for the moment and hastens home to obtain the sum from her guardian. The amount is staggering and arouses his suspicions. So he refuses. With the fatal hour drawing near she returns to the parasite and succumbs and wins at the same time. But in hastening to her real lover she finds that her sacrifice is in vain. He killed himself on the stroke of six and she arrived one minute too late.

There is nothing really risque about the story. Presumably it has been dressed up a bit for American consumption. A single-track story which doesn't offer any variety and practically no incident. However, the characterization extracts a little sympathy. With such little action and conflict the spectator is solely interested in the acting. Miss Ward rises to the occasion and gives a spirited performance which is more Gallic in conception than the work of the native sons. The lighting is very harsh and the other technical effects are extremely faulty. The direction lacks inspiration and looks quite amateurish throughout.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Baron Le Bourge.....M. Joffre
Baroness Le Bourge.....Fannie Ward
Robert de Chaceroy.....Jean Deaux
Jean Dupree.....M. Crone

By Henri Bernstein.
Directed by J. de Baroncelli.

PRESS NOTICE—STORY

"She Played and Paid" is the title of the picture which will be the feature attraction at the ———— theatre on ———— of ———— week. An occasion of interest to patrons will be the re-appearance of Fannie Ward after an absence of several months. During her sojourn in Paris she was induced to make a picture. And "She Played and Paid" is the result. The story concerns the eternal triangle and revolves around the misery of unrequitted love. As the ward of the Baron, the star rises to the heights of emotional talent. She loves and is loved in return by Chaceroy, who, depressed over the loss of the girl, sinks to the depths of dissipation. He squanders his money and violates the honor of his employers.

A time comes when he is forced to make good his losses. But he cannot gain the necessary funds. So the Baroness, who has been sold to the highest bidder attempts to raise the sum. Her guardian turns a deaf ear to her entreaties, which forces her to sacrifice her honor to one Dupree, who plays upon the heart-strings of women. She gets the money but is too late to save Chaceroy who has committed suicide. This is a story of good heart interest which offers a great deal of sympathy for the heroine. Miss Ward gives a compelling performance. The subject is an adaptation of the play by Henri Bernstein.

PROGRAM READER

She had to raise a vast sum of money to save the honor of her lover. When she was bartered off to the highest bidder the man who won her heart plunged into an orgy of dissipation. He dissipated his fortune and his health and squandered the money of others. Hence if he couldn't pay his honorable debts by a specified time he would commit suicide. But the young woman couldn't raise the sum. Asking her guardian for it only meant arousing his suspicions. So, desperate, she appealed to a wealthy parasite—a man who preyed upon women. And she sold herself in order to save her beloved. But was she too late? This question is answered for you in "She Played and Paid," the Fannie Ward picture which comes to the ———— theatre next ————. It is a picture which carries a deal of drama and heart interest.

SUGGESTIONS

No doubt your steady crowd remember Fannie Ward. They doubtless wonder what has happened to her—if she has retired from the screen. You can set their doubts to rest by stating that she will return in a vital drama of heart and home, "She Played and Paid." Tell that it is a French picture made while Miss Ward was touring France a few months ago. Tell that it revolves around the eternal triangle. Bring out that she has lost none of her talent which marked her career upon the American screen. Play up her name. Tell that Fannie Ward is returning to your screen. Play up the title. It can be exploited in attractive catch lines and newspaper copy.

CATCH LINES

Would she be able to cover his obligations on time? Who could she appeal to? Wouldn't any kind of appeal arouse base suspicions? See "She Played and Paid" with Fannie Ward.

See Fannie Ward, the American star, in a French picture, "She Played and Paid." A picture of the heart and home—a picture of love and passion.

"SMILING ALL THE WAY"
(D. N. Schwab—State Rights)

Butler's Third Is Well Produced and Thoroughly Interesting

THOSE who look to the State Right field for only spectacular or lurid dramas will be surprised in David Butler's "Smiling All the Way." It is a thoroughly interesting and clever little comedy-drama which will keep an audience sitting quiet and absorbed and send them away satisfied. It is not elaborate, but it is carefully and adequately produced and well directed. It does not attempt to thrill, but it tells a simple love story in a clean, entertaining way. One of its most commendable features is the avoidance of "old stuff." The hardened fan will think he is going to see a repetition of the familiar hokum, when the incident suddenly changes and ends in an unexpected but logical manner.

The locale of the story is especially good from an audience standpoint. It opens in Maine, where Butler is the star cook in a lumber camp. It shifts to New York's Greenwich Village, where the star and Alice, played by Leatrice Joy, form a partnership to run a village restaurant. These scenes are slightly exaggerated, but they are true to the popular conception of New York's so-called Bohemia. The restaurant prospers, and the girl, once a snobbish society belle, learns the lesson of cheerfully toiling for a living from the happy flapjack artist. But Hannibal (Butler) is bashful, and the girl's mother, anxious to marry her off to a wealthy suitor, kidnaps her on an outgoing yacht. Hannibal, however, gets aboard, frustrates the "heavy" and brings the girl ashore.

All this is developed with good incident, some of it not essential to the story, but well enough done to pass. It is a typical Butler picture, and if he keeps going at his present pace, a "Butler picture" may soon be as well known as a "Charles Ray picture." He makes his part unusually attractive. Playing the big, broad-shouldered, simple-minded and kind-hearted backwoodsman, bashful and backward with women, courageous and straightforward with men, he presents a personality that will win him many friends. Leatrice Joy is well cast, attractive, and pleasing in her romantic scenes, while the remainder of the cast is first class. The details of the Greenwich Village and yacht scenes are a credit to the directors. —Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Hannibal Pillsbury.....David Butler
Alice Drydon.....Leatrice Joy
Aunt Ellen.....Francis Raymond
Andrew Cadman.....Parker J. McConnell
Minerva Finch.....Rhea Haines
Teddy McCall.....Helen Scott
The Old Professor.....Chas. Smiley
Mickey.....Arthur Reddy

Scenario by Paul Scofield.
Directed by Fred J. Butler.
Co-directed by Hugh McClung.
Photography by Bob Martin.
Technical Director, Danny Hall.
Art Titles, C. B. Currier.
From the story by Henry Payson Dowst.

PRESS NOTICE—STORY

A dramatized Saturday Evening Post story by Henry Payson Dowst starring on the screen David Butler, will be the attraction at the — ———— theatre on ————. "Smiling All the Way" is its screen title. In the magazine story it was known as "Alice in Underland." It is a rapidly moving comedy drama that mixes plenty of humor with a little pathos and leaves a remarkably satisfactory impression. The action shifts from the Maine woods to the heart of New York's Greenwich village, and the picture ends aboard a well equipped private yacht.

Butler, who will be remembered by many as the broad-shouldered French soldier in Griffith's "Hearts of the World," plays the part of a simple cook in a lumber camp in Maine. When Fate casts him in the midst of New York's colony of artists, he continues his vocation. He becomes half owner and cook in a "Village" tearoom—"The Purple Guinea Pig." The other half owner is Leatrice Joy—a very pretty girl, as many fans will remember—and so, the inevitable happens.

"Smiling All the Way" will be shown at the ————, theatre for ———— days. Do not miss seeing David Butler. In a short time he will be one of filmdom's greatest favorites.

PROGRAM READER

"Smiling All the Way" is not only good philosophy—it is a good picture. It will be shown at the ———— theatre on ————. A straight, clean, human comedy drama, this remarkable story aims at entertainment alone, and it hits its mark. David Butler, who, although he has been playing starring parts for but a short time, has the leading role in "Smiling All the Way." He is destined to be one of the future great favorites of the screen, and he is an actor whose work you cannot afford to miss. Playing opposite him is pretty Leatrice Joy, cast in a highly attractive role.

"Smiling All the Way" was originally published in story form in "The Saturday Evening Post." Its magazine name was "Alice in Underland" and it is from the pen of Henry Payson Dowst, one of the most popular of America's magazine writers.

SUGGESTIONS

It is rather hard to judge the popularity of David Butler in the country just at present. It is certain that if you have shown "Fickle Women" or "Girls Don't Gamble," they will not have forgotten him, and it is more than an even chance that they will come to see his latest. This goes especially for the ladies. Neither is he of the "fairy" type to disgust the men. His is the personality to become a general favorite. But being a new star it would be well to emphasize the story as much as the star. Mention the fact that it is a Saturday Evening Post story and tell the author. You can get a teaser campaign out of the title. A tie-up appears possible with some restaurant or waffle shop, which makes its flapjacks in the show window. Leatrice Joy is well worth mentioning. David Butler played opposite Dorothy Gish in "Hearts of the World."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

The Blue Moon (Special Cast)
The Gamesters (Margarita Fisher).....6
A Light Woman (Helen Jerome Eddy-Chas. Clary)..6
Peggy Rebels (Mary Miles Minter).....5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak).....5
Bachelor Apartments (Georgia Hopkins).....5
Bitter Fruit (Special Cast).....5

"TEX" SERIES

Circumstantial Evidence (Glen White).....5
The Wall Street Mystery (Glen White).....5
The Unseen Witness (Glen White).....5
The Trail of the Cigarette (Glen White).....5
Thunderbolt Jack (Jack Hovie).....15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week).....2
Lone StarWesterns (one every other week).....2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month).....2
XLNT (Ardath).....2
Hank Mann Comedies (one every other week).....2
Arrow (Eddie Boulden-Lillian Vera).....1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor).....6
Homespun Folks (Lloyd Hughes).....6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum).....6
A Thousand to One (Hobart Bosworth).....6
The Leopard Woman (Louise Glaum).....7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood).....6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford).....6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin).....5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon).....6
Woman Above Reproach (Florence Chase).....6
Evolution of Man (Special Cast).....6
Woman of Mystery (Cunard-Ford).....5
When Quackel Did Hyde (Charlie Joy).....5
Thirty Years Between (Vera Stewart).....5

HARRY CAREY TWO REELERS

Wanderer.....2
Sheriff's Dilemma.....2
Brothers.....2
His Desperate Deed.....2

JOY COMEDIES

The Hoodoo Watch.....2
Three of a Kind.....2
Stone Quarry Romance.....2
Too Much Garlic.....2

C. B. C. FILM SALES

State Rights

The Victim.....6

HALL ROOM BOYS COMEDIES

Sept. 2—All Balled Up.....2
Aug. 19—Clever Clubs.....2
Aug. 5—Some Champs.....2
July 22—Wild, Wild Women.....2
July 8—Stung Again.....2
June 24—Back on the Farm.....2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

STAR RANCH WESTERNS

One two-reeler every two weeks.

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap.....2
A Traitor's Vengeance.....2
The Girl of the West.....2
Almost an Outlaw.....2
The Avenging Trail.....2
Western Rays.....2
Shadows of the Past.....2
A Fight to a Finish.....2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson.....5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Flicker, Flicker, Little Star.....1
Mixing Business with Pleasure.....1
Up She Goes.....1
Westward Ho.....1
A Hunting We Will Go.....1
Get to Work.....1
Andy Takes a Dancing Lesson.....1
Flat Hunting.....1
Andy Visits His Mama-in-Law.....1
Andy Plays Golf.....1
A Quiet Day at Home.....1
Andy on a Diet.....1
Andy's Wash Day.....1
Andy's Night Out.....1
Andy and Min at the Theatre.....1
Andy Visits the Osteopath.....1
Andy on Skates.....1
Andy's Mother-in-Law Pays Him a Visit.....1
Andy's Inter-Ruben Guest.....1
Andy Redecorates His Flat.....1
Andy the Model.....1
Accidents Will Happen.....1
Howdy Pardner.....1
There's A Raisen.....1
Ship Ahoy.....1
The Toreador.....1
The Broilers.....1
Andy Fights the High Cost of Living.....1
Militant Min.....1
Ice Box Episodes.....1
Wim and Wigor.....1
Equestrian.....1
Andy the Hero.....1
Andy's Picnic.....1
Andy the Chicken Fancier.....1
Andy the Actor.....1
Andy on the Beach.....1
Andy on Pleasure Bent.....1
At Shady Rest.....1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli).....6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy).....2
La Farre Sisters (Dancers).....1
The Dying Swan (Skating).....1
Free Hand and Love (Acrobatics).....1
The Flying De Armands.....1
Reynolds and Geraldine (Aesthetic Dancers).....1
Hundeller (Balancing).....1
Three Whipple Sisters (Boxing and Wrestling).....1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The One Best Pet.....2
A Tray Full of Trouble.....2
The Big Show.....2
An Overall Hero.....2
Four Times Foiled.....2

CHRISTIE COMEDIES

Mr. Fatima.....2
Going Through the Rye.....2
Shuffle the Queens.....2
A Homespun Hero.....2
Striking Models.....2
Don't Blame the Stork (Harry Gribbon).....2
Seven Bald Pates (Bobby Vernon).....2
Out For the Night (Eddie Barry).....2
Kiss Me, Caroline (Bobby Vernon).....2
A Seaside Siren (Fay Tincher).....2

TORCHY COMEDIES

Torchy Turns Cupid.....2
Torchy's Millions.....2
Torchy In High.....2
Torchy (Johnny Hines).....2
Torchy Comes Through (Johnnie Hines).....2

MERMAID COMEDIES

The Simp.....2
Nonsense (Jimmie Adams).....2
Dynamite (Lloyd Hamilton).....2
A Fresh Start (Marvel Rae).....2
Duck Inn (Lloyd Hamilton).....2

SPECIALS

The Race of the Age (Man O' War).....2
Art of Diving (Kellerman).....1
Babe Ruth—How He Knocks His Home Runs.....1
Valley of 10,000 Smokes.....1

CHESTER-OUTING SCENICS

Getting a Polish.....1
Ignazu the Exquisite.....1
Frozen Thunder.....1
Lovely Maoriland.....1
Mad Hatters.....1
Seven League Booters.....1
Too Much Overhead.....1
The Trail of Wedontcarewhere.....1
The Tamer the Wilder.....1
Wooly Bits and Monkey Hits.....1

ROBERT C. BRUCE SCENICS

The Isle of Desire.....1
The Explorers.....1
The Banana Special.....1
Tropical Nights.....1
By Schooner to Skagway.....1
The Castaway.....1
Solitude.....1
Wanderlust.....1
The Song of the Paddle.....1
The Log of Laviajera.....1
The Great Mirror.....1
Hope of Adventure.....1

SCREENICS

Out of the Past.....1
Fine Feathers—They Forgot the Town.....1
Sea Planets—Apartments for Rent.....1
Mules and Gabtalk.....1
Through Winding Walls—Climbing Cataracts.....1
They All Turned Turtle—Family Trees.....1
Chosen Waters—South Sea Naiads.....1
Great American Yawn—Getting His Angora.....1
Foam Fantasies.....1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle).....6
Keep to the Right (Edith Taliaferro).....6
For the Soul of Rafael (Clara Kimball Young).....7
The Forbidden Woman (Clara Kimball Young).....6
Silk Husbands and Calico Wives (House Peters)...6
Eyes of Youth (Clara Kimball Young).....7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Nov. 28—A Romantic Adventuress (Dorothy Dalton).....4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.).
Nov. 21—Burglar Proof (Bryant Washburn).....4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke).5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.).....4539
Nov. 14—Always Audacious (Wallace Reid).....5101
Nov. 7—Sins of Rozanne (Ethel Clayton).....4862
Nov. 7—Behold My Wife (Geo. Medford Prod.).6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray).....4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.)..6505
Oct. 24—A Full House (Bryant Washburn).....4200
Oct. 24—Held By the Enemy (Special Cast).....5526
Oct. 17—The City Sparrow (Ethel Clayton).....4618
Oct. 17—The Cradle of Courage (Wm. S. Hart)..4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.).5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle).....6417
Oct. 3—The Jail Bird (Ince Prod.-Douglas MacLean).....4961
Oct. 3—Something to Think About (C. B. DeMille Prod.).....7000
Sept.—Little Miss Rebellion (Dorothy Gish).....4835
Sept.—Civilian Cloth (Thomas Meighan-Hugh)..5267
Sept.—Half An Hour (Dorothy Dalton).....4667
Sept.—Half An Hour (Dorothy Dalton).....4667

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford).....5382

PARAMOUNT-ARBUCKLE COMEDIES

Nov. 21—His Wedding Night.....2
Oct. 24—Rough House (Re-issue).....2

PARAMOUNT-SENNETT COMEDIES

Nov. 28—A Fireside Brewer.....2
Nov. 14—Fickle Fancy.....2
Oct. 31—Movie Fans.....2
Oct. 17—My Goodness.....2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning.....1
Dec. 21—Those Distant Cousins.....1
Dec. 7—After the Circus.....1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits.....2
Sept. 12—Kids Is Kids.....2
Aug. 29—Never Again.....2

PARAMOUNT-HOLMES TRAVEL PICTURES

Nov. 28—Land of the Tin Millionaires.....1
Nov. 21—Around About Manila.....1
Nov. 14—Pyrenean Perspectives.....1
Nov. 7—The Port of Penang.....1
Oct. 17—Nature's Contrasts.....1

PARAMOUNT-BURLINGHAM

Nov. 21—Kilawea Volcano Eruption.....1
Oct. 17—Winter Sports at St. Moritz.....1

PARAMOUNT-POST NATURE PICTURES

Nov. 7—A Setting of Ages.....1
Oct. 10—The Cloud.....1
Sept. 5—From a Piscatorial Angle.....1

PARAMOUNT MAGAZINE

Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon.....1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 31—Magazine Items—Frank Moser Cartoon....1

Release Information Continued on Page 4164

"JUST PALS"
(Fox)

Jones in New Type of Story; Good Entertainment

BUCK JONES' last three or four pictures preceding this one have been just one shoot-'em-up Western after another. He has made good in them because he rode, fought, and protected the abused lady in the case in fine fashion, and now he should do just as well in a story of a widely different type. "Just Pals" is a human, interesting and appealing story, with interpolations of good audience incidents, and flavored with a bit of romance and, in the end, with action that suggests his former pictures.

The star has new responsibilities in "Just Pals," for he is cast as the village good-for-nothing. Deprived of his guns, his bucking broncho and a villain to pommel, he is called upon to act, and he does it. Sharing his responsibility is little Duke Lee, who plays "Bill," the little ragamuffin who becomes the pal of the good-for-nothing. Together they "bum" about the little village until the pretty school teacher, with whom the star is in love, demands that "Bill" attend school. The youngster defends the good name of "Bim" (the star) with his fists. "They said you were not fit to live with pigs," he explains. "But, gosh, I said you were!"

There is a succession of good incident, some of it really human and humorous, and some it strained. The latter is the case when "Bim" is so kind-hearted that he cannot bear to kill some poultry to earn a meal. Melodrama develops when the school teacher loses the town's money entrusted to her care, and "Bim" brings it back, taking the blame for its disappearance. He is driven out of town, but returns to thwart a gang of robbers who are pillaging the express office. Again, because of his bad name, he is accused of the robbery and is about to be lynched when his little pal saves him. The story becomes just a bit complicated in the end, with the introduction of another kidnapped child and the collection of the reward by the star for his recovery.

But it is the human touches, both of comedy and pathos; the well created atmosphere of the small Montana town; the very natural dialogue; and the picturesque character of "Bim," that will win favor for this picture. It is well directed throughout. Helen Ferguson is the leading lady.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Bim.....Buck Jones
Mary Bruce.....Helen Ferguson
Bill.....George Stone
Sheriff.....Duke R. Lee
Harvey Cahill.....William Buckly
Dr. Stone.....Edwin Booth Tilton
Mrs. Stone.....Eunice Murdock Moore
Brakeman.....Bert Apling
Outlaw.....Slim Padgett
Outlaw.....Pedro Leone
Maid.....Ida Tenbrook
Constable.....John J. Cooke

Story by John McDermott.
Scenario by Paul Scofield.
Directed by Jack Ford.
Photography by George Schneiderman.

PRESS NOTICE—STORY

Buck Jones, the new and popular Fox star, will visit ———— again this week when he will appear in "Just Pals," his latest feature at the ———— theatre on ————.

"Just Pals" is an appealing and interesting story, laid in a small town that borders between the wheat and the cattle country. It is a typical American village, and the star plays "Bim," a typical American character. For Bim is the village "good-for-nothing." Work is foreign to his nature. Even to watch the pitching of hay is enough to weary him. The village laughs at him, derides him and talks about his laziness. But then Bim finds a pal. His name is Bill and his age thirteen. He came into town in a freight, with his belt drawn tight and his pockets empty. Bill and Bim were kindred spirits. So they became pals.

There is romance also in this delightful story. A pretty school teacher figures in the case. She too chides Bim for his laziness, but beneath his indolence she sees something finer and more nob e than the sleek and well groomed men of the town may ever hope to possess. It is not what a man does in his everyday life that proves his mettle; it's the way he acts in the big crisis, when it is a case of sacrifice of self to save another.

Bim and Bill and schoolmistress live happily ever after. After providing such entertainment as they do in "Just Pals," they deserve it. Pathos and humor, action and thrills—they are all there. It is a picture of American life for Americans to see.

PROGRAM READER

He was thirty and the village good-for-nothing. His pal was thirteen and had just hit town via a freight Pullman. They were kindred spirits, these two, so they just naturally bummed around together, until a pretty schoolteacher made Bill go to school, and forced Bim to buckle down to some hard work.

Buck Jones is Bim and the picture is "Just Pals," a Fox feature that will be the attraction at the ———— on ————. You all know Buck Jones, for you have seen his Western thrillers. "Just Pals," is a somewhat different type of story. It has all the thrills and plenty of action, but it has pathos and humor besides. You all like stories of plain American folk, and it is such characters who appear in "Just Pals."

"Just Pals" means just a human story, just a simple tale blending pathos with comedy—just a good hour's entertainment.

SUGGESTIONS

If you have run other Buck Jones pictures, mention them all, and then add that in "Just Pals" they will see a different type of picture. Tell them it has all the action and thrills that they will want, but at the same time is not a cut and dried

(*Continued in next column*)

"THE BROADWAY BUBBLE"
(Vitagraph)

Corinne Griffith Does Excellent Work in Dual Role

WHILE "The Broadway Bubble" is not the greatest picture that ever reached the screen, it is a picture of unusual merit, a clearly defined story, some excellently drawn characters, and a dual role performance by the star that is going to win her a great deal of praise. Her work is excellent, in both roles—and both roles are difficult ones.

The picture is founded on a sound, and most interesting premise, and it progresses logically and smoothly, an excellent continuity adding no little to the finished picture. Adrienne Landreth finds her home insufficient to absorb her thoughts and energies—she and her husband are drifting farther and farther apart. Making no effort to bridge the gulf that separates them, Adrienne sets her heart on a stage career. Knowing that her husband will not permit her going on the stage, she persuades her twin-sister to take up the role of Mrs. Geoffrey Landreth, while she—the real Mrs. Landreth—pursues the elusive bubble of fame, knowing that, when she has made good, her husband will forgive her. The plan works out splendidly—until Geoffrey notes a change in his wife, a difference in her attitude towards him—and he complicates things by falling back in love with his wife—or the woman he thinks is his wife.

The settings are very good indeed, and the background of the few exteriors equally so. There are some scenes of Broadway so vivid and realistic that they will bring a lump into the throats of those who know Bagdad-on-the-Subway and love it.

Miss Griffith's bath is an interesting scene—and her gowns will arouse considerable comment.

Joe King, as the husband, does the best work he has been permitted to do in a long long time—and Stanley Warmerton will go down in film history as an actor who made "a famous Broadway theatrical magnate" look and act like a rational human being! Which is some achievement in these days.

The work of the star, in the dual role, as well as the camera-work at the points where the twin sisters meet, is deserving of much comment and praise. It is skillful throughout.

The whole picture is one of excellent entertainment value, and the interest is splendidly maintained.—Length, 5 reels.—*Reviewed by Pearl Gaddis, Altanta, Ga.*

THE CAST

Adrienne Landreth.....Corinne Griffith
Drina Lynn.....Corinne Griffith
Geoffrey Landreth.....Joseph King
Fred Corliss.....Stanley Warmerton
Higginson.....Robert Gaillard

From a story in Young's Magazine, by Leigh Gordon Giltner.
Adapted by C. Graham Baker and Harry Dittmar.
Directed by George L. Sargent.

PROGRAM READER

She was a rich and lovely young woman, but unhappy. She did not love her husband, nor did he love her—but he refused to have his name and his reputation blazoned on Broadway billboards, when she wanted to go on the stage. So Adrienne Landreth sent for her twin-sister, whose resemblance to her was startling, and the two girls arranged the plot. Drina took Adrienne's place as Mrs. Landreth, while Adrienne, as Ruth Raye, made her debut on the stage. It was a good plot, and worked well—until Adrienne's discarded husband found that he was falling in love with his wife. And, worst of all, Drina, too, realized that she was falling in love with her sister's husband. It was a Gordian knot—Adrienne in love with Corliss, her producer—and Drina was in love with Adrienne's husband. See what happened. "The Broadway Bubble," at the ———— theatre, for ———— days, beginning ————.

CATCH LINES

What happened when she fell in love with her sister's husband? Drina Lynn was a small-town girl, but the fire of New York was in her veins. Then she was offered the chance to come to New York—to pose as the wife of another woman's husband. What happened then?

"JUST PALS"

Western. You can run a teaser campaign from the title reading: "Two pals are coming to town. Ragged and weary, they are heading this way. Watch for them." Emphasize it as a simple, yet stirring tale of simple folks.

CATCH LINES

Bim and Bill were pals. Bill was thirteen, had a father in Sing Sing and ran away from home. Bim was thirty, didn't have anybody and ran away from work. But a village schoolmistress, especially if she is pretty, can do a whole lot of character changing. And a village good-for-nothing can turn out to be a good-for-something when the big climax arrives.

Buck Jones' newest and best picture. Action and thrills in a story of pathos and humor.

"COULDN'T BE BOUGHT AT ANY PRICE!"
"My SIMPLEX has been in use FOUR YEARS. It couldn't be bought at any price."
PRINCESS THEATRE 30 WAUSEON, OHIO

Advance Information on All Film Releases

(Continued from page 4162)

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes).....5
Bonnie May (Bessie Love).....5

MONTE BANKS' COMEDIES

A Rare Bird.....2
His Naughty Night.....2
Nearly Married.....2
A Bedroom Scandal.....2

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights.....1
Winning a Widow.....1
Will It Come to This.....1
He Got It.....1
Hot Dog.....1
School for Skirts.....1
The Painter.....1
Bone Dry Blues.....1

FIRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry).....
Nov. 29—Unseen Forces (Special Cast).....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge).....5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman).....2061
Old Dad (Mildred Harris Chaplin).....6
Twin Beds (Mr. and Mrs. DeHaven).....5
Nomads of the North (Jas. Oliver Curwood).....6
Peaceful Valley (Charles Ray).....6
Tonnerville Trolley (Dan Mason).....2
The Kick in High Life (Lehrman).....2
What Women Love (Annette Kellerman).....6
The Master Mind (Lionel Barrymore).....6
The Branded Woman (Norma Talmadge).....7
Harriet and the Piper (Anita Stewart).....6
Curtain (Katharine MacDonald).....5
In the Heart of a Fool (Allan Dwan).....7
Good References (Constance Talmadge).....6
Forty-five Minues from Broadway (Charles Ray)....6
Jack-Knife Man (King Vidor).....6
Notorious Mrs. Leslie (Katharine MacDonald).....5
The Perfect Woman (Constance Talmadge).....5
Go and Get It (Marshall Neilan).....7

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast).....6
A Connecticut Yankee in King Arthur's Court (Special Cast).....7
Blind Wives (Special Cast).....7
The Face at Your Window (Special Cast).....7
While New York Sleeps (Special Cast).....7
The Skywayman (Lt. Ormer Locklear).....7
If I Were King (William Farnum).....7
The White Moll (Pearl White).....7

WILLIAM FARNUM SERIES

The Scuttlers.....6
Drag Harlan.....6

PEARL WHITE SERIES

The Tiger's Cub.....6
The Thief.....6
The Mountain Woman.....6

TOM MIX SERIES

Prairie Trails.....6
The Texan.....6
The Untamed.....6

WILLIAM RUSSELL SERIES

The Iron Rider.....5
The Challenge of the Law.....5
The Man Who Dared.....5

SHIRLEY MASON SERIES

Chin Toy.....6
The Flame of the Yukon.....6
Girl of My Heart.....6
Merely Mary Ann.....6

GEORGE WALSH SERIES

Dynamite Allen.....5
Number 17.....5
The Plunger.....5
From Now On.....5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely).....5
Just Pals (Buck Jones).....5
The Land of Jazz (Eileen Percy).....5
Trail to Two Moons (Buck Jones).....5
Beware of the Bride (Eileen Percy).....5
Sunset Sprague (Buck Jones).....5
The Little Grey Mouse (Louise Lovely).....5

SERIALS

Fantomas (20 Episodes).....2
Bride 13 (Fifteen Episodes).....2

SUNSHINE COMEDIES

An Elephant's Nightmare.....2
Hold Me Tight.....2
His Noisy Still.....2
Pretty Lady.....2
Chase Me.....2

FOX NEWS

Twice a Week.....1

CLYDE COOK COMEDIES

All Wrong.....2
The Huntsman.....2
Kiss Me Quick.....2

MUTT AND JEFF CARTOONS

The Hypnotist.....½
The Papoose.....½
On the Hip.....½
Northwoods.....½
Sherlock Hawkshaw & Co.....½
All Stuck Up.....½
A Hard Luck Santa Claus.....½
Gum Shoe Work.....½
Home Brew.....½
The Medicine Man.....½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle).....6
Out of the Darkness (Gertrude McCoy).....6
Infatuation of Youth (Paul Capellani).....6
Branded (Josephine Earle).....6
The Sinker (Special Cast).....6
The Edge of Youth (Josephine Earle).....6
Husbands and Wives (Vivian Martin).....6

SERIALS

In the Clutches of the Hindu (Ten Episodes).....2
Tuesdays—Gaumont News.....1
Fridays—Gaumont Graphic.....1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Madame X (Pauline Frederick).....6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore).....5290
What Happened to Rosa (Mabel Normand).....
Milestones (Special Cast).....5782
Honest Hutch (Goldwyn).....5349
His Own Law (Hobart Bosworth).....5947
The Branding Iron (Reginald Barker Prod.—Special Cast).....6569
Cupid the Cowpuncher (Will Rogers).....5
The Slim Princess (Mabel Normand).....5
Roads of Destiny (Pauline Frederick).....5

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris).....6730
It's a Great Life (Mary Roberts Rinehart).....5659
The North Wind's Malice (Rex Beach).....6725
Going Some (Rex Beach).....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar Camps Out.....2
Edgar's Sunday Courtship.....2
Edgar Takes the Cake.....2
Edgar's Jona Day.....2

CAPITOL COMEDIES

Aug. 29—In and Out (Flanagan and Edwards).....2
Aug. 15—His Wife's Husband (Flanagan and Edwards).....2
Aug. 1—The Road to Ruin (Flanagan and Edwards).2
July 18—A Counter Plot (Buddy Post).....2
July 4—Mum's the Word (Buddy Post).....2
June 20—A Money Mixup (Buddy Post).....2

FORD EDUCATIONAL WEEKLY

Oct. 10—For the Future.....1
Oct. 3—Between Friends.....1
Sept. 26—In the Glory of the Past.....1
Sept. 19—"Air" Istocracy (Bird Life).....1
Sept. 12—Having a Circus (Chicago Zoo).....1
Sept. 5—In for a Raise (Baking Powder).....1

GOLDWYN-BRAY PICTOGRAPHS

Aug. 29—This Wonderful World.....1
Aug. 22—World's First Scientific Harness.....1
Aug. 15—If You Could Shrink.....1
Aug. 8—Eternal Nature.....1
July 18—The Life History of the Pearl.....1
July 11—Our Wonderful World (Tripoli).....1
July 4—Beating a Man at His Own Game.....1

GOLDWYN-BRAY COMICS

Aug. 22—Shedding a Profiteer (Judge Rummy).....1
Aug. 15—A Fly Guy (Happy Hooligan).....1
Aug. 8—The Rotisserie Bros. (Judge Rummy).....1
Aug. 1—The Last Rose of Summer (Happy Hooligan).....1

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth.....1
Speeding Through Dixie.....1
Royal Ease.....1
Colossus of Roads.....1
The Spirit of the Birch.....1
Suds.....1
Precisely as Polly.....1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's).....7
The Westerners (Stewart Edward White's).....7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

Riders of the Dawn (Zane Grey's).....6
Desert Gold (Zane Grey's).....7

J. PARKER READ, JR., PRODUCTIONS

Love Madness (Louise Glaum).....7
Sex (Louise Glaum).....7
The Lone Wolf's Daughter (Louise Glaum).....7
Sahara (Louise Glaum).....7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon).....6
The Bandbox (Doris Kenyon).....6

ARTCO PRODUCTIONS

The Capitol (Leah Baird).....6
Cynthia of the Minute (Leah Baird).....6

ROBERT BRUNTON PRODS.

The Coast of Opportunity (J. Warren Kerrigan).....5
The House of Whispers (J. Warren Kerrigan).....5
No. 99 (J. Warren Kerrigan).....5
The Dream Cheater (J. Warren Kerrigan).....5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling).....6
The Blue Bonnet (Billie Rhodes).....5

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast).....6

DIAL FILM CO. PRODUCTIONS

King Spruce (Mitchell Lewis).....5

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis).....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley.....5
Nov. 15—Skyhre.....5
Oct. 1—Hell's Oasis.....5

LEO WHITE COMEDIES

Jan. 1—Restless Rummies.....
Dec. 15—Back to Earth.....
Dec. 1—Razzin the Jack.....

INTER-OCEAN FILM CORP.

The Silent Barrier.....5
Bearcat.....6
Seeds of Vengeance.....6
The Gift Supreme.....6
Whispering Devils.....5
The Victim.....9
The Transgressor.....8
The Burning Question.....8
Luring Shadows.....7
Below the Deadline.....5

HALL ROOM BOYS COMEDIES

Cads and Caddies.....2
Stung Again.....2
Wild Wild Woman.....2
Back on the Farm.....2
Mis Fortune Hunters.....2

MAJOR DAWLEY RELEASES

Ghost of Slumber Mountain.....1
Along the Moonbeam Trail.....2

BURLINGHAM ADVENTURE PICTURES

Ride Under the Alps.....1
Vacation Days in Switzerland.....1
From Montreux to Berness Alps.....1
Through Switzerland in 10 Minutes.....1

JANS PICTURES CORP.

A Woman's Business.....6
Love Without Question (Olive Tell).....7

KINETO CO., OF AMERICA

Urban Popular Classics.....
Chas. Urban's Movie Chats.....
Kineto Reviews.....

KREMER FILM FEATURES, VICT.

(Released on States Rights Basis)

Mad Love (Lina Cavalieri).....5
Voices (Special Cast).....6
Skinner's Dress Suit (Reissue-Bryant Washburn).....5
The Land of Long Shadows (Jack Gardner).....5
Efficiency Edgar's Courtship (Taylor Holmes).....5

Release Information Continued on Page 4165

Advance Information on All Film Releases

(Continued from page 4164)

The Misleading Lady (Henry B. Walthall).....5
Open Places (Jack Gardner).....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner).....5
The Alster Case (Bryant Washburn).....5
The Man Trail (Richard Traverse).....5
Men of the Desert (Jack Gardner).....5
Little Shoes (Henry B. Walthall).....5
Broncho Billy Dramas .....
Snakeville Comedies .....
Fables in Slang (George Ade).....1
Stripped for a Million (Crane Wilbur).....5
Strife (George Le Guere).....5

CHAPLIN REISSUES

A Burlesque on Carmen.....4
The Champion 2
Jitney Elopement 2
Work 2
By the Sea.....

LUBIN (BERT)

STATE RIGHTS

Honeymoon Ranch 5

METRO EXCHANGES

GREEN CLASSICS, INC., SPECIALS

Dec. 27—Cinderella's Twin (Viola Dana).....6
Dec. 20—The Misleading Lady (Bert Lytell).....6
Dec. 13—Hearts Are Trumps (Special Cast).....6
Nov. 29—Polly With a Past (Ina Claire).....6
Nov. 15—Someone in the House (Special Cast).....6
Nov. 8—Are All Men Alike (May Allison).....6
Nov. 1—The Fatal Hour (Special Cast).....6
Oct. 25—Body and Soul (Alice Lake).....6
Oct. 18—The Saphead (Crane-Keaton).....6
Oct. 4—Blackmail (Viola Dana).....6
Sept. 20—Clothes (Special Cast).....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast).....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison).....6

C. E. SHURTLEFF PRODUCTIONS

Feb. 21—The Little Lady of the Big House (Special Cast) 6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast).....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES

(Produced by Joseph M. Schenck)

Feb. 16—Neighbors 2
Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS

Mar.—A Modern Salome (Hope Hampton).....6

NAZIMOVA PRODUCTIONS

Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova).....7
Apr. —The Heart of a Child (Nazimova).....7
Jan. —Stronger Than Death (Nazimova).....7

TAYLOR HOLMES PRODUCTIONS

Apr. —Nothing But Lies (Taylor Holmes).....6
Mar. —The Very Idea (Taylor Holmes).....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS

Oct. 25—Coincidence (Robert Harron).....6

S. L. PRODUCTIONS

Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS

Oct. 18—The Great Redeemer (Special Cast).....6

MISCELLANEOUS

The Wrong Woman (Ivan Abramson).....
The Crimson Cross (Fanark).....
Man and Woman (Special Cast) Sherman Prods. Corp. .....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp.....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex).....
The Crimson Cross (Special Cast) Favark Corp.....
The Fighting Kentuckians (Special Cast) Sterling Features .....
Out of the Dust (Apex Film Co.).....
The Crimson Cross (Special Cast) The Franck Corp.
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp.....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods.....
The White Rider (Joe Moore-Eileen Sedgwick) Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co.....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp.....

COMEDIES

Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland) 2
After Bed Time (Frazee Film Prods.).....2
Billy Ruge Comedies (Funful Films).....1
Mack Swain Comedies (C. B. Price).....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.

(At State Right Exchanges)

Nobody's Girl (Billie Rhodes).....5
Kentucky Colonel (Special Cast).....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES

Dec. 5—Dice of Destiny (H. B. Warner).....5
Nov. 28—The Devil to Pay (Brunette-Stewart).....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis').....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton).....7
Oct. 10—Forbidden Valley (Gordon-McAvoy).....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner).....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy).....6
Aug. 29—Lahoma (Edgar Lewis).....7

VELVET FINGERS

(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)

Dec. 5—First, To Catch a Thief.....3

THE PHANTOM FOE

(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)

Dec. 5—Eighth, The Man Trap.....
Nov. 28—Seventh, Gun Fire.....2
Nov. 21—The Crystal Bail.....2
Nov. 14—Fifth, The Tower Room.....2
Nov. 7—Fourth, The Open Window.....2
Oct. 31—Third, The Trail of the Wolf.....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES

(Fifteen Two-Reel Episodes Starring Ruth Roland)

Dec. 5—Fifteenth, The Hidden Treasure.....2
Nov. 28—Fourteenth, Regina Island.....2
Nov. 21—Thirteenth, The Surprise Attack.....2
Nov. 14—Twelfth, The Secret Order.....2
Nov. 7—Eleventh, The Fatal Diamond.....2
Oct. 31—Tenth, The Secret of the Trunk.....2
Oct. 9—Ninth, The Perilous Path.....2
Oct. 17—Eighth, Danger Trails.....2
Oct. 10—Seventh, Troubled Waters.....2
Oct. 3—Sixth, The Eagle's Nest.....2
Sept. 26—Fifth, Double Crossed.....2
Sept. 19—Fourth, Between Two Fires.....2
Sept. 12—Third, The Tower of Danger.....2

PIRATE GOLD

(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)

Oct. 17—Tenth, Defeat—And Victory.....2
Oct. 10—Ninth, The Double Cross.....2
Sept. 26—Seventh, Under Suspicion.....2
Sept. 19—Sixth, Kidnapped.....2
Sept. 12—Fifth, Drugged.....2
Sept. 5—Fourth, Treasure—At Last.....2
Aug. 29—Third, The Dead Man's Story.....2

THE THIRD EYE

(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)

Aug. 29—Fifteenth, The Triumph of Justice.....2
Aug. 22—Fourteenth, At Bay.....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man.....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors.....2
July 18—Ninth, The Race for Life.....2
July 11—Eighth, Dangerous Trails.....2
July 4—Seventh, The Double Trap.....2
June 27—Sixth, The Death Spark.....2

YOUNG BUFFALO SERIES

Aug. 8—The Hold-up Man.....2
Aug. 1—The Hobo of Pizen City.....2
July 25—The Law of the Border.....2
July 18—His Pal's Gal.....2
July 11—Tex of the Timberlands.....2

TRAILED BY THREE

July 11—Fifteenth, The Reckoning.....2
July 4—Fourteenth, The Hidden Crime.....2
June 27—Thirteenth, The Door of Death.....2
June 20—Twelfth, The Burning Fuse.....2
June 13—Eleventh, The Torture Trap 2

VANITY FAIR MAIDS COMEDIES

Nov. 14—The Sandman.....1
Oct. 31—Mamma's Boy 1
Oct. 3—June Madness 1

BRINGING UP FATHER

June 27—Third, Jiggs and the Social Lion.....2
May 16—Second, Father's Close Shave.....2
Apr. 4—First, Jiggs in Society.....2

AFTER THIRTY

(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)

July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn.....2
Apr. 16—Second, The Stimulating Mrs. Barton.....2

ROLIN COMEDIES

Nov. 7—Insulting the Sultan.....1
Oct. 24—When the Wind Blows (Snub Pollard).....1
Oct. 10—Fellow Citizens (Snub Pollard).....1
Sept. 26—Doing Time (Snub Pollard).....1
Sept. 12—Go As You Please (Snub Pollard).....1
Sept. 12—Rock a Bye Baby (Snub Pollard).....1
Sept. 5—A Regular Pal.....1
Aug. 29—Money to Burn (Snub Pollard).....1

ROLIN TWO REELERS

Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd).....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS

Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson).....6

NEWS REELS

Sundays—Topics of the Day.....
Wednesdays—Pathe News.....1
Saturdays—Pathe News.....1

PEERLESS PICTURES COMPANY

The Heart of a Woman.....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS

Apple Tree Girl.....5
Law of the North.....5
Cy Whittaker's Ward.....5
The Awakening of Ruth.....5
Light in Darkness.....5
The Tell Tale Step.....5
Lady of the Photograph.....5

FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan.....1
The Matinee Girl.....1
The Man Eater.....1
The Superstitious Girl.....1
The Artist's Model.....1
The Art Bug.....1
The Starter 1
The Spoiled Girl.....1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens).....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro).....6
What Women Want (Louise Huff).....5
Where Is My Husband? (Jose Collins).....6
Out of the Depths (Violet Mersereau-Edmund Cobb).5
Empty Arms (Gail Kane-Thurston Hall).....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield,-Lytton-James)....6
The Inner Voice (E. K. Lincoln).....6
Bubbles (Mary Anderson).....5
A Moment's Madness (Marguerite Namara).....6
Idle Hands (Gail Kane-J. Herbert Frank).....5
A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) .....
Your Daughter and Mine (Special Cast).. 5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....

REALART PICTURES CORP.

SPECIAL FEATURES

The Soul of Youth (Taylor).....6
The Deep Purple (Raoul A. Walsh's).....6
The Law of the Yukon (Charles Miller's).....6
The Luck of the Irish (Dwan's).....6
Soldiers of Fortune (Allan Dwan's).....7

STAR PRODUCTIONS

Food for Scandal (Wanda Hawley).....
Sweet Lavender (Mary Miles Minter).....5
39 East (Constance Binney).....5
A Dark Lantern (Alice Brady).....5
A Cumberland Romance (Mary Miles Minter).....5
Miss Hobbs (Wanda Hawley).....6
Jenny Be Good (Mary Miles Minter).....5
Nurse Marjorie (Mary Miles Minter).....5

Release Information Continued on Page 4166

Advance Information on All Film Releases

(Continued from page 4165)

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2
Oct. 30—Married to Order (Rosemary Theby).....2
Oct. 15—When the Cat's Away (Special Cast).....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days.....2
Sunshine.....2
She's a Vamp.....2
Circus Days.....2

BILLY WEST COMEDIES

The Dreamer.....2
Hands Up.....2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch.....1
Moonshiner.....1
No. 13.....1
Pest.....1
Pile Driver.....1
Undressed Kid.....1
Live Wire.....1
Dummy.....1
Rye and Wry.....1
Referee.....1
In and Out.....1
The Landlady.....1
The Moocher.....1
The Bull Fighter.....1
Professor.....1
Getting His Goat.....1
Fixing Lizzie.....1
Dry Cleaned.....1
Kidnapper.....1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess.....1

MILBURN MORANTI COMEDIES

Double Trouble.....2
Lazy Lem.....2
Bungalow Bungle.....2

NAPOLEON & SALLY COMEDIES

The Deserter.....1
Dreamy Chinatown.....1

GALE HENRY COMEDIES

Heirlooms.....2
Help.....2
The Movies.....2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale).....5

SPECIALS

Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands.....1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest.....1
Waters of Destiny.....1
Tree Magic.....1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....5
Cowboy Jazz.....2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas)..... 5,000
Panthea (Norma Talmadge)..... 5,000
The Desperate Hero (Owen Moore)..... 5,000
The Figurehead (Eugene O'Brien)..... 5,000
The Flapper (Olive Thomas)..... 5,000
The Man Who Lost Himself (Wm. Faversham) 5,000
The Point of View (Elaine Hammerstein)..... 5,000
The Poor Simp (Owen Moore)..... 5,000
The Wonderful Chance (Eugene O'Brien)..... 5,000
Whispers (Elaine Hammerstein)..... 5,000
Dangerous Paradise (Special).....
Red Foam (Ralph Ince Special).....
The Daughter Pays (Elaine Hammerstein).....

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge)..... 5,000
Children Not Wanted (Edith Day)..... 6,000
Man's Plaything (Grace Davison)..... 5,000
Mountain Madness..... 6,000
Mothers of Men (Claire Whitney)..... 5,000
The Great Shadow..... 6,000
The One-Way Trail (Edythe Sterling)..... 5,000
Faith of the Strong (Mitchell Lewis)..... 5,000
Just Outside the Door (Edith Hallor)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000
Taking the Count (William Collier)..... 5,000
The Servant Question (William Collier)..... 5,000
The Valley of Doubt (Special Cast)..... 5,000
Seeds of Vengeance (Bernard Dunning)..... 5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)..... 5,000
Out of the Snows (Ralph Ince)..... 5,000
The Palace of Darkened Windows (Special Cast) 5,000
Who Am I? (Special Cast)..... 5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land.....1
Oct. 31—Dawnland.....1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles.....1
Oct. 3—Dreams.....1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES

Oct. 31—Kids.....1
Oct. 17—Guilty.....1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Vorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth H hes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month).....2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford).....5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks).....6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks).....8

UNIVERSAL EXCHANGES

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Risky Business (Gladys Walton).....5
West is West (Harry Carey).....5
Honor Bound (Frank Mayo).....5
Fixed by George (Lyons-Moran).....5
The Gilded Dream (Carmel Myers).....5
Wanted at Headquarters (Eva Novak).....5
The Marriage Pit (Frank Mayo).....5
Sundown Slim (Harry Carey).....5
Pink Tights (Gladys Walton).....5

JEWEL PRODUCTIONS, INC.

Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2
Sixth, The Pool of Mystery.....2
Fifth, On the Great Wall of China.....2
Fourth, The Flaming Disk.....2
Third, The Perilous Leap.....2
Second, The Span of Life.....2
First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES

Laughing Gas (Dorety-Jamisen).....2
Hot Dog (Brownie).....2
A Fishy Story (Monty-Jackson).....2
Twin Crooks (Byron-Dorety).....2
A Lyin' Tamer (Bowes-Lamont).....2
A Blue Ribbon Mutt (Byron-Dorety).....2
Uncle Tom's Caboose (Dorety-Prevost).....2
Should Tailors Trifle.....2
Loose Lions (Anderson-Lamont).....2
A Shot-Gun Wedding (Sweet-Sterling).....2
His Master's Breath (Century Dog).....2
Love and Gasoline (Henley-Keaton).....2
The Profiteering Blues (Sterling-Lambert).....2

STAR COMEDIES

A Movie Bug (Dorothy Wolbert).....1
Shapes and Scraps (Dorothy Wolbert).....1
Romeo and Juliet (Dorothy Wolbert).....1
Maids A-Courting.....1
My Lady's Ankle.....1
A Scream in Society.....1
Am I Dreaming (Carter DeHaven).....1
Where Is My Dog (Harry Mann).....1
Bill's Wife (Wilson-Gerber).....1
The Belle and the Bill (Bartine Burkette).....1
Rings and Things (Hill-Burns).....1
Fix It For Me (Bartine Burkette).....1
Her Night Out (Burkette-Howard).....1
Who's Crazy Now (Burkette-Howard).....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

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Superstition (Hoot Gibson)....2
Tipped Off (Hoot Gibson)....2
The Two Fisted Lover (Hoot Gibson)....2
Double Danger (Hoot Gibson)....2
Fenders (Hoot Gibson)....2
In Wrong Wright (Hoot Gibson)....2
Some Shooter (Hoot Gibson)....2
One Law for All (Hoot Gibson)....2
The Grinning Granger....2
A Gamblin' Fool (Hoot Gibson)....2

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Fridays —International News....1
Fridays —New Screen Magazine (Universal)....1

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The Prey....6
Dollars and the Woman....6
The Sporting Duchess....7

CARLE WILLIAMS PRODUCTIONS

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The Purple Cipher....5
A Master Stroke....5
Captain Swift....5
The Fortune Hunter....7

CORINNE GRIFFITH PRODUCTIONS

The Broadway Bubble....5
The Whisper Market....5
Mab's Candidate....5
The Garter Girl....5
Deadline at Eleven....5
Human Collateral....5

JIMMY AUBREY COMEDIES

The Back Yard....2

HARRY T. MOREY PICTURES

The Gauntlet....5
The Sea Rider....5
The Flaming Clue....5
The Birth of a Soul....5

VITAGRAPH SPECIALS

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Trumpet Island (Tom Terriss) Special Cast....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast....7

LARRY SEMON COMEDIES

The Suitor....2
The Stage Hand....2
Solid Concrete....2
School Days....2
The Fly Cop....2
The Grocery Clerk....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast)....2
An Afternoon Miracle (Special Cast)....2
Trimble, Trimble (Special Cast)....2
The Ransom of Mack (Special Cast)....2
The Passing of Black Eagle (Joe Ryan)....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman)....2
The Trials of Texas Thompson (Nell Shipman)....2

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Morino.)

Fifteenth, The Accounting....2
Fourteenth, The Veil's Secret....2
Thirteenth, The Sinister Stroke....2
Twelfth, A Climax of Hate....2
Eleventh, The Smoke of Doom....2
Tenth, A Demon's Device....2
Ninth, The Slide for Life....2
Eighth, The Span of Death....2
Seventh, Human Targets....2
Sixth, The Fiery Furnace....2
Fifth, The Well of Despair....2
Fourth, Trapped in Mid-Air....2
Third, The Sea Demon....2
Second, The Quicksand....2
First, The Menace....2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog....2
Fourteenth, The Fatal Escape....2
Thirteenth, A Woman's Grit....2
Twelfth, Human Bait....2
Eleventh, The Tank's Secret....2
Tenth, A Fanatic's Revenge....2
Ninth, An Inch from Doom....2
Eighth, Hemmed In....2
Seventh, Hindoo Hate....2
Sixth, Springing the Trap....2
Fifth, Hands of Horror....2
Fourth, The Fatal Choice....2
Third, Plucked from Peril....2
Second, The Murder Mood....2
First, The Evil Spell....2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Sessue Hayakawa)....6

ALICE BRADY FEATURES

Maternity....5
The Trap....5
A Woman Alone....5
Darkest Russia....5

ROBERT WARWICK FEATURES

Man of the Hour....5
Stolen Voice....5
Friday the 13th....5
Human Driftwood....5

"It Might Happen To You"

(Artclass-S. & E. Enterprises)

A COMEDY which carries about every element in the composition of present-day slapstick is revealed in "It Might Happen to You," sponsored by S. & E. Enterprises. If you are searching for the bathing girls, you will find them in an appealing quantity; if you want slapstick you will discover it as brought out by Billy Mason; if you want a menagerie, you can locate it in this offering which contains an ensemble of cannies, a group of man-eating lions and an orchestra of monkeys. The picture is not so humorous as it is novel. The comedy is more or less strained. The players are forced to play hard and fast, or fast and loose to gather the chuckles. Still their efforts are not in vain. They manage to keep one thoroughly interested and often on the anxious seat.

The man-eaters are such realistic actors that one almost feels as if they would jump right out of the silversheet and land in the aisle. There is an idea here—a good idea. The antis and wets can use it as effective propaganda. But we have a sneaking notion that it leans to the latter element. For an indulgent father, to cure his inebriated son, tells him to drink his head off. There is a well stocked cellar and son has no idea that he is playing into papa's hands. He drinks, and drinks, and drinks, and drinks some more and finally stages a grand party—girls 'n' everything. Just at the supreme moment when the company is cutting up the biggest didoe, the servants spring the traps and the lions are loose.

The comedy relies upon the animals to score. Which it does with plenty to spare. There is a monkey orchestra which plays for the dancing guests. And the dogs are introduced when the day souse comes home. He has brought every dog within calling distance. The chief interest is in the lions—a well trained and peaceful group. Doubtless they have their eye teeth pulled or fed on raw meat before the grand entry. Anyway the actors put on the frightened glances and scamper about "with and without" with no end of suspense centering upon their welfare. But son has learned his lesson, so he tells the butler—"It Might Happen to You"—to lay off the liquor. There is a deal of repetition, and the picture could be told in three reels, but one doesn't notice the lapses when the animals are out.—Length 5 reels.—*LAWRENCE REID.*

"Lovely Maoriland"

(Chester—Outing—One Reel)

A VERY interesting subject showing the rugged scenery of New Zealand. The views are taken from a boat which sails up and down the lakes or rivers and penetrates to the innermost recesses of this wild country.

The reel is instructive from the fact that it brings before the eyes of an audience, a country that is less known as far as its wild and picturesque scenery is concerned, than any heretofore seen.

As the spectator sits and watches the views as they appear before his eyes, he is amazed at the boldness of the scenery, the silent fjords and the mountains clothed in snow.—*FRANK LEONARD.*

"Fine Feathers"—"They Forgot the Town"

(Chester—Screenic)

THOSE who are interested in bird life and those who are not should enjoy "Fine Feathers," for it shows the care that is necessary in raising quails and pheasants.

These birds are shown on the New Jersey State Farm where they are bred from "chickenhood" up to the time of departure from the place of their birth.

At this period in their lives they are put in crates and taken in automobiles to the woods where they are released and allowed to roam at will until the lucky hunter picks them off.

"They Forgot the Town," shows some weird views of the terrain in Southern Utah. The subject features the natural bridges of rock which span the country.

These bridges appear to be the relics of bygone days, some of which are large and strong enough to be in a class with the famous Brooklyn bridge.

No wonder the traveler remarked, "now that the bridges are here, all they got to do is to build the town."—*FRANK LEONARD.*

Twelve Plan Book Reviews

In This Issue

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Blackpool, Tivoli Theatre.
Bow, Palace.
Burnham-on-Sea, The Electric.
Brighton, Duke of York's.
Brighton, The Court.
Brighton, The Palladium.
Bristol, The Gem.
Brixton, Palladium.
Brixton, Pavilion.
Burnley, The Coliseum.
Cambridge, Victoria.
Carnforth, The Kinema Theatre.
Chatham, Imperial Picture House
Chiswick, Cinema Royal.
Charing Cross Road, Super Cin-
Clacton, Operatta House. [ema.
Clapham Junction, Imperial.
Cleethorpes, Empire.
Colchester, The Hippodrome.
Croydon, Hippodrome.
Croydon, The Scala.
Dalston, Amhurst Hall.
Derby, Whitehall Cinema.
Dover St., Castle Film Co., Ltd
Dunston-on-Tyne, Imperial Hall.
Durham, Trimdon Colliery, Royal Cinema.
Edgware Road, Blue Halls.
Egremont, Lyceum.
Famous Lasky Film Service.
Forest Gate, Queen's.
Garston, The Empire.
Gateshead, Ravensworth Picture
General Film Renters. [House.
Golahawk Road, Park Cinema.
Grimsby, Premier Picture House.
Grimsby, The Savoy Pic. House.
Hammersmith, Blue Halls.
Hammersmith, The Broadway.
Haywards's Heath, The Heath
Hepworth Picture Plays. [Theatre.
Hereford, Kemble Theatre.
Hexham-on-Tyne, Queen's Hall.
Highbridge, The Picture House.
Holloway, Marlborough Theatre.
Holloway, The Grand.
Hull, The Cleveland.
Hull, Monica.
Hull, Picture House.
Hull, National Theatre.
Lancaster, The Palladium.
Leyton, Picture House.
Lewisham, Electric Theatre.
Liverpool, The Park Palace.
Llandudno, Palladium.
Luton, Palace.
Macclesfield, The Premier.
Manchester, Palladium.
Manor Park, Coronation.
Margate, Clifton Cinema.
Margate, The Cinema de Luxe.
Middlesboro', Scala.
Middlesboro, Pavilion.
Mile End Road, Pavilion.
Newhaven, Kinema.
North Finchley, Grand Theatre.
North Shields, Comedy Theatre.
Peckham, Queen's Hall.
Peckham, The Hippodrome.
Pendlebury, The Picture Palace.
Piccadilly Circus, Palais de Luxe.
Plymouth, The Gaiety.
Preston, Theatre Royal.
Provincial Cinema Theatres, Ltd.
Ramsgate, King's Theatre.
Ravensthorpe, Pavilion.
Regent St., New Gallery.
Redruth, Palace.
Rhyl, Cinema Royal.
Selfridge and Co., Ltd.
Shepherds Bush, Silver Cinema.
Shepherds Bush, Palladium.
Sleaford, Corn Exchange.
Southampton, Picture House.
Southend, Strand.
Southport, Palladium.
Standard Film Co., Ltd.
Strand, 'Strand Cinema.
Stratford, Borough.
Swansea, Theatre Royal.
Tamworth, Grand Theatre.
Taunton, Lyceum.
Trans-Atlantic Film Co.
Tunbridge Wells, Kosmos Cinema.
Tyldesley, Carlton Picture House.
Ventnor, Bijou.
Winning, Esh, Pavilion.
Winsford, The Magnet Picture
Whitley Bay, Coliseum. [House.

Scotland:—

Aberdeen, Star Palace.
Coatbridge, B. B. Cinema.
Dundee, Shand's Picture House.
Dundee, Stobswell Cinema.
Forfar, Reid Hall Cinema.
Glasgow, Cranston's Picture
Glasgow, B. B. Cinema. [House.
Glasgow, Wellington Palace.
Glasgow, Casino Ltd.
Glasgow, Charing Cross Cinema.
Greenock, B. B. Cinema, Ltd.
Greenock, La Scala.
Kilmarnock, Empire Picture House
Kilsyth, King's Cinema.
Kilwining, Picture House.
Paisley, Palace Picture House.
Rothsey, Theatre de Luxe.
Rothsey, Palace Cinema.
Rothsey, Empire Theatre.
Saltcoates, Countess Picture House
St. Andrew's, Cinema House.
Whiffet, Garden Picture House.
Wishaw, Picture House.

Ireland:—

Cork, The Gem.
Dublin, La Scala.
Limerick, Coliseum.

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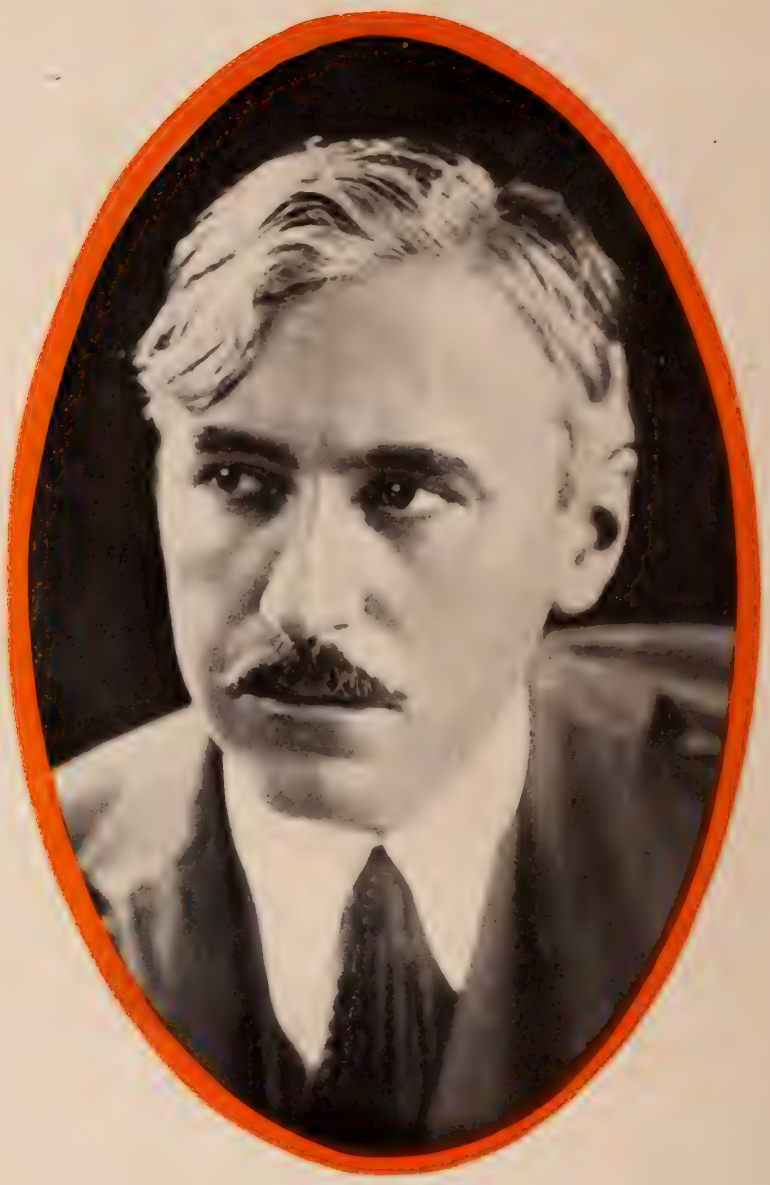

Mack Sennett

"Love, Honor and Behave"—
Directed by Richard Jones and
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J. R. Lockwood and Perry Evans—
Camera stunts by Fred Jackman—
Mirthful players in everything
Merrily supervised by our own
Mack Sennett who presents
This amusing laugh-provoker
Thru First National with
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FILM MFG. CO. CHICAGO, U.S.A.

***There are reasons—
Come and see them.***

Established 1910

DECEMBER 4, 1920

Motion Picture News

Reg. U. S. Patent Office

Christmas Number

¶ The Christmas Number of Motion Picture News will be published December 17th—the issue dated December 25th.

¶ Advertisers planning special copy for that number should make note of the date. For good positions early copy is advisable.

¶ Special features galore—color in abundance—facts and information that will be saved for reference.

The Issue Dated Dec. 25th; Out Dec. 17th

OL. XXII No. 24 Entered as Second Class Matter, October 13, 1915, at the Post Office at New York, N. Y., under the Act of March 3, 1879 PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago

"Dead Men Tell No Tales," but Hornung Tells a Capital Story in Swift Action

By EPES W. SARGENT

TEASER campaigns almost always work well if there is the slightest excuse for teasing, and in titling his novel, "Dead Men Tell No Tales," E. W. Hornung might well have had the subsequent picture production in mind. Whatever line of exploitation you may elect to follow, lead off with the reverse cut teasers supplied for this production.

Start with the smallest one shown in the plan book (the second from the top, with the line in upper and lower case.) Run this all through the paper—a dozen or more. Do this for a couple of days, then use the next larger size. They are sold in a set of nine assorted sizes, but you can have new slugs made for repetition.

Use several of the smaller sizes and then go to the larger, reducing the number as the size increases. On a small newspaper you might be able to let the paper have the slugs and use to stuff odd spaces. In this way you might get more space for less money.

Let Them Wonder

Run for a week on the teasers alone and then when you start to advertise, incorporate one or more of these slugs into every advertising space. If you want a large space, take the various sizes to give a stepped arrangement across the bottom of your space, or use the four eighteen point slugs to make a bottom rule.

As soon as you start to advertise anywhere with the title linked to your house, begin to use your press stuff. You have a lot of good material in the plan book, and some of this you can land on the editor as general reading instead of as your share of the press mention.

Get Some Specials

There are some stories on pages six and seven which you should be able to land on the editor as straight reading stuff. The public likes to read about the tricks of the picture trade and the burning ship gives a good line of specials.

Sell the editor on the idea sufficiently far in advance to be able to get him the cuts. There are pictures of the burning ship in one, two and three column widths. These are made from wash drawings, because the plan book was prepared before the destruction of the ship was completed, but it will help to set off the story.

Sell him the idea well in advance, but hold back the stories until the week before release. If you are generous with extra space you may land a couple on him.

More Press Work

There should be another press story in the haunted house. This can be lifted from page three and will prove of interest to the fans. Sell these ideas as general reading and you can then have other space for the purely press stories.

There is a lot of sound publicity stuff in the plan book, written for newspaper readers and not merely to make the big boss feel good. Use as much as you can get into the papers. Take some of the best of the remainder and put in the frames with your stills.

Push It Hard

The story is above the average, both as to plot and production. You can afford to spend a little extra money in advertising. You are safe in getting a little extra enthusiastic in telling about it withou fear of a comeback. It is a sound melodrama, well cast, well staged and directed with unusual care.

It is the sort of romantic stuff that the average audience most thoroughly enjoys and it is not merely a few incidents done around a burning ship. Just as a matter of fact the story interest rises from the destruction of the vessel and is sustained almost to the last scene.

Hornung, who is the author of the Raffles stories, has preserved his suspense with all of the skill of the trained writer and the scenario was made under the supervision of George Randolph Chester, who is himself a master craftsman. The result is a story which stands up to the end and closes before a long run of falling action destroys the impression.

It Will Please

As a result you can promise much and deliver the goods, so sell it with personal enthusiasm, confident that there will be no comeback.

In your advertising give less thought to the description of the ship than to the scenes aboard her when the fire is discovered. Dwell upon this feature to get the interest. It means more than a burning ship, and the scenes have been well staged. Play up the horrors of the panic and you will do better than selling the mechanical sensation.

Window Work

Make a drive for windows. Get a few small wooden boats or beaver board models. Tack on ragged salmon colored chiffon and put a fan below the model to keep the jagged "flames" in motion. At night this will give a particularly good effect, but it will attract attention in the daytime, as well.

Distribute Displays

Get these displays well distributed and have a few stills and a lettered card in each window. You can work from this all the way up to a full set window display that will draw big crowds, according to the amount of time you are willing to give to the preparation.

By all means have a ship in the lobby. If the ceiling is sufficiently high, place the model well above the heads of the incoming patrons. Here, at any rate, you should be able to work light and get winning effects.

Street Stuff

Dress up a couple of the 24-sheets for a perambulator if you have the story two or more days. Cut out the flame parts and replace with oiled tissue paper and at night touch off small quantities of flashlight powder inside of the wagon as the truck is drawn slowly through the streets. This will give life and emphasis to the display.

Send out a man made up as Santos with a moustache and imperial. You can find the make-up in the stills. Let him stop every half block, throw up his hands and cry, "Ha! Ha! Dead Men Tell No Tales!" You can let him carry a rolled banner with the announcement, if you wish, but it will be better to let the passer-by supply the connection, as he will if you have advertised well.

Get out a card reading, "Don't tell your wife where you were last night. Dead men tell no tales." Put the house name and playing date in small type below. If you can get these into any public dance or other affair, change the text to suit. If there is a coming event beyond your playing date, print the cards "Don't tell your wife you are going to the Elks' Smoker next Friday. Dead men tell no tales." Do this and the promoters of the affair will attend to your distribution for you. Otherwise hand them out to patrons as they leave, distribute them to shops and offices, or send to the mailing list.

Hook-ups

Get your booksellers to show copies of the story in their windows, along with other Hornung books. Tie-up with cards and stills. On a slide tell where the book may be had. And always hook up the "Raffles" with the present story. More persons know "Raffles" than remember the author's name.

Hook up other stores. Let a butcher advertise "Our meats are all government inspected and certified. No ptomaines in our goods. Ask any of our customers. 'Dead Men Tell No Tales' but we don't make dead ones."

The same idea will work for grocers, bakers and soft drink places, particularly the later, with some reference to wood alcohol.

Player Angles

And play on the cast. Catherine Calvert is the star and gives a pleasant performance, but Percy Marmont, Holmes E. Herbert, George Von Seyffertitz and Walter James all do excellent work as the hero-barrister, the Squire, the Spaniard and the half-breed respectively. Play them up. They deserve mention. It is not an all-star production, but it is an excellent ensemble, better perhaps than could have been gained with stars, since the story is better proportioned.

You have something worth while selling. Sell it to your best advantage. Use plenty of lithographs and printers ink, put out several sets of stills, and it will make selling easier for plays to come.

The Posters Will Tell Your People That it's All Comedy and All Arbuckle!

Here are some of the posters issued on "The Life of The Party," "Fatty" Arbuckle's first five reel comedy—and positively the funniest five reel comedy ever made! The posters tell the story—that the picture is one grand laugh. Use lots of them and bring the people in.

ONE-SHEET POSTER

Jesse L. Lasky presents

Roscoe "Fatty" Arbuckle

(By arrangement with Joseph M. Schenck)

in

"The Life of the Party"

A Paramount Picture

By Irvin S. Cobb

Scenario by Walter Woods

Directed by Joseph Henaberry

ONE-SHEET POSTER

THREE-SHEET POSTER

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

SIX-SHEET POSTER

THREE-SHEET POSTER

THEIR child, dying. The father and mother, helpless. And then—the mother's instinct—to get him to sleep! And on her cracked old violin she played "Nelly Grey"—played it with a breaking heart.

When the women in your audience see that scene every one of them will break down and cry with the heart-broken mother!

Eight drunken men—and a woman the prize! "I'll fight you all!" he shouted. And he did!

When the men in your audience see that fight they'll shout and cheer.

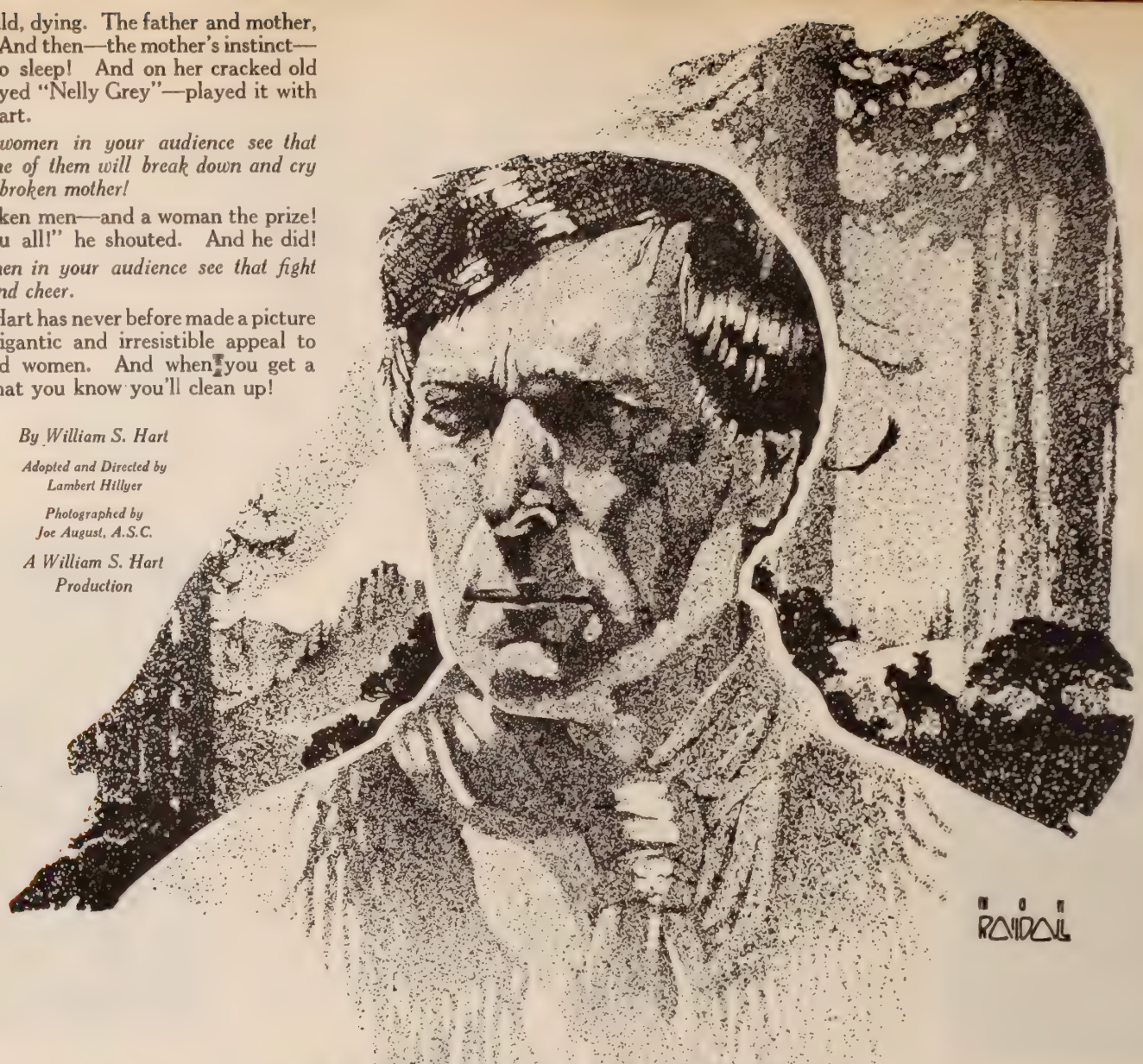
William S. Hart has never before made a picture with such a gigantic and irresistible appeal to both men and women. And when you get a picture like that you know you'll clean up!

By William S. Hart

Adopted and Directed by Lambert Hillyer

Photographed by Joe August, A.S.C.

A William S. Hart Production



WILLIAM S. HART

in

"The Testing Block"

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

Every 20th person in U.S.A. sees Paramount Pictures—today—*any* day

Our population today is 105,683,108.

There are 16,500 motion picture theatres.

10,202 of these theatres have shown Paramount Pictures in 1920.

This day—*any* day—more than five million men, women and children are looking at Paramount Pictures. Think of it, practically one in every twenty of the population!

The men whose business it is to finance, make and distribute Paramount Pictures have attained in them that standard of quality which has stabilized the industry and delighted the nation.

Theatres everywhere are sure of their audiences when they show Paramount Pictures, because the audiences are sure of their entertainment.

You, and they, know it's a good show when the announcement says: *A PARAMOUNT PICTURE.*

and here are the real reasons why

Paramount Pictures

lead the world

Paramount has mobilized great geniuses of production—dramatists, directors, artists, technicians—and is equipped with world-wide facilities and unlimited resources to make for *you*, to be shown in *your* theatre, *exactly* the kind of motion pictures you would make if you knew how.

With studios in Los Angeles, New York, London and India, equipped with unbelievable completeness, and with the whole world the stage, little wonder that Paramount Pictures are world leaders

Behind every Paramount Picture is the ever-present ideal of Famous Players-Lasky Corporation, *better pictures.*

Paramount has brought to the people the wholesome entertainment and joyous fun they crave and need, in deeper and richer and greater measure than anything else possibly could—love, romance, adventure, excitement, mystery, mirth—all the things that make life sparkle.

In short, that name Paramount is our binding guarantee to you that the picture is *right.*

When you see the words "A Paramount Picture," it's *good.* Go in!

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Gen'l Prod. CECIL B. DE MILLE Associate Gen'l Prod.

NEW YORK

PARAMOUNT PICTURES

Paramount Pictures listed in order of release

(Sept. 1, 1920, to Mar. 1, 1921)

George Fitzmaurice's Production
"The Right To Love"
*Charles Ray in
"The Village Sleuth"
Elsie Ferguson in
"Lady Rose's Daughter"
Wallace Reid in
"What's Your Hurry?"
A Cosmopolitan Production
"Humoresque"
Dorothy Dalton in
"Half An Hour"
Thomas Meighan in
"Civilian Clothes"
Dorothy Gish in
"Little Miss Rebellion"
Cecil B. DeMille's Production
"Something To Think About"
*Douglas MacLean in
"The Jailbird"
Roscoe ("Fatty") Arbuckle in
"The Roundup"
Maurice Tourneur's Production
"Deep Waters"
Wm. S. Hart in
"The Cradle of Courage"
A Wm. S. Hart Production
Ethel Clayton in
"A City Sparrow"
An All-Star Production
"Held By The Enemy"
Bryant Washburn in
"A Full House"
A Cosmopolitan Production
"The Restless Sex"
*Charles Ray in
"An Old Fashioned Boy"
George Melford's Production
"Behold My Wife!"
Ethel Clayton in
"Sins of Rosanne"
Wallace Reid in
"Always Audacious"
*Enid Bennett in
"Her Husband's Friend"
Billie Burke in
"The Frisky Mrs. Johnson"
Bryant Washburn in
"Burglar Proof"
George Fitzmaurice's Production
"Idols of Clay"
Dorothy Dalton in
"A Romantic Adventuress"
Thomas Meighan in
"Conrad In Quest of His Youth"
A Wm. DeMille Production
Dorothy Gish in
"Flying Pat"
A Cosmopolitan Production
"Heliotrope"
Roscoe ("Fatty") Arbuckle in
"The Life of The Party"
Bryant Washburn in
"An Amateur Devil"
Lois Weber's Production
"To Please One Woman"
Wm. S. Hart in
"The Testing Block"
A Wm. S. Hart Production
*Douglas MacLean in
"The Rookie's Return"
Maurice Tourneur's Production
"The Bait"
Starring Hope Hampton
Dorothy Dalton in
"In Men's Eyes"
Wallace Reid in
"The Charm School"
George Melford's Production
"The Jucklins"
A Cosmopolitan Production
"The Inside of The Cup"
Billie Burke in
"The Education of Elizabeth"
*Enid Bennett in
"Silk Hosiery"
William DeMille's Production
"Midsummer Madness"
George Fitzmaurice's Production
"Money Mad"
Thomas Meighan in
"The Frontier of The Stars"
A Charles Maigne Production
Roscoe ("Fatty") Arbuckle in
"Brewster's Millions"
Dorothy Gish in
"The Ghost In The Garret"
Cecil B. DeMille's Production
"Forbidden Fruit"
*Douglas MacLean in
"Chickens"
A Cosmopolitan Production
"The Passionate Pilgrim"
Charles Maigne's Production
"The Kentuckians"
Dorothy Dalton in
"The Teaser"
A Lois Weber Production
"What do Men Want?"

*A Thomas H. Ince Production

This advertisement appears in The Saturday Evening Post of November 27th and in Collier's Weekly of December 4th. Total Circulation, 3,153,140

EDUCATIONAL QUALITY

CAROLINA THEATRE
PINEHURST, N C

September 11th, 1920.

Mr. A. C. Bromberg,
Educational Film Exchange,
Atlanta,
Ga.

Dear Mr. Bromberg:-

If my letters concerning the Educational Comedies will be the means of boosting them to the slightest degree you are more than welcome to do anything you wish with them.

I haven't said a thing about them which they do not merit and I am mighty glad to do anything to boost them along. They deserve it.

Speaking of the Mermaid slapstick: There is slapstick and again there is slapstick. "High-brows" can enjoy slapstick as keenly as any other class when its clean, when there is a point to it and when it is not overdone and that's exactly what the Mermaid slapstick is. There's a reason for it in "A Fresh Start", there's not a vulgar minute in it and the director knew just when to quit.

So far, the Educational Comedies stand head and shoulders above every other comedy on the market and fortunate is the exhibitor who books them.

They will help to put across many programs which contain weak features.

Very truly yours,

Chas. W. Pierce

WE PROMISED YOU THE BEST IN TWO REEL COMEDIES-

NOW WE MEET YOUR DEMAND FOR SINGLE REEL FUN FILMS THAT WILL SET A NEW MARK

ONE A WEEK

JINGLING WITH BOX OFFICE CAS

CHRISTIE FILM CO. ANNOUNCES

VANITY COMEDIES

WITH his contract for distribution through Educational, Al Christie started to work to make the best single reel comedies ever offered.

Every one of them is a NEW picture, each built to meet the Educational standard.

"Tea For Two" is the first of the Vanity's. It is released December 6, with Charlotte Merriam and Eddie Barry in the principal roles.

Released by
EDUCATIONAL FILM
EXCHANGES, INC.
729 Seventh Ave. New York

IN ONE REEL COMEDIES

WHEN Educational decided to enter the two reel comedy field we combed the market for the best of material. We gave much in time and effort to make sure that these pictures would be the best pictures that the market affords.

From the cinema places in the biggest cities down to the smaller communities like Pinehurst, N. C.—a city of less than 5,000—the verdict on Mermaids, Chesters, Christies and Torchys has been the same—"THE BEST."

Vanity and Gayety Comedies have been selected with the same care. They reach equal heights of quality. Shorter length is their only difference. Exhibitors who have room on their programs for only a single reeler will find their problems, too, solved by Educational.

E. W. Hammons
PRESIDENT

EDUCATIONAL FILM EXCHANGES, Inc.

FIRST RELEASE DEC. 6
THEN ONE A WEEK — ALTERNATING

E. W. HAMMONS PRESENTS
GAYETY COMEDIES

GAYETY COMEDIES are all that their name indicates. They sparkle with laugh, blossom with pretty girls. They'll put happiness in any theatre.

Every theatre man who sees them will hail them as an achievement.

"Ain't Love Grand?" is the first one, ready Dec. 12. Billy Bletcher, a new type of comedian, will delight you.

Released by
EDUCATIONAL FILM
EXCHANGES, INC.
729 Seventh Ave. New York

SIR OSWALD STOLL

of the

OSWALD STOLL ENTERPRISES

London, England

Announces the Organization

of the

STOLL FILM CORPORATION OF AMERICA

under the management of

Mr. GEORGE KING,

President,

who retires from the position of General Manager of the Stoll Film Co. Ltd., London, to direct in the United States the distribution of the product of the Stoll English Studios. Producing Stoll Pictures is an efficient organization including in its personnel a thoroughly trained American technical staff. The equipment of the studios has been supplied by the best American manufacturers.

The Stoll Film Corporation of America
beginning about

JANUARY FIRST

Will release to the Exhibitors of the
United States through

PATHE EXCHANGE Inc.,

under the supervision of

Mr. RALPH PROCTOR

General Manager
and its own sales force
one production each week of the

WORLD FAMOUS AUTHORS SERIES

including screen adaptations from the works of

Alice & Claude Askew	Walter Hackett	Sax Rohmer
Baroness Orczy	Cosmo Hamilton	Rafael Sabatini
Marie Corelli	Robert Hichens	H. de Vere Stacpoole
Ethel M. Dell	Marion Hill	E. Temple Thurston
Sir. Arthur Conan Doyle	A. E. W. Mason	H. Vernon
Jeffery Farnol	E. Phillips Oppenheim	Olive Wadsley
F. S. Fletcher	A Ollivant	Edgar Wallace
Hamilton Gibbs	Rita	Stanley Weyman
	H. G. Wells	

The Stoll Film Corporation of America
Executive Offices
130 West 46th St. New York City.
Phone - Bryant 7498.

Anthony Gablik

WID On Wm. A. Brady's Big Picture LIFE

A Corking Good Melodrama

"LIFE"

Wm. A. Brady Prod.

DIRECTOR.....Travers Vale

AUTHORS.....Thompson Buchanan & Wm. A Brady

SCENARIO BY.....Not credited

CAMERAMAN.....Frank Kirby

AS A WHOLE..... Out and out melodrama, multitudinous situations with splendid holding power

STORY.....Swift moving action, not always coherent, but excellent material for picture of this type

DIRECTION.....Develops climaxes well, and keeps complicated plot clear throughout

PHOTOGRAPHY.....Good; some excellent outdoor shots

LIGHTINGS .....Good

CAMERA WORK .....Satisfactory

PLAYERS.....Arline Pretty, Nita Naldi, Jack Mower and Rod La Roque handle principal roles effectively

EXTERIORS.....All good, some excellent

INTERIORS.....Very good

DETAIL..... Good

CHARACTER OF STORY....Melodrama. Bank cashier convicted falsely of murder is cleared by his wife after a host of complications are overcome

LENGTH OF PRODUCTION.....About 6,500 feet

The melodrama of the stage has always been one of the most popular forms of entertainment, and this feature possesses all the elements of its stage relation, with a lot more possibilities taken advantage of. It is the sort of entertainment that appeals to a large percentage of audiences. The action moves along fast and furiously from beginning to end, furnishing plenty of thrills and an exciting atmosphere that holds close interest throughout. In fact, so much action has been crammed into the seven reels, that careful direction has been essential at all times to prevent confusion. At some moments, the continuity lapses, and there are jumps which must be filled in by the spectator, but on the whole a clear coherence has been maintained, and there is no lagging in the interest. The cast has been pretty well selected, and except for some instances of over acting, give a good performance.

The story is along familiar lines. Billy Reid is the young bank cashier secretly married to the banker's daughter. Ralph Stuyvesant, the banker's son, is enamored with Grace Andrews, whom he has brought to the city and established in a luxurious apartment. To meet the extravagant demands of the woman, Ralph forges his father's name to a check. Suspicion is thrown on Reid by Tom Burnett, a false friend of young Stuyvesant. At a ball given by the Stuyvesants, the banker is murdered by Burnett, when the former accuses him of theft. Burnett and young Stuyvesant again contrive to throw the blame on Reid, who is convicted of the murder on circumstantial evidence and sentenced to death. Through the tireless efforts of Reid's wife, with the assistance of the chief of detectives, Reid makes his escape through a ruse, and is eventually proven innocent and the real criminals brought to justice.

Action Galore and Thrills Will Please

Box Office Analysis for the Exhibitor

This is a picture as full of action as any you have played for a long time and you can make a point of appeal of each of the thrills. Let them know that it is taken from the successful stage play of the same name and play up the fact that it improves on the stage version. Nearly every audience delights in this sort of a picture at least once in a while, so you will not do wrong to advertise the real melodrama features, and promise them excitement and suspense. Make use of the title, by emphasizing the fact that the picture does indeed portray many phases of life in a manner to compel interest. Catchline might be used to advantage.

A J. PARKER READ JR. PRODUCTION
Louise Glaum
in
"LOVE"
Scenario by LOUIS JOSEPH VANCE - Directed by Wesley Ruggles
Personally supervised by J. Parker Read Jr.

Love came with the light that illumined the new-born world and will remain until eternal darkness shrouds Creation.

Love is the undying flame on the altar of life.

Love's divine song has echoed through the ages and its haunting memory lingers after death.

For love countless men and women have striven and died. Its might has ruled the world and all its nations.

This is the screen foreword of J. Parker Read Jr's. picture of consuming power and appeal. Picture the story of happiness, sacrifice, sorrow and suffering, the story of triumph behind such a foreword. A story with Louise Glaum, the magnificent, in an emotional role that hits the heartstrings and tunnels right into your deepest sympathies.

Beginning December 5, national release date of "Love," a charity campaign will be in operation in every state in the union under the auspices of Louise Glaum. Your local orphanage or other charity will cooperate with you on whatever dates you play "Love" and make these Love Days, or Louise Glaum Tag Days.

You may obtain tags carrying Louise Glaum's portrait and appropriate text at Associated Producers Exchanges at cost. Club and society women, as well as the school-folk in your community, will do your work for you.

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ARCO PRESS, NEW YORK

As photography it is the best, the most beautiful that moving pictures have ever shown—this picture, "The Last of the Mohicans." **Maurice Tourneur** never made such scenes before, and probably never will again. How he can ever beat them is something to guess about these long Winter evenings. The compositions he makes of Indians, clouds, mountains, trees, gun barrels, waterfalls, are masterpieces, and if this is not great art, then Rembrandt was a blacksmith. Tourneur can do things with sunlight that you cannot dream, and if he could paint emotion with the Hugo touch of Griffith he would be the greatest man in pictures. As it is, he is one of the mighty, and "The Last of the Mohicans" is his best.

See it at the Pantheon now. Before you know it your soul will leave your broken-backed old carcass slumped in the seat and, climbing up onto the silver sheet, will go off back into the old young days of your youth hand in hand with Uncas and Hawkeye and the snaky Magua, who would never, never bite the dust until Cooper had you up against the hind cover of the book. Not by new stunts of story-telling does Tourneur work wonders with your soul, for the story is the plain tale of the Leather Stocking classic; not by marvelous subtitles, for they are short and merely fitting, but by this thnig he has mastered, photography.

Against the dream cliffs and falling wreaths of water in Yellowstone, and again before painted curtains as in "Treasure Island," he puts his nude and gleaming savages through their paces, circling, swirling about the lovely Cora Munro, her "fair hair" sister, her hero Uncas, her canny crack shot Hawkeye, and her foul pursuer Magua.

Although there are good names in the cast, film personalities are kept out; no names are posted, no faces featured; everything subordinated to the illusion, to the come-back of your youthful thrills which Tourneur was hunting.

Magua, the fiend, is **Wallace Beery**; Uncas, the blameless, is **Albert Roscoe**; Cora is **Barbara Bedford**, a beauty who is new but a real actress, and Hawkeye is **Harry Lorraine**. They come and go, there are thrills when the hundreds of glistening braves massacre the women and children; when Chingachgook and Magua have their duel; when Uncas shoots a crippled Huron out of the tree tops; when Beery, Roscoe and Miss Bedford fight on the lip of the thousand-foot cliff. There are all the thrills you can stand, but, more than that, there is the unearthly beauty of the photography itself; an achievement that will be remembered, Mr. Tourneur!

• • •

"AN ACHIEVEMENT THAT WILL BE REMEMBERED, MR. TOURNEUR!"
— THE CHICAGO HERALD and EXAMINER

AP INC

Maurice Tourneur
presents

THE LAST OF THE MOHICANS

An American Drama Eternal
by James Fenimore Cooper
Directed by Maurice Tourneur and Clarence L. Brown

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

ALLAN DWAN
presents
THE FORBIDDEN THING

By Mary Mears
Personally directed by Mr. Dwan

Trade and newspaper critics everywhere find in "The Forbidden Thing" a vivid something that makes for heart appeal—a something best described as humanness. Allan Dwan's characters do not stalk across the screen like puppets. They live as the thousands in your audiences live—a sure guarantee of popular appeal.

"One feels inclined," says Motion Picture News, "to place a gold seal opposite Allan Dwan's name in his first production for Associated Producers. 'The Forbidden Thing' will certainly be classified among the top-notchers. It is dramatic to the core—not with the drama of the theatre, but of life."

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

A genuine Fairbanks novelty! That is what you can promise your audiences when you announce your run of "The Mark of Zorro."

Action, romance, mystery, thrills and comedy in fullest measure—all the elements of the Fairbanks successes of the past, yet in a more picturesque and colorful setting than any release you have yet had from this idol of the masses.

"The Mark of Zorro" justifies the most enthusiastic and widespread exploitation; you can feel certain that it will delight the most exacting audiences and make even your box-office smile the famous Fairbanks smile.

Released December 5th

DOUGLAS FAIRBANKS'

Newest Production

"THE MARK OF ZORRO"

From the "All Story Weekly" Novel, "The Curse of Capistrano" by Johnston Mc Culley

Directed by
FRED NIBLO

UNITED ARTISTS CORPORATION
MARY PICKFORD · CHARLIE CHAPLIN · DOUGLAS FAIRBANKS · D.W.GRIFFITH
HIRAM ABRAMS, PRESIDENT

"Sherman is right"

HARRY WEISS, *President*
and
FRED AIKEN, *Secretary-Treasurer*
of
SUPERIOR SCREEN SERVICE INCORPORATED

announce
to the Theatre Owners of Illinois and Indiana that they have secured the EXCLUSIVE RIGHTS in these territories for the release of all attractions of
SHERMAN PRODUCTIONS
CORPORATION

SUPERIOR SCREEN SERVICE INC.
HARRY WEISS, *President* FRED AIKEN, *Secretary-Treasurer*
25 East Seventh Street
Chicago, Illinois

7 TERRITORIES LEFT

SHERMAN PRODUCTIONS
CORPORATION

announces that
Franchises, securing a minimum of
TWELVE GUARANTEED
ATTRACTIONS ANNUALLY,
delivered AT COST, NO ADVANCES are still
available for allotment in SEVEN territories.

Every day more people say
"Sherman is right"

Your territory may still be open –

Wire today
to SHERMAN PRODUCTIONS CORPORATION
Longacre Building – 1476 Broadway,
New York.

WEST COAST EDITION

INDEPENDENT FILMS ASSOCIATION NEWS

"Poor Butterfly" Vamps Leo White

Here's a letter that just came from the ar East, from a love-torn Japanese aiden, who thinks there is none other sides Leo White. This letter only goes prove that Leo White's popularity has bounds. Scores of fan letters for Leo hite are received every day from all arts of the globe. The letter:

Sept. 30, 1920.

Dear Mr. Leo White:

May I have a little time from you for reading my letter? In Japan there are two famous heroes who are known all over the cities, and one is Mr. Charles Chaplin, other is my respectfully loving Mr. Leo White. "The Hero" is the famous picture I ever saw. Then I became your screen admirer at once, for you were hero of it.

In my heart the name of your own is heard as if it were the name of one of the Angels in Heaven.

So I love you very much . . so . . .

May I receive your kindest letter with your latest photo? I'm sure that you will write to me as soon as you receive my one.

If I had them it will be my best remembrance as long as my life pasts.

Please receive my request. I'm waiting for them with much wishes. So "goodby" to you and pray your future more and more successful.

Yours truly,
KYATARO OTA.

NATION'S DREAM" SURE "PSYCHOLOGICAL" HIT

"The Nation's Dream," the third Pinacle Comedy made by Calumet Productions, Inc., starring Leo White, is bound be a "psychological" knockout. It is a ariously funny satire on the high-presre life of today, showing how the profers and other twenty-first century wors drove a member of the "general pubarmy" off his bean, and his weird eam of an island of complete achieveent. The sole author of "The Nation's eam" is Kenneth L. Eagon, who also sisted in preparation of continuity for me and will furnish the remainder of nnacle Comedy scenarios. "The Na-n's Dream" will be released to exchange n December 1st.

HIRD COMEDY STILLS SET SOME NEW MARKS

Some of the snappiest comedy stills ever tained were taken on the third Leo hite comedy—"The Nation's Dream." hese stills were snapped on "Pep land," and sure live up to their name.

LEO WHITE ENDS WORK ON HIS THIRD "DIFFERENT" COMEDY

Leo White finished his third "distinctively different" comedy—"The Nation's Dream"—on Monday, November 8th, and immediately started to work preparing for his fourth production, which will be an extraordinarily clever satire on "small town stuff."

Upon completion of the third Pinnacle Comedy starring Leo White, these respective statements were given out:

By OLLIE MOORE, General Manager Calumet Productions—"We have absolutely solved the comedy question. This has been accomplished by a comedy star different and more versatile than any ever before seen on the screen, and with the idea predominant that each comedy must be vastly different in both complexion and action. This has been done. First, we handed out a cunningly clever satire on ultra-fashionable society, a modiste shop comedy; second, we went to the other extreme and made a jazz comedy that will make Irving Berlin shudder; now, as a third treat, we offer 'The Nation's Dream,' so utterly different from anything ever attempted that I beg to ask the exhibitors, exchange men and the general public to simply WAIT. They'll be agreeably surprised."

By LEO WHITE, Pinnacle Comedy Star—"Once I thought I knew what characterization I could do best. Now, without the slightest egotism, I can truthfully say that I believe I can do justice to any character. I have tried three since my inception as a Pinnacle Comedy star, and I like each one better. I'm going to make 'knockout' comedies a perpetuality. My next one will be even different and better than the first three. Wait!"

SCORE OF LETTERS FOR PINNACLE STARS

We are in receipt of scores of fan letters from both Neal Hart and Leo White followers. All laud the Independent's idea of new angles to all stories. Many are firm in the belief, which we most strongly share, that Neal Hart is the coming outdoor star, and that he is due to stick for a long, long time. Leo White's conception of variety in comedies also comes in for much approval.

FLOYD LOGAN AND HIS CAMERA WITH US

Floyd Logan, formerly with Constance Sullard (westerns) and L-KO (comedies) as camera man, joined Pinnacle forces Monday, November 8th, and started to work immediately putting the finishing touches on the third Leo White comedy—"The Nation's Dream." Logan will be on the job Monday, November 15th, when work on the fourth Leo White production is started.

MOORE IS DIRECTOR OF HIS OWN COMEDIES

Ollie Moore, the widely-known general manager for Calumet Productions, Inc., who are putting on Pinnacle Comedies, is now a full-fledged director. When Dr. John West left Pinnacle, Ollie Moore stepped in. Result—One real big KNOCK-OUT of a super-comedy, the sensation of the year—"The Nation's Dream." Harry Hagenah assisted Mr. Moore in directing the scream. K. L. Eagon wrote it. It will be a complete goal.

MANY COMMENTS ON "NATION'S DREAM"

Many comments were made on the Pep Island set in the third Pinnacle Comedy—"The Nation's Dream." All agreed that nothing like this picture has ever been done. There were plenty of pretty girls, lots of action and oodles of new comedy stuff

Neal Goes After Big Desert Picture

Neal Hart has left for the great American Desert to get the greatest American Desert story ever conceived jammed into five thrilling reels of motion pictures. No pains, no expense, nothing was spared by Mr. Hart in elaborateness for this picture, "DANGER VALLEY," which will be released to the exchanges and exhibitors January 1, 1921.

MAMMOTH BALLROOM SET FOR NEAL HART

The City—in all its false gaiety—was never more vividly portrayed than in Neal Hart's third big picture—"Danger Valley."

To drive home with all possible force his main contention—that the city, with its all, is like unto the desert, to those who see only by calcium, Neal Hart spared no expense in setting up the biggest, most magnificent ballroom set ever used.

Huge, fluted columns form the structure of a vast reception room—the home of one of the principal characters in the story, who brings Neal Hart East to give him details concerning a lost mine in "Danger Valley."

Between 75 and 100 extra people have been engaged for this scene alone.

TOUGH TIME GETTING DESERT LEADING LADY

C. M. Giffin, Frank Messinger and the remainder of the executive staff of Pinnacle Productions, Inc., burned the midnight oil plenty last week, trying to get a suitable leading woman for Neal Hart in his third super picture—"Danger Valley." The candidate for the leading feminine role had to withstand a siege of Death Valley—a part of the desert never invaded even by the male of the species. Finally, Miss Edyth Stayart was secured, and put under contract. She says she's not afraid of desert, or anything. Neal Hart, et al, like this, and her, too.

BLANCHE WHITE GETS FURS FROM ST. LOUIS

All the way from St. Louis—the fur market headquarters of the world—rushed an expert fur designer to give Blanche White, Pinnacle Comedy star, the tiger-skins she wore in the third Pinnacle production, "The Nation's Dream." There was no designer or fur expert on the Pacific Coast who could give Miss White just what she wanted, so an S. O. S. was hurled to St. Louis. Four days later, Miss White got the tiger-skin which is sure to create a lot of comment.

NEAL HART MAKES GOOD PROGRESS ON BIG DESERT PICTURE

Neal Hart, "America's Pal," is making good progress on his third big super-production, "DANGER VALLEY." At the close of the first week's work, Mr. Hart reiterated that his third picture would be a "movie revelation."

After spending several weeks selecting his cast, Mr. Hart spent several days on some of the opening scenes of the picture, so determined was the supreme outdoor star to get absolutely perfect camera work and acting.

Mr. Hart chose as his supporter in heavy characterization, William Quinn, who so capably acquitted himself in Mr. Hart's first two productions. Burt Wilson will act as character man. Mr. Hart, at the time this went to press, was to choose from three widely-known leading women for one to support him in "Danger Valley."

When the Hart party started for the desert in a string of sturdy automobiles, they were given a rousing send-off. Mr. Hart made it plain that the trip would be void of frills, and that men and women members of the party alike would have to make up their minds that there was nothing ahead but hard work and real acting.

Neal declares that the opening of his picture—in the East—will give the public an allegorical treat, a vivid portrayal of the contrast between the desert of plenty and the desert of want.

LEO WHITE'S $2,500 MULE IN 3D PICTURE

Jazbo, the $2,500 trained mule owned by Leo White, Pinnacle Comedy star, has an important part in "The Nation's Dream," the third Pinnacle Comedy. The mule, Mr. Jazbo, and a trainer from Mr. White's big farm near San Luis Obispo, came to Hollywood and spent ten days together making perfect the mule gag in Mr. White's third riotously funny picture. Mr. White's chief goat, "Mary Ann," also had a prominent part in the picture. The trainer took both animals back North at the conclusion of the picture. Mr. White says he wouldn't take $10,000 for the mule.

NOW LAKIN'S NOT AFRAID OF THE "WET"

Charles Lakin, the well-known "twin" in the Leo White comedies, had to go through a lot of trouble last week. In one of the tumultuous scenes on Pep Island in "The Nation's Dream"—the third big Pinnacle Comedy—Lakin had to be tossed into the Fountain of Pep, twenty feet deep, and sustain a real drenching. Charley couldn't swim, and told the world so. Director Moore, S. O. S.'d a swimming instructor and Lakin did the flop. Still, he got bruised up a bit, but nothing serious.

MANY UNITS WANT TO JOIN I. F. A.

From all parts of the country come bids from various film organizations, stars and promoters, all wishing for a berth with Independent Films Association. The Independent Films Association is not taking any units into the fold, unless they are thoroughly qualified. "Nothing but the very best," is the motto of I. F. A. Still, there will be an important announcement within a few days.

Published in the interest of INDEPENDENCE
By The INDEPENDENT FILMS ASSOCIATION
Eddy Eckels, Gen. Mgr.
Consumers Bldg. Chicago
Kenneth L. Eagon, Editor
6040 Sunset Blvd., Hollywood, Cal.

INDEPENDENT FILMS ASSOCIATION NEWS
PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO
EDDY ECKELS - GEN MGR
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION
WORLD DISTRIBUTORS EXPLOITATION SECTION

THE ONE WRONG WAY

There is just one way to AVOID a real money cleanup on SKYFIRE.

That way is NOT TO MENTION THE AURORA BOREALIS, OR NORTHERN LIGHTS!

Scientists as well as the general public have always been more or less mystified by this spectacular phenomenon of the Northern latitudes. The most intense public interest and curiosity has always surrounded its appearance, or even its reported appearance.

For ages, the aurora has been a fascinating topic for speculation among the educated, while by the illiterate it has been regarded with superstition, awe and terror as a supernatural manisfestation.

A SPECTACULAR THEME

You have in SKYFIRE a picture which has its theme and action built around the appearance of the Northern Lights and the traditions and legends concerning it which were handed down from father to son among the Chippewa Indian tribe.

You have in the picture itself a most beautiful and skillful portrayal of the aurora, as it spreads and glows and shimmers in the sky. The camera magic by which this feat was achieved and the panoplied and colorful lights of the northlands actually thrown on the motion picture screen, will stand as one of the real accomplishments in motion picture photography.

Thus you have in SKYFIRE something to captivate instantly the attention and the supreme interest of every man, woman and child in your locality.

PRESS BOOKS DE LUXE

Every item of publicity and advertising in the press book is framed in such a way as to emphasize the aurora borealis and its showing in this picture. Every photograph, slide, litho, carries out the idea of the Northern Lights.

It is the one sure way to MAGNETIZE the public to your theatre.

That is why it is so much easier to tell you how to AVOID a cleanup on this picture than it is to tell you how to make one. For there are a thousand and one chances for creating public interest and curiosity on this one thing alone—the Northern Lights.

NEW EXPLOITATION ANGLES

If you have any local astronomers or scientists of note, have them interviewed on the subject of what causes the Northern Lights. Get the kids to asking their parents and teachers about the aurora borealis—what it is, when they can see it, what causes it, etc.

You will find in this press book a suggestion for a teaser campaign. There are multitudes of others that will occur to you. "You can see the Northern Lights next Wednesday night! Watch!" There's the idea to pound home—and a chance for your own cleverness to manifest itself.

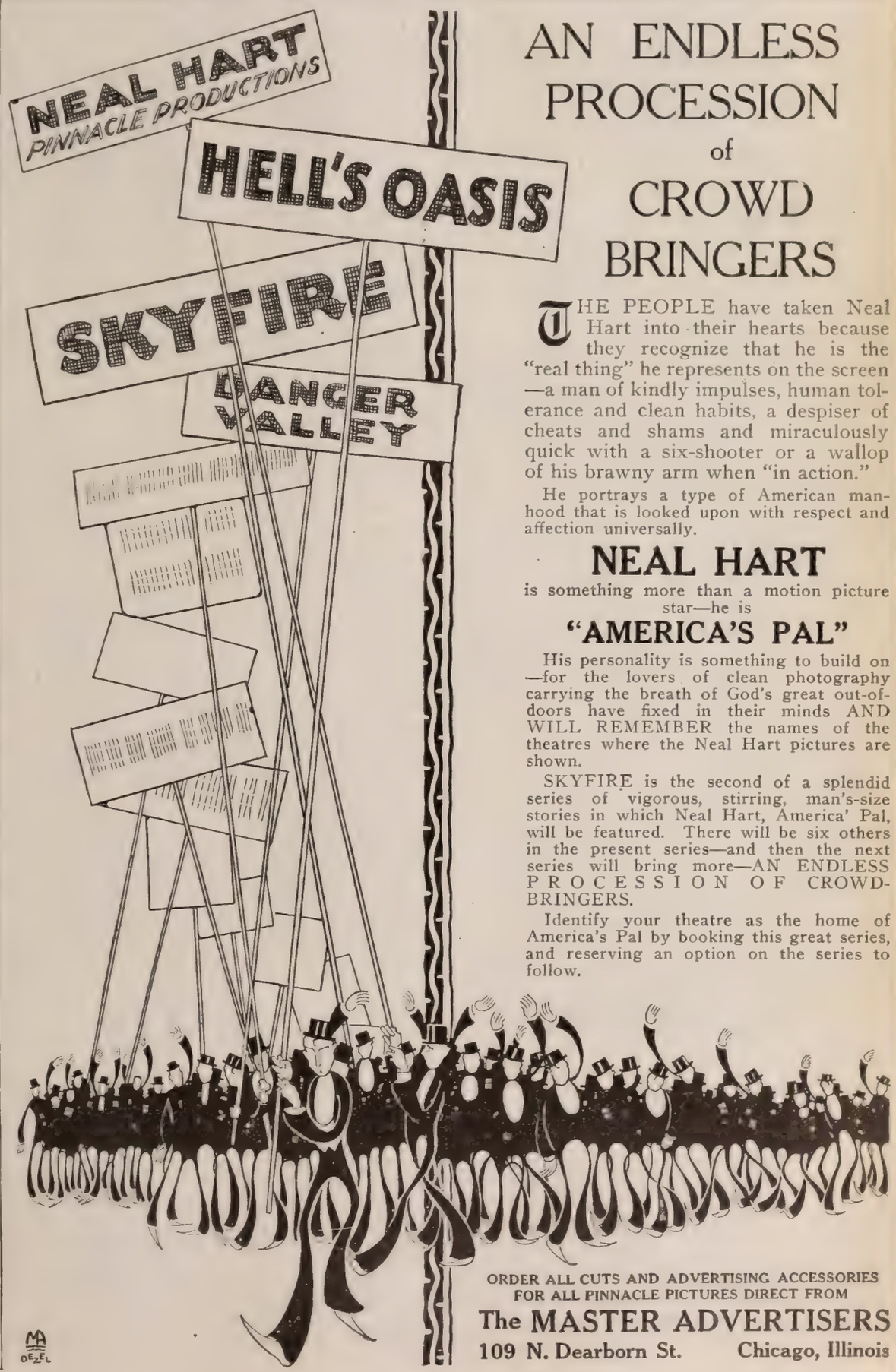
No use to detail the many ways of decorating your lobby—no use insulting your intelligence by suggesting crazy, impossible "stunts."

FLASH THE AURORA

Take the aurora borealis, spread it all over town and hook it up with the SKYFIRE picture of Neal Hart's.

If you do this, you can't keep the people away.

Frankly you can go the limit on getting 'em in to see this picture. It will prove to be entertainment of the finest kind. Neal Hart has never made a better one. Even in the smallest towns, SKYFIRE should play more than a one-day engagement, since otherwise the mouth-to-mouth advertising benefits will be foolishly thrown away and the cumulative value of all preliminary advertising will be wasted and lost.



AN ENDLESS PROCESSION of CROWD BRINGERS

THE PEOPLE have taken Neal Hart into their hearts because they recognize that he is the "real thing" he represents on the screen—a man of kindly impulses, human tolerance and clean habits, a despiser of cheats and shams and miraculously quick with a six-shooter or a wallop of his brawny arm when "in action."

He portrays a type of American manhood that is looked upon with respect and affection universally.

NEAL HART

is something more than a motion picture star—he is

"AMERICA'S PAL"

His personality is something to build on—for the lovers of clean photography carrying the breath of God's great out-of-doors have fixed in their minds AND WILL REMEMBER the names of the theatres where the Neal Hart pictures are shown.

SKYFIRE is the second of a splendid series of vigorous, stirring, man's-size stories in which Neal Hart, America' Pal, will be featured. There will be six others in the present series—and then the next series will bring more—AN ENDLESS PROCESSION OF CROWD-BRINGERS.

Identify your theatre as the home of America's Pal by booking this great series, and reserving an option on the series to follow.

ORDER ALL CUTS AND ADVERTISING ACCESSORIES FOR ALL PINNACLE PICTURES DIRECT FROM

The MASTER ADVERTISERS

109 N. Dearborn St. Chicago, Illinois

WHY THE FURNACE IS A GREAT PICTURE

SETTINGS OF LAVISH BEAUTY

THE GAYEST WEDDING OF THE LONDON SEASON ↓

THE HONEYMOON AT MONTE CARLO →

FOLLY IN HER ELEMENT →

FOLLY IN SPLENDOR AT HER MASKED BALL ←

THE REVEL AT PALING TOWERS ↑

FASHION'S BUTTERFLIES OFTEN CARRY ACHING HEARTS ↓

REALART PICTURES

← THE GARDEN JUST BEFORE THE STORM BROKE

REALART PICTURES CORPORATION 469 FIFTH AVE NEW YORK.

Carl Laemmle
Announces
Priscilla
Dean
in
"Outside
the Law"
Tod Browning's
Greatest
Universal-Jewel Production
Supported by
Wheeler Oakman
and Lon Chaney

Monte Carlo

—transported to America by the magic of Von Stroheim

THE most famous—and some say, infamous—spot in the whole world *duplicated,* not imitated, at Universal City, California. Duplicated as to its *exteriors* no less than its interiors. Duplicated to such an extent, in the views of the great Plaza, that two shots of 600 feet from right-angle positions have been made possible. Ten thousand cubic yards of earth were removed in preparing this single site, with its two circular parks, one 90 feet in diameter and the other, 112. More than 100 palms, semi-tropical plants and shrubs were placed here—and 20,000 feet of specially-grown lawn. There is not lacking one single thing to give your audiences an exact replica of the gloriously beautiful place where so many of them have been—while the *drama* of the picture will give them a blinding revelation of something they did not see while there—*but have always suspected.*

Carl Laemmle announces

Von Stroheim again!

2½ times as much

Universal-Jewel

"FOOLISH WIVES"

Carl Laemmle presents a NEW STAR among UNIVERSAL SPECIAL ATTRACTIONS

Gladys WALTON

The Darling Heroine of "PINK TIGHTS"

in a highly dramatic story by John Colton & Douglas Doty

Directed by HARRY B. HARRIS

"RISKY BUSINESS"

52 UNIVERSAL SPECIAL ATTRACTIONS Good Pictures a Year 52

How we landed a Big One on that fishin' trip

See Issue 79 Released Nov. 16

Exclusive Intimate Views made by the News Service that is Always First

IF you are up-to-date with your News Reel—in other words, have an *International contract*—you were able, recently, to show your people their *first sight* of President-elect Harding off on his fishing-trip vacation—an intimate view which they much appreciated, coming, as it did, so soon after election.

This is exactly the kind of service in which International has *no competitor*—the picking out of the *common-interest high-spot* in the day's news and giving it to your people hot off the fire. When there are big scoops to be shown International, as you well know, scoops the world and when there are no big scoops we scoop 'em with little scoops, *just the same.* That's *Service*—that's *Human Interest*—that's

The fresher the bait the bigger the catch -show the News Service that's always fresh and reel 'em in!

INTERNATIONAL NEWS
Released Thru UNIVERSAL

"ONCE TO EVERY WOMAN"—how to exploit it

GO TO YOUR UNIVERSAL EXCHANGE AND GET THIS BIG, PRACTICAL, COMMONSENSE PROMOTION AID that is scoring so remarkable a success all over the country. This *Super-Herald* is a four-page song sheet of "Ben Bolt," with exactly enough advertising to make it a wonderful crowd-getter. The cost is *one cent each.* You receive FREE OF CHARGE the *same amount that you buy.*

Give these Super-Heralds away to your patrons for at least one week prior to the showing. They'll take it home—they'll sing it—they'll read it. They'll pack your house to the fire limits when you show "Once to Every Woman." Ask your Universal salesman to give you the *complete details* of the great publicity tie-up with your local music store. If worked *thoroughly,* this great "Ben Bolt" Super Herald is a *sure-fire audience-getter.*

THE OLD, OLD SONG THAT GAVE BACK TO THE WORLD A GOLDEN VOICE
Ben Bolt
As sung by DOROTHY PHILLIPS
In the Picture of your Dreams
ONCE TO EVERY WOMAN

Your Big Song Herald
4 pages, 9x12 inches.

Read This!

"Impossible to say enough good words for this feature. Had a number of our patrons stop and shake hands and thank us for putting on a picture like this. We had a High School girl sing "Ben Bolt" and there was not a dry eye in the house. Get the singer and you will be just as enthused as I am."—Ed. L. Wegener, Lyric Theatre, Valley Junction, Iowa.

Your Singer

ENGAGE A LOCAL SINGER TO SING "BEN BOLT" DURING THE SHOWING OF THE PICTURE. At the premiere of "Once to Every Woman" at the Hotel Astor the effect of the song in conjunction with the picture upon an audience of hardened showmen was instantaneous. It was their unanimous opinion that the singing so heightened the picture's heart appeal as to be virtually *indispensable.* Almost every exhibitor is using this singer idea with wonderful results, such theatres as those controlled by the Ascher Brothers in Chicago reporting remarkable success.

If impossible to secure a singer, tie up with your local Victrola shop which will gladly give you window display for a big, attractive sign and lend you a machine and the "Ben Bolt" record sung by Geraldine Farrar in exchange for the publicity and credit in your program and on your slide.

These are not harum-scarum schemes that require a big outlay of money. They are all *inexpensive, proven, sure-fire crowd-bringers.* Use them and play to the biggest audiences in the history of your house.

Exploitation Dep't.
UNIVERSAL-JEWEL

J. L. FROTHINGHAM presents

"THE BROKEN GATE"

by EMERSON HOUGH

Starring

BESSIE BARRISCALE

Directed by

PAUL SCARDON

WITH A POWERFUL CAST INCLUDING

JOSEPH KILGOUR, MARGUERITE DE LA MOTTE,
SAM DE GRASSE ARNOLD GREGG, LLOYD BACON.

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

thru PATHÉ *Exchange, Inc.*

"The sin that ye do by two and two,"
"Ye must pay for one by one!"
—Rudyard Kipling.

And Aurora Lane paid! Twenty years of silent suffering was the price of one false step.

Emerson Hough's strong story is splendidly enacted by an All-Artist cast.

In Miss Barriscale's support is found Joseph Kilgour, Marguerite De La Motte, Sam De Grasse, Arnold Gregg and Lloyd Bacon.

Paul Scardon, the director, made "Milestones," "Partners Of The Night" and other big box-offices successes. In this picture he scores a new triumph.

Booked by the Biggest and the Best!

The Rivoli Theatre, Columbus, Ohio.
Tally's Broadway, Los Angeles, Cal.
The Pastime Theatre, Columbus, Ohio.
The Gordon Circuit, Boston, Mass.
The Loew Circuit, New York.
The Fox Circuit, New York.

They booked "The U. P. Trail" because their knowledge of showmanship tells them that a Benj. B. Hampton production made from a Zane Grey story is an unequalled box-office attraction. It will give *you* and your patrons something to talk about for a long time to come.

ZANE GREY'S
GREATEST NOVEL
"THE·U·P·
TRAIL"
A BENJ. B. HAMPTON
PRODUCTION
A MASSIVE PICTURE OF THE GREAT WEST WITH A POWERFUL CAST, INCLUDING
ROY STEWART, KATHLYN WILLIAMS, JOSEPH J. DOWLING
ROBERT McKIM AND MARGUERITE DE LA MOTTE.
DIRECTED BY JACK CONWAY
ZANE GREY PICTURES INC.

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

thru PATHÉ *Exchange, Inc.*

EXHIBITORS SHOULD KNOW

CHARLES URBAN'S MOVIE CHATS

Most unique and fascinating of all single reels

Classics of short reel features.

Each has from 3 to 20 subjects.

They are of the highest quality with punch and humor and crispness.

Dr. Riesenfeld shows them simultaneously in the Rivoli and Rialto.

Gems in every program.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. — New York City

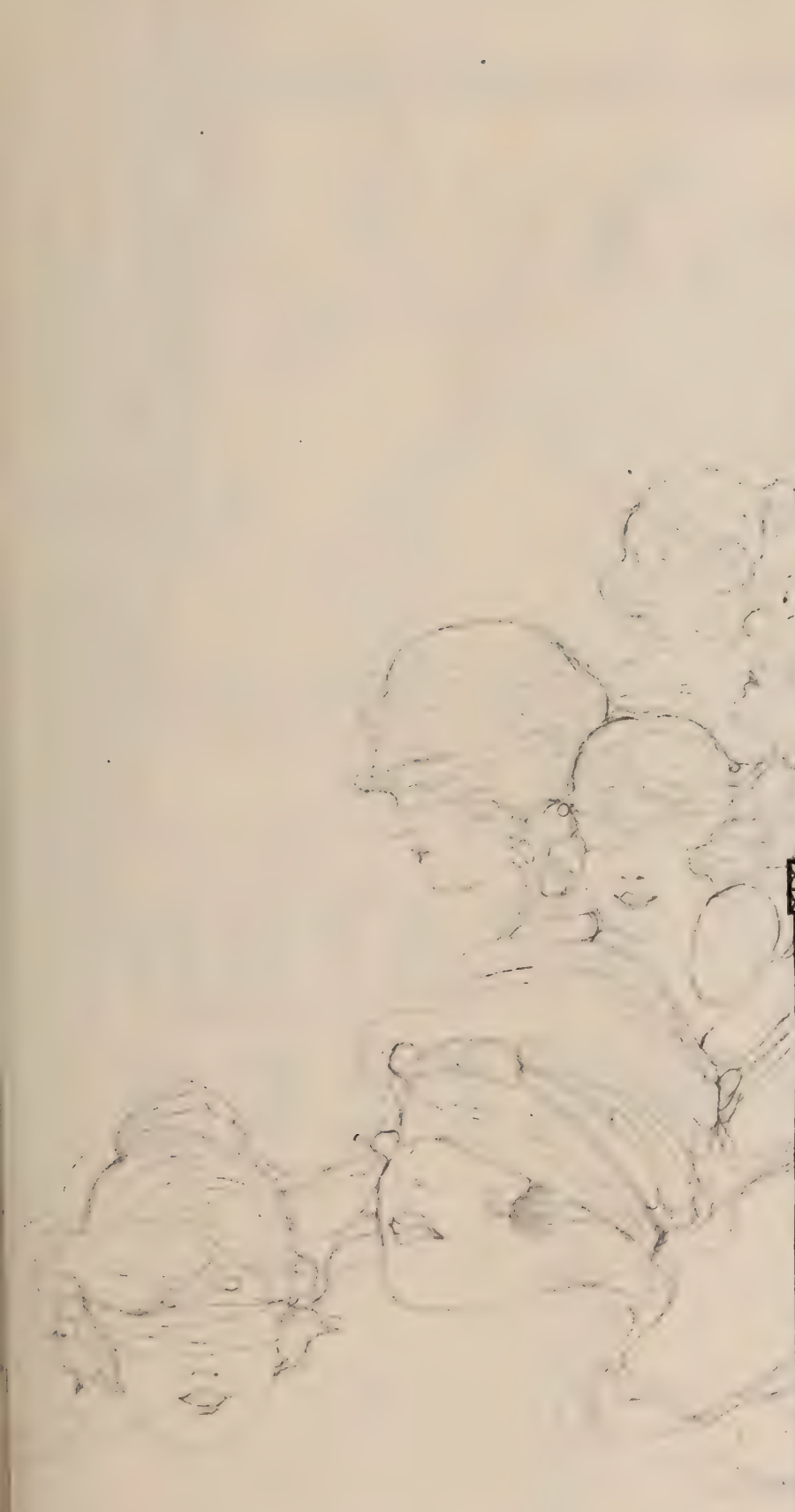
PRESIDENT.

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA Inc.



WILLIAM FOX

begs to announce that he has never offered a greater photo-play than his forthcoming production of ~

BLIND WIVES

from the international stage success

MY LADY'S DRESS

by Edward Knoblock

Scenario and direction by
Charles J. Brabin

THE SINGLE REEL PARLOR COMEDY YOU HAVE BEEN LOOKING FOR.

CELEBRATED COMEDIES

52 SINGLE REEL GENTEEL COMEDIES A YEAR
UNUSUAL CONSISTENT HIGH CLASS COMEDY PLOTS

DISTRIBUTED BY

CELEBRATED PLAYERS FILM CORP. OF CHICAGO: Northern Illinois and Indiana.

STANDARD FILM SERVICE OF CLEVELAND: Ohio, Michigan and Kentucky.

SUPREME FILM SERVICE OF DENVER: Eleven Western States.

R. D. LEWIS FILM CO. OF OKLAHOMA CITY: Oklahoma, Arkansas and Texas.

CRESCENT FILM CO. OF KANSAS CITY: Kansas and Western Missouri.

FONTENELLE FILM CO. OF OMAHA: Iowa and Nebraska.

MIDWEST DISTRIBUTING CO. OF MILWAUKEE: Wisconsin.

MERIT FILM CO. OF NEW YORK: Entire state of New York, Northern New Jersey.

FEDERATED EXCHANGE OF BOSTON: Entire New England.

FOR AVAILABLE TERRITORY COMMUNICATE WITH

CELEBRATED PLAYERS FILM CORP.

207 S. WABASH AVENUE - - - CHICAGO

A GOLDWYN PICTURE

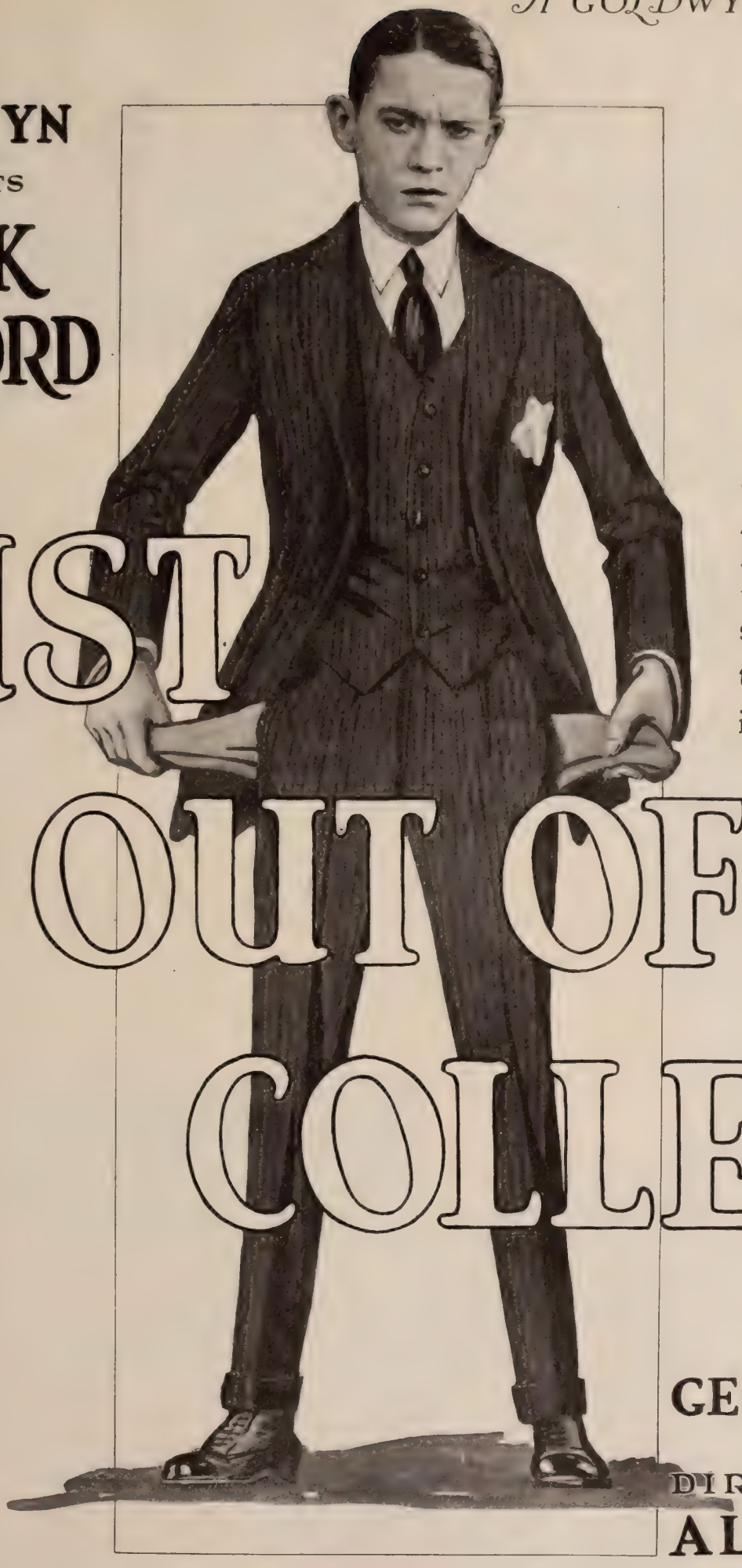
GOLDWYN

PRESENTS

JACK PICKFORD

IN

JUST OUT OF COLLEGE



What would you do if you were just out of college, full of ambition, terribly in love—and broke!

You might do any or all of a thousand things, but it's ten to one you'd never hit on a scheme half so funny as the one that George Ade put into his famous play.

It's the cleanest, crispest, cleverest comedy of the year!

BY

GEORGE ADE

DIRECTED BY

AL GREEN

PRODUCED BY GOLDWYN PICTURES CORPORATION

Coming With a BANG!

¶ The Special Christmas Issue of Motion Picture News.

¶ Out December 17th—Dated December 25th.

¶ The most impressive issue in a long list of annual successes.

¶ Special features in abundance for the reader; strong reasons aplenty for the advertiser to make special note of this issue.

FIRST RECORD SMASHED!

On first Showing of

ROBERTSON-COLE'S

OTIS SKINNER IN "KISMET"

MARK
STRAND THEATRE
"A NATIONAL INSTITUTION"
BROADWAY AT 47TH STREET
NEW YORK CITY

November 22nd, 1920.

OFFICE OF THE
MANAGING DIRECTOR

Robertson-Cole Co.,
1600 Broadway,
New York, N. Y.

Gentlemen:-

I have the honor to announce that Otis Skinner in "KISMET" has broken every record, both daily and weekly, ever held at the "STRAND".

Yours very truly,

MANAGING DIRECTOR.

JP-L

R-C PICTURES

527¼

¶ Zowie!

¶ That's ringing the bell!

¶ Motion Picture News has so far in 1920 published 527¼ more pages of advertising than its nearest competitor.

¶ Because—

¶ The News Alone Covers the Field.

For

STATE RIGHT BUYERS

A SERIES OF
FOUR GREAT
WESTERN FEATURES

Starring

JACK HOXIE

THE DAREDEVIL OF THE SCREEN

FIRST RELEASE
DEC. 1st.

ENDORSED AND DISTRIBUTED
by
ARROW FILM CORPORATION
W. E. SHALLENBERGER, PRES.
220 WEST 42nd ST.
NEW YORK

STATE RIGHT BUYERS!!!

CASH IN ON THIS!!!

PERRY COMEDIES

Present

MACK SWAIN

The one and only "Ambrose"

in a series of twelve new two-reel comedies. Ready for immediate release:

"A MOONLIGHT KNIGHT"
"FULL OF SPIRIT"
"SEE AMERICA FIRST"

Wire or write at once to

Herald Productions, Inc.

(Walter J. Porges, President)

229 West 42d Street, New York

ASSOCIATED
FIRST NATIONAL PICTURES
INC.

announces

THE CROWNING ACHIEVEMENT

of its three years of
continuous growing
success

AN achievement which speaks volumes for the security and solidarity of our organization and guarantees a greater stability to the future of the great body of independent Exhibitors

The biggest reason why

There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

The most important contract

AFTER TWO YEARS TRIAL, MR. JOSEPH M. SCHENCK has done us the honor of entrusting to us the distribution of all the productions of *Miss Norma Talmadge* and *Miss Constance Talmadge* for a total period of four years.

There'll be a Franchise everywhere

in all Motion Picture History

THE WORLD'S FAVORITE COMEDIENNE

To the *Talmadge Sisters* and to MR. SCHENCK we acknowledge our debt of gratitude for their confidence. We will not violate it · We will earnestly strive to present their productions in the high class manner to which their quality entitles them ·

Yes! **There'll be a Franchise everywhere**

OURS FOR FOUR YEARS

NEVER before in the history of the industry have exhibitors and producers been able to plan so far ahead

Never before has an organization been given such a vote of confidence as JOSEPH M·SCHENCK has given *Associated First National*·

Think what it means to independent Exhibitors and our Sub-Franchise Holders to have two of the greatest box office stars — two peerless favorites — definitely affiliated with their theatres for a period of four years·

1920

1924

ASSOCIATED FIRST NATIONAL
is thus recognized by one of the world's most successful producers as
THE SOLID ROCK OF THE INDUSTRY

There'll be a Franchise ***everywhere***

THE FIRST

OF THE

RALPH CONNOR PRODUCTIONS

"THE FOREIGNER"

From the book of the same name,
dramatized for the screen by

FAITH GREEN

Interpreted by
a truly
impressive assemblage of artists and
honestly made (every foot of it)
upon the actual locations described
by the author in his book,

"TELLING THE TRUTH IN PICTURES"

Produced by

WINNIPEG PRODUCTIONS, LTD.

Winnipeg, Manitoba, Canada

MANAGEMENT OF
Ernest Shipman
AND ASSOCIATES

A RALPH CONNOR PRODUCTION

STRONG FACTS BY WIRE

After the first showing of the working print in Canada of

"THE FOREIGNER"

The following wires were received:

ERNEST SHIPMAN, New York — Winnipeg, Oct. 9th, 1920.

"Just returned from preview of 'The Foreigner.' This wonderful portrayal of the book gripped and held fast the audience from the first minute to the last. Henry MacRae has produced a marvelous work promising a truly splendid success.—Congratulations."

(Signed) RALPH CONNOR.

ERNEST SHIPMAN, New York — Calgary, Canada, Oct. 12th, 1920.

"MacRae gave us a private viewing of 'The Foreigner' at Allens Theatre here last night. We are unanimous in declaring it a stronger picture than our own beloved 'Back to God's Country.' We predict you will mop up with it."

(Signed) A. W. S. PARK, Managing Director,
Canadian Photoplays, Ltd., Producers of "Back to God's Country."

ERNEST SHIPMAN, New York — Winnipeg, Oct. 9th, 1920.

"Congratulations and then some. Private review of 'Foreigner' last night attended by 200 of elite of Winnipeg and leading business and financial men of city tremendously enthused by strong heart appeal and world wide significance of picture. Sir James Aikens, Governor of Manitoba, Ralph Connor, Author, Premier Norris of Province, Mayor Grey, and President Carter of Board of Trade made addresses congratulating Henry MacRae, the director. Ovation lasted five minutes. Winnipeg Productions is back of Ernest Shipman for another with results such as has been accomplished."

(Signed) JOHN J. CONKLIN, Dramatic Editor,
Winnipeg Free Press.

MANAGEMENT OF Ernest Shipman AND ASSOCIATES

A RALPH CONNOR PRODUCTION

$5,000.00 OFFERED FOR FIRST RUN IN WINNIPEG OF

"THE FOREIGNER"

Postal Telegraph Co.

ERNEST SHIPMAN, New York City. Winnipeg, Man., Nov. 9, 1920.

"I confirm offer made by Winnipeg productions on my behalf of five thousand dollars for first run Winnipeg at Lyceum and Starland Theatres."

(Signed) McNICHOL, Owner.

Executive Offices of Trans-Canada Theatres, Ltd.
His Majesty's Theatre Bldg., Montreal, Canada.

My dear Shipman: November 17, 1920.

The opportunity is now right to put through these Connor Features over our circuit on the same percentage basis as road attractions. I think a tremendous amount of money can be made. We speak for the Walker theatre, Winnipeg, and all leading theatres in every city and town in Canada. You may count upon us for hearty cooperation.

(Signed) GEO. F. DRISCOLL,
Vice-Pres. and assistant to the President.

Note—Duplications of these offers—both on "flat rentals," and "percentages"—from nearly every important Canadian city, indicates that far more than the negative cost ($153,000.00) will be realized from Canadian Territory alone.

ERNEST SHIPMAN, Mgr.

Following are extracts from a few of the many letters received by Ernest Shipman

Office of GEORGE H. DORAN CO., Publishers
244 Madison Ave., New York City.
"I do know that if the Connor stories are produced in the country where the scenes have been laid—it will be all to the good of the picture."
(Signed) GEORGE H. DORAN.

Office of DAVID P. HOWELLS
729 Seventh Avenue, New York City.
"Speaking from a foreign standpoint the Ralph Connor stories will command high prices. In days when American authors wrote extravagantly of the wild and wooly west, Rev. Dr. Gordon was taken seriously. His fiction is looked upon as fact. Cinema fans are waiting for these productions."
(Signed) DAVID P. HOWELLS.

Calcutta, India.
"Brother Ern:—Don't you worry about the Connor stories in my territory (The Far East). You will get record returns whether it be on percentage basis or flat rentals."
(Signed) FREDERIC SHIPMAN.

Office of AUSTRALASIAN FILM CO.
729 Seventh Avenue, New York City.
"I want to assure you of strong Australasian support as Ralph Connor is a household word in our country—in fact his books are generally found alongside the family Bible in most Australian homes."
(Signed) MILLARD JOHNSON.

Office of GROSSET & DUNLAP, Publishers
Broadway and 26th St., New York City.
"Considering the number of years the various producers have tried to get hold of the Ralph Connor stories, it is certainly a feather in your cap. The chances for exploitation are unlimited. Mr. Connor has perhaps as large a following and is as well known among the reading public as any author whose books are on the market today."
(Signed) S. A. JENKINS.

WHAT A WELL KNOWN EXCHANGE MGR. Says.
"There never were any better out-door stories written than some of those from the pen of Ralph Connor. There is no mush about them. They are full of good he-man stuff."
(Signed) WALTER LUSK, Cleveland, Ohio.

MANAGEMENT OF Ernest Shipman AND ASSOCIATES

The Highest Possible Tribute

With all the field to choose from,
the entertainment committee of the

CANADIAN CLUB OF NEW YORK

Has unanimously selected

"THE FOREIGNER"

As the attraction for its Annual
Dinner-Dance at the Hotel
Biltmore, Friday, Dec. 3rd

By Permission

The following extract from the invitation to their guests is herewith produced:

"Immediately following the Dinner will be presented a screen drama entitled, 'The Foreigner,' dramatized by Faith Green, from Ralph Connor's book of the same name, under the supervision of Ernest Shipman.

The Club is enabled to present this picture, the first all-Canadian made drama in the history of the cinema, through the courtesy of Winnipeg Productions, Ltd. The story vividly depicts the struggles of the 'stranger within our gates' and illustrates the great opportunity for the alien in this land of freedom. It drives home the thought that directly or by heredity we are all foreigners and have rubbed shoulders with millionaires, captains of industry and men in high places who reached this country by steerage with their sole possessions in an old-fashioned leather-bound trunk, a bundle or a shawl-wrap."

P. D. WRIGHT
Chairman Entertainment Committee

E. P. HUNGERFORD
Secretary

A presentation for the Trade, and our Friends, including the Newspaper fraternity, will be arranged in the near future

MANAGEMENT OF Ernest Shipman AND ASSOCIATES

'ERNIE'
SHIPMAN
GIVES THANKS

PRODUCTION
EXPLOITATION
CO-OPERATION

ON ALL
PROFIT-
CUTTING
BASIS

LEGEND COMEDIES WITH EDNA SHIPMAN
"BACK TO GOD'S COUNTRY"
"NOMADS OF THE NORTH"
"TARZAN OF THE APES"
"THE SKY PILOT"
"THE FOREIGNER"
"CAMERON OF THE ROYAL MOUNTED"
"PATROL OF THE SUNDANCE TRAIL"
ROMANCE OF TARZAN"
ETC - ETC - ETC.

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FIRST NATIONAL PICTURES

The Dominating Poster

In the steel industry one company far and away predominates over its competitors. The same holds true for oil, and wool, and lumber. In fact all of the conditions surrounding modern industry inevitably tend to produce one company so far superior in its organization to the organization of its competitors that, without the slightest shadow of exaggeration it can be called the greatest in its particular field. In the production of motion picture posters the RITCHEY LITHO. CORP. occupies that leading position. It was the RITCHEY LITHO. CORP. that first fully realized the importance of ticket selling posters to the exhibitor. It was the RITCHEY LITHO. CORP. that first realized the necessity of having an executive head absolutely familiar with every condition surrounding motion picture advertising. The same far-sighted policy led to the selection of the one man recognized as the supreme authority on poster production in America, to supervise the plant and its organization. The results of that policy have been justified by every passing year, each one of which has witnessed a steady growth and development in the RITCHEY personnel. In the RITCHEY poster these results are plainly mirrored. In box-offices throughout the country they are tested and proven daily. Because of the wisdom of its policy, because of the supremacy of its leadership, and because of the entire perfection of its organization the RITCHEY poster towers dominatingly over every other poster produced in America.

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Motion Picture News

VOL. XXII DECEMBER 4, 1920 No. XXIV

Time to Stand Firm

THE announcement by Edward Earl, president of the Nicholas Power Company, that the present list prices of Power projectors will not be reduced is of general interest and significance to the trade.

Mr. Earl says: "There is scant possibility that a marked reduction will ever take place."

His reasons are two-fold; first that list prices were never advanced fast enough to meet the rapidly rising war time costs and secondly that improvement in product justifies the present advanced prices.

This statement is of particular moment because it applies equally well to films; and as such it seems to underly our entire industrial situation, as it exists in this present period of general readjustment.

Negative production cost advanced during the war period just as did all manufacturing cost. But that is not so important as the fact that negative quality also advanced to a very marked degree.

We do not want this quality reduced. In other words, we need this year the best possible pictures that can be made. And any serious tampering with prices, either theatre admissions or film rentals or both is bound to have an effect upon the cost and therefore the quality of negative production.

We are aware that production waste exists. We do not for a moment justify it. We have recently said that any director today who is "blowing" money is putting a keg of dynamite under his employers' and his own fortunes.

But we do not want a reduction in picture quality —at any cost.

Again, we are not justifying high rentals. But they are not all too high. It is their inequality only that is at fault. Some are too high; some are too low. And the exhibitor who pays too much will find his worst enemy is the exhibitor who pays too little—because the latter has the power to force prices down, and is too greedy and shortsighted to care about production.

The main trouble with the production market always and even today, is too much mere footage. It doesn't pay to make mediocre photoplays—that's all. There's no place for them. And if we are to sacrifice quality in order to lower production cost and still uphold releases, we'll undo all the artistic and economic progress of the past two or more years.

We want today fewer pictures, better pictures and longer runs—just as much as ever and more than ever.

This means sustained prices all along the line. There's no way out of it.

And this means: extra effort, cooperation, above all courage backed by good sense and the knowledge that, in this period of readjustment, we are exceedingly fortunate to be engaged in the one business which will be so little affected by any curtailment in buying upon the part of the public.

* * *

Coordinated Individuality

THE recent meeting, in St. Louis, of the Federated Film Exchanges brings to point the old and important question of the form of independent distribution—State Rights.

For years this market has, as a whole, had an up and down strength—now coming strongly into prominence and again seeming almost to disappear.

The main trouble seemed to be lack of cohesion; a large number of local buying units existed successfully right along but their buying power, their bid for product, was constantly dissipated by their lack of united power and effort.

Last spring a movement began to bring about consolidation and it now exists in several instances. It is a healthful development and it promises much.

The motion picture industry needs independent distribution—needs it from every angle of prosperous and sound growth; and this particular form of independent distribution is needed.

The State Rights Exchange is directed by its owner. With his own fortunes at stake, he is naturally a careful buyer and an earnest seller of his goods. By earnest seller we mean that he is not merely bent upon selling his customer, the exhibitor, but in helping the exhibitor sell his public. His customer's prosperity, he knows, is his own.

We have every faith in the state rights market under its present phase of consolidated exchanges. It is facing, however, two serious problems.

It needs, first, to impress the producer. It must evidence buying resources if it is to encourage and secure the product it needs, which is, of course, the best product. It must be big.

And just as importantly the exhibitor must be impressed. The exhibitors' chief problem is still the obvious one; he must have an adequate supply of good pictures. He is always afraid he won't. He will naturally lean toward those sources from which he knows his wants are sure to come. It is necessary to tell him, definitely and continuously, about forthcoming product, its volume and kind.

With this important step of cohesion accomplished we may look to see the State Rights Market, potentially a strong one, take its rightful place in the sun and be a factor in keeping the whole market open—and therefore healthful.

WM. A. JOHNSTON.

Snapshots

Around the Clock with Wm. A. Johnston

Chicago. Same old town. Conventions, crowded hotel lobbies, bustle, excitement, fast taxis. Congress Hotel: Saw Robert Lieber, J. S. Williams, Sam Katz, A. H. Blank, M. L. Finkelstein, W. R. Rothacker, Ralph Proctor, Harry Garson, Sol Lesser, George Beban, Cathrine Curtis, Al Lichtman, Frank Newman of Kansas City, B. L. Clements now in the oil business, Harry Crandall, Herbert Allen of Toronto, Harry Sherman, A. H. Fischer of New Rochelle, Harry Reichenbach, Col. Fred Levy, Lieut. Jim Anderson, Harry Nolan, Billy Bestar.

George Beban. Claims his rendition of "The Sign of the Rose" brought tears to the eyes of Harry Schwalbe and Von Herberg. We believe him but the trade at large will be highly skeptical.

S. S. Hutchinson. Back from Europe. Buying new books, additional studio site in Los Angeles and getting ready generally for new production. Proud of the fact that the American Film Company owns outright all its plants—studios in Los Angeles, laboratories and offices in Chicago, ditto in London, where a large printing and developing business is done. Reports good year for his pictures and expects a still better one.

J. L. Friedman. Sturdy pillar of State Right market. Believes in independent distribution. Sees big future for Federated Film Exchanges—and makes you see it, too. Forceful, quick thinker, hard worker, lots of sound sense.

Andrew Karzas. Keen, active showman. Sees ahead. Just invested nearly $150,000 in land adjoining his well-known Woodland theatre—according to Chicago papers. Asked if it meant new building immediately, smiled, and said: "Where there's smoke, there's fire." Evidently doesn't foresee any falling off in picture theatre attendance. Ascher Brothers have a 3,500 seat house just around the corner.

George Kleine. Notes that distributors, for the year ending June 30, 1920, took in about $86,000,000. (According to Government tax report.) Figures that raw stock, negative and positive, cost $20,000,000. Printing and developing cost $5,000,000. Figures complete selling and distributing cost at $30,000,000 (basis of 35 per cent). Wants to know where the producer gets off? Says trouble is too much mere footage production.

Eddy Eckles. Lots of enterprise plus picture experience and advertising ability. Ought to send him along far. Believe it will. Likeable and on the level. Ability to analyze and see things in a large way. Latest stunt sending a production outfit into wildest country on globe. Big exploitation possibilities.

Chicago Theatres. Doing biggest business right now. Reports of S. R. O. everywhere. If Chicago is criterion—and why not?—the exhibitor business this winter ought to break records. Anyway the Chicago situation makes even a mild pessimist ridiculous.

W. D. Russell. Like him. Experienced theatrical man—formerly managed tours of Henry Irving, Ellen Terry, et al. Brings to picture business lots of keen and practical insight into amusement going public. Also prominent in and director of American Show Print Company, lithographers. He's one Russell of Russell, Griever and Russell, Capital Film Co., picture sales agents. Other Russell is his son. Good substantial partners for enterprising Si Griever. In the market for best pictures they can get.

B. A. Benson. Live wire in theatre supply business—American Supply Company. Just placed twenty Motiographs with Fitzpatrick-McElroy theatre circuit.

Harry Weiss and Fred Aiken. Formerly the Chicago managers of First National and Vitagraph, respectively. Now in their own Superior Features—State Rights. Two top-notch film men and good fellows. Well-liked and highly respected. Natural they should get together; certain they will do well. Big business already. Fred Aiken goes 'way back to early film days. Sold his Chicago exchange to G. F. Co. in 1907.

Harry Rice. One of the best advertising men in the field. Just back from his first vacation down on the farm in Indiana. Good newspaper man, too. Best man we know of in giving newspapers just the kind of picture stuff they want. Gave us good advertising epigram which we pass along to the many who need its philosphy: "Put effective advertising in an effective medium." That's all; but one could write a chapter on its whys and wherefores and every good advertising man knows so.

A. L. Abrams. Vice President American Photo Player Company, also of Robert-Morton Company, now launching his new synchronized music for the picture. Fine idea. Deserves not merely its own success but thanks of industry for elevating music in picture theatres.

Harry Sherman. Salesman par excellence. Always smiling. Infectious optimism and enterprise. Good film man. Sees largely and clearly. Says "Sherman is right" and seems to be proving it. Out on a whirlwind trip closing final territories on his cooperative plan. Believes that producer, distributor and exhibitor should each work independently of each other, not merely because of sound economics but because success in each field demands concentrated effort.

H. A. Kyler. Of Denver. President and General Manager of Supreme Photoplays Company. Had the courage to start an exchange in the lean Rocky Mountain territory and has now stretched it to the Coast—eleven states in all. Handles a lot of product.

W. R. Rothacker. Off to Los Angeles. Busiest man is this busiest business. Devoted patron of Twentieth Century and California Limited. Got along better in Europe because they have passenger flying machines. Announces in British papers that plans for his London laboratories are under way. Promises more news shortly from Coast.

St. Louis. The new Missouri and Del Monte theatres humming along with crowded houses. Met all the Federated Film Exchange group. Earnest, hard-working crowd. No time for Convention antics. Walter Greene in attendance. Silent as ever. Abe Warner, talking production ideas and costs. Some good substantial people and sound ideas in the Federated crowd. Industry needs good independent distribution. Here's luck to them!

Preaching Optimism

Following is a quotation from the Chicago Evening Post of November 13th:

William A. Johnston, president and editor of the Motion Picture News, is spending a few days in Chicago looking over the motion-picture situation.

From his personal investigation Mr. Johnston expressed himself as very optimistic for the future of the industry. The higher admission fee to photoplay theatres is to remain, according to Mr. Johnston, because the producers are making pictures which come up to the standa.d the entrance charge demands. The next year will witness some of the finest photoplays ever produced, he believes, and it will be notable also for the appearance as exhibitors of pictures of men whose activities in the past have been devoted exclusively to the management of theatres of the spoken drama.

In a statement issued by Adolph Zukor the announcement is made that Famous Players-Lasky will produce pictures that will run for a year on Broadway. In speaking of Grauman's new Metropolitan Theatre in Los Angeles, the birthplace of Paramount films, Mr. Zukor stated that is only fitting that photoplays should be presented in their home-town in the most lavish manner possible. The Metropolitan when completed will seat 4,000, and all seats will be reserved.

Compromise Ends Big Strike Against Jensen-Von Herberg Interests

Old Contract to Be Carried Out Before New One Becomes Effective

AFTER nineteen weeks of disagreement, the strike called on June 30 by union musicians and operators of the Northwest against the firm of Jensen and Von Herberg, operators of twenty-seven of the biggest cinemas in Oregon, Washington, Idaho and Montana, came by the route of compromise to final settlement.

C. S. Jensen of Portland, senior member of the firm, with a group of associates, met in Seattle, during the first week of November, a delegation of union officials. The conference lasted a full week and occupied more than eighteen hours' discussions before final agreement was made. It was two weeks later, November 20 to be exact, that conditions throughout the Jensen and Von Herberg string of houses came to actually resemble conditions of last June.

Determination to stand by musicians who refused to obey walk-out orders and returned to help theatre owners during the period of boycott caused the delay in settlement. Few of the operators stayed with the firm during the trouble, but every organist with one exception in Portland, remained loyal to their employers. In Portland, the organists returned within the first two or three days. A week or so later, leaders and many members of the orchestras, featured in two of the Portland houses, asked to come back. The organists were welcomed because of their ready offer of aid, but the orchestra players who had waited to see which way the tide was going to turn were told that until the boycott was lifted it would be impossible for them to resume their former positions.

The greatest gain made by the unions was the establishment of a six-day working-week replacing the previous seven days of consecutive playing. Instead of attempting to increase their number of musicians to meet this extra day, the firm of Jensen and Von Herberg has decided upon one day a week during which organs will furnish the sole theatre music. In several cases, this day will be Wednesday; and regardless of program, even though it be the opening day of a new feature, there will be no orchestra music. Many persons, it is believed, prefer the musical background furnished by the huge orchestral unit organs which are installed in each Jensen and Von Herberg house, rather than the many-pieced orchestras. This new plan of procedure will give opportunity for choice.

One point upon the strike settlement revolved was that the unions in every city were under contract, ranging from two months to two years, which they are said to have broken in calling the alleged "unfair" claim last June and ordering members out of Jensen and Von Herberg houses with less than 24 hours' notice. The new settlement provides that musicians and operators of each local will resume work on exactly the same basis on which they abandoned it last June until the close of their respective contracts with theatre owners.

A wire from the Coast informs of the appointment by Fred Dahnken of Frank Costello, former manager of the Tivoli Theatre of San Francisco, as general-manager of the Turner and Dahnken circuit. Mr. Costello takes the place of L. R. Crook, who resigned. Irvin E. Phelps, who was formerly assistant-manager of the Tivoli Theatre, has been appointed manager, according to the telegram.

Men of the cinema industry feel that a tremendous strike was made in the decision at the settlement conference to abandon the policy known as the "minimum orchestra plan." Motion picture theatre orchestras in the Northwest were comparatively rare until about two years ago, when union officials issued an ultimatum to the effect that large numbers of musicians were without employment; the theatres were making money; and, therefore, the unions had decided that orchestras must be installed. The ultimatum had the situation all lined up for the theatre owners, saying that a house of 1,200 seating capacity should have an orchestra of so many pieces; a "movie" of 1,000 seats should have perhaps one less musician, and so on. Following the presentation of the ultimatum a strike occurred which later resulted in a compromise, half the number of men demanded by the unions being employed and placed in two theatres instead of the five as the musicians had outlined.

Backed up by legal data which demonstrated the minimum employment forced by employees as illegal, Mr. Jensen held out for the abandonment of the principle from all future contracts made between unions and theatre owners. As far as Oregon, Washington, Idaho and Montana are concerned, the minimum plan is no longer a problem for the cinema man to tackle. As Mr. Cox said of prohibition, it is a dead issue.

History of the strike shows that it originated in Tacoma, where both musicians' and operators' unions demanded increases in salary. The employees concerned by these demands worked in four theatres operated by the Moore Amusement Company in which Jensen and Von Herberg own twenty-five per cent stock and the power to purchase all films and to have the houses advertised under the banner of their firm title. Therefore, the strike was called in Tacoma against the houses, the ads and displays of which carried the phrase "operated by Jensen and Von Herberg." For two weeks H. T. Moore, part owner and manager of these houses, refused to even compromise on the union demands, which he declared called for a yearly salary increase of $80,000, while the total net profit, he said, had never yet reached more than half that sum during the same period.

Unsuccessful at the end of two weeks, Tacoma union officials called on locals in cities in which were located other houses operated by Jensen and Von Herberg, with the result that twenty-four hours later the strike was on throughout the four Northwest states.

Picketing was the first move made by the unions. Jensen and Von Herberg met this move by obtaining an injunction against picketing on the ground that the strike was called in Tacoma and concerned houses in which only twenty-five per cent and not a controlling share of the stock was owned.

The unions then conducted a series of street parades with bands and banners designed to win public support to their side. In Butte and Bremerton, the efforts of the strikers proved quite successful in reducing the attendance figures. In Tacoma, halls were rented, and union sympathizers established rival cinema programs.

Salary increases won by the musicians and operators were most conspicuous in the case of the Tacoma locals. These locals must first finish their original contracts with Jensen and Von Herberg, but they have been assured of an increase of from 10 to 25 per cent of their present pay at the conclusion of this period. In twenty-one other cities, the salaries will remain practically the same.

An interesting feature of the strike was that in the very heat of hostilities, a forty-five piece orchestra was organized by non-union musicians and established in the Coliseum theatre of Seattle. One of the provisions of the settlement was that not only would Jensen and Von Herberg retain their former employes but that those men and women who worked during the strike will also be taken care of.

A contract was signed at the conference which will prevent either employers or employes from changing present conditions until the close of a two-year period.

Word also comes from Seattle in connection with the settlement of the strike in that city. The Liberty, Coliseum, Strand and Rex are operated by Jensen and Von Herberg interests in Seattle. The ending of the strike, it is declared, brings

(*Continued on page 4222*)

Famous Players Declares Quarterly Dividend

The Famous Players-Lasky Corporation after a meeting of the board of directors on Monday, issued this statement:

"Famous Players-Lasky Corporation (parent company only and not including the earnings of wholly or partially-owned subsidiary corporations) reports net operating profits of $4,714,382.24 for the nine months ended September 25, 1920, after deducting all expenses including allowances for film exhaustion and setting up liberal reserves for contingencies. This compares with $3,427,950.94 for the first nine months of 1919, or an increase of $1,286,431.30 over the corresponding period of 1919.

"After making reserves for Federal taxes (including $107,579.09 for previous years), the net profits after taxes for the nine months were $3,417,512.54, which, after allowing for dividends on the $10,000,000.00 preferred stock for the period is at the annual rate of $17.86 on the 210,252 shares of common stock outstanding in the hands of the public.

"The earnings of subsidiary companies, not included in the above, and in which the parent company has an investment of over $10,000,000.00, are also running at a very satisfactory rate.

"At today's meeting of the board of directors the regular quarterly dividend of $2.00 per share on the common stock of the company was declared payable January 3rd, 1921, to stockholders of record at the close of business December 15th, 1920."

No Depression in Business of Cleveland Theatres

The motion picture theatres of Cleveland have not felt any effects of the financial depression as yet. The houses are filled, both downtown and neighborhood houses. As Paul Gusdanovic, one of the leading exhibitors of the city, said recently, "The motion picture theatres are the last to feel a financial depression, and the last to pick up again after the depression has struck 'em. Admission prices are holding their own, too."

However, the word has been passed along that the C. H. Miles Royal theatre in Akron is closed. The last performance was given on Saturday. E. H. Klink, who operates the Hippodrome in Toledo, is also closed. But, so far as is known, these are the only two houses in the territory which have felt any direct effect of the tightening money market.

Griffith and His Star at "Love Flower" Opening

"The Love Flower," the latest Griffith production to be released by United Artists, was given a send-off in Boston this week at the opening performance of which David W. Griffith, the producer of the picture, and Miss Carroll Dempster, the star in the production, made short speeches.

MOTION PICTURE NEWS

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E. Kendall Gillett, Sec'y
Robert E. Welsh, Managing Editor
Fred. J. Beecroft, Adv. Mgr.

Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant

Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205, Baker-Detwiller Building, 412 West Sixth St.; 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $8. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Saenger and First Nat'l Entertain Harding

The Saenger Amusement Company of New Orleans added another plume to its bonnet recently when it was selected to arrange a program of motion pictures for the entertainment of President-elect Harding and his party during his trip to Panama aboard the United Fruit boat *Parismina.*

A. Harrison, of the Harcol Film Company, New Orleans, arranged with the United Fruit Company to have a projector and an experienced operator on the Harding boat when it left New Orleans, November 18th. E. V. Richards, general manager of the Saenger Company, provided a selection of the newest releases which happened to be in the vaults of Jimmy Briant's First National exchange.

The feature pictures selected by Mr. Richards for the trip include Charles Ray in "45 Minutes from Broadway" and in "Peaceful Valley," Norma Talmadge in "The Branded Woman," Constance Talmadge in "Dangerous Business," Mildred Harris in "Old Dad," Lionel Barrymore in "The Master Mind" and the James Oliver Curwood special, "Nomads of the North."

The projector used was a DeVry, and Mr. McAuley, of the Harcol Company, was the operator.

Peacock Productions Seeking New Features

M. R. Fink, special representative for Peacock Productions, Inc., distributing in Texas, Oklahoma, Arkansas, Iowa, Nebraska, Missouri, Kansas and Southern Illinois, is in Los Angeles lining up new features. He is reported to have opened headquarters in the Hotel Alexandria and ready to do business.

Nat'l Ass'n to Fight Proposed Tax Increase

A complete program of the legislative work for the year was outlined at a meeting of the Legislative Committee of the National Association of the Motion Picture Industry that was held at the Association rooms on Tuesday, November 16. Chairman Charles C. Pettijohn appointed a committee, consisting of Paul Gulick, Chairman, Gabriel L. Hess and William Wright to take action on the proposed increase of the rental tax from five to ten per cent. The question of Sunday opening was considered and it was agreed that a nation-wide campaign should be inaugurated. It was also decided to cooperate with the exhibitors in the various campaigns for Sunday opening.

Arthur James, editor-in-chief of the Moving Picture World, was nominated as a director of the general division of the National Association of the Motion Picture Industry at a meeting of this division which was held on November 12th. Mr. James was elected to the vacancy caused by the resignation of George Blaisdell.

Thomas H. Butler, manager of the Film Exchange Building Committee, and Jack S. Connolly, the Washington representative of the National Association of the Motion Picture Industry, will represent the National Association at a hearing before the District of Columbia Committee in Washington on Monday morning to amend the building regulations of the city. The proposed regulations, which, if adopted, will go into effect on July 1, 1921, are along the lines recommended by the National Board of Fire Underwriters.

Broadwell Gives Warning on Nick Carter Series

Following alleged stories to the effect that the Mastercraft Photoplay Corporation of Filmland City, Medford, Mass., were producing a Nick Carter series of pictures, Robert B. Broadwell, president of the Broadwell Productions, Inc., addresses the trade on this subject as follows:

"I hereby notify all trade papers and others to beware of such misleading statements, for the Broadwell Productions, Inc., a regularly chartered Massachusetts Corporation of which I am the president and director-general, owns and controls the sole world's motion picture production rights to the Nick Carter series of films; I have been producing them since June, 1920; and they are being distributed through the Pioneer Film Corporation of New York City."

Frisco Theatre Is Sold

Dan Markowitz and A. H. Jackson, of Crescent Theatre Company, operating the Verdi theatre in San Francisco, have bought the Rialto. The details of the sale are unknown. Manager Smith and Assistant Manager John Mann have resigned.

Illinois Exhibitors' Alliance Hold Convention at Peoria

November 18 Meeting One of the Most Business-Like on Record

MEMBERS of the Illinois Exhibitors' Alliance mobilized at the Jefferson Hotel, Peoria, on November 18th and held a one-day convention which will go down in the annals of the organization as one of the most business-like and well-handled meetings yet recorded. President Hopp encouraged a full and free discussion of the various matters brought before the convention, and the large number who took the floor and gave their views, showed plainly the interest in the alliance and its work.

The application for membership of two exhibitors who are also exchangemen, brought out considerable difference of opinion, although it was finally decided to allow them both to become members, it being the majority opinion that the alliance was now so strong that it need not fear the domination of producer exhibitors or distributor exhibitors. The resolution committee, however, was instructed to take action towards amending the by-laws of the association to protect it against undue activity on the part of these members.

A resolution was passed protesting the barring of critics from pre-release showings and preventing early reviews reaching country exhibitors. The exhibitors also went on record as opposed to an ordinance which, it is said, will be introduced in the Chicago council requiring that no theatre seat shall be installed within twenty-five feet of the screen on the ground that viewing a motion picture at a close range is detrimental to the eyesight. In a resolution which will be sent to every member of the council, it is declared that after thorough investigation of this question by prominent oculists, such claims have been directly refuted by them. It was also pointed out in the discussion of this proposed ordinance that it would practically put many of the smaller theatres of Chicago out of business.

President Hopp made a statement on the music tax situation, in which he declared that the only hope to escape it was by an act of congress amending the copyright law, as court fights have uniformly gone against exhibitors, which shows that the music publishers can enforce the tax. The sentiment of the meeting was to do everything possible to back up the Motion Picture Theatre Owners of America in their efforts to have congress take up the question and bring relief to the theatre men.

During the discussion of grievances, Secretary Burford told of any adjustments made between exhibitors and exchangemen by the executive committee of the alliance and his reports were listened to with great interest, as they showed the practical and immediate value of the organization to exhibitors living outside of Chicago particularly. The fact that such matters can be handled satisfactorily without the necessity of coming to Chicago, is being particularly appreciated by the small-town theatre owners.

The recent publication of a story to the effect that William A. Brady, Jr., son of the well-known theatrical producer, had married a Miss Percy brings from William A. Brady, Sr., a complete denial of the story. In a letter just received by William A. Johnston, editor of the NEWS, Mr. Brady states:

"There is no truth in the statement. He does not even know the young lady, and I should be thankful to you if you will deny the report."

Reports of various officers show that the association is making satisfactory growth and that the alliance is being developed along the lines of strength and stability.

One of the pleasantest features of the convention was the big get-together dinner on Thursday night, at which not only the members of the alliance were present, but which also included a large number of visiting exchangemen and members of the press. The opportunity to get better acquainted was appreciated, and the exchangemen indicated in their talks that it was their desire to get closer to the exhibitors and see that they got fair treatment.

Through the courtesy of Dee Robinson, a Jackie band from the Great Lakes Naval Station gave a concert during the dinner which was loudly applauded. The real hit of the concert, however, was a cornet solo by Maurice Rubens of Joliet.

The majority of those attending the convention arrived the night before the first session, and on this evening Manager Lucas, of Robertson-Cole's Chicago office put on an eleven o'clock showing of "Kismet" with full orchestral accompaniment at Dee Robinson's beautiful new Madison theatre, which formed an ideal setting for the great Otis Skinner feature. The final convention event was a showing of "The Son of Tarzan" serial put on by Manager Simon of Selected Films,, Inc., on Thursday night.

The exhibitors in attendance at the convention included:

Joe E. Tabor, Majestic theatre, Belvidere; A. A. Gagnon, De Luxe theatre, Forrest; W. W. Watts, Princess theatre, Springfield; Verne R. Langdon, Hub, Chicago; Henry V. Meeteren, Rainbow theatre, Chicago; H. W. Van Atta, Princess theatre, Le Roy; Fitzpatrick & McElroy, Lyric theatre, Blue Island; Oscar Wesley, Wesley theatre, Benld; J. C. Miller, Princess theatre, Woodstock; M. Rubens, Princess theatre, Joliet; T. E. Yemm, Grand theatre, Du Quoin; Joseph Hopp, Ideal theatre, Chicago; George D. Hopkinson, Hamlin theatre, Chicago; F. W. Hartmann, Aristo theatre, Chicago; F. W. Steimle, Lyric theatre, Washington; F. M. Bond, Bond theatre, Pontiac; C. W. Hall, Grand theatre, Centralia; F. W. Fischer, La Salle theatre, La Salle; Don J. Best, Princess theatre, Galva; Peart & Falleti, Lyric and Star theatres, Lincoln; W. D. Burford, Rialto theatre, Aurora; Chas. J. Low, New Palace theatre, Pana; W. H. Cadoret, La Petite theatre, Kankakee; Dee Robinson, Madison and Apollo theatres, Peoria; H. J. Weisbrush, Hippodrome theatre, Peoria; Bert Norton, Kosy theatre, Eureka; Rex O. Lawhead, Lincoln Square, Decatur; Morris Hellman, Erie theatre, Chicago; B. E. Cox, Lyceum theatre, Wyoming; W. B. Sudduth, "H," Clinton; R. B. Francis, Duchess theatre, Peoria; J. G. Gesell, Nicheldome theatre, Bloomington; W. C. Mickle, Community theatre, Faden; H. A. Arnold, Colonial theatre, Colfax; W. J. Fleugel, Empire theatre, Pekin; J. B. Ross, Garden theatre, Canton; W. E. Barricklon, Isis theatre, Teluca; H. T. Loper, Kimbark theatre, Chicago; H. C. Loper, Lyric theatre, Springfield; C. E. Maberry, Benton Amusement Company, Benton; M. O. Wells, 20th Century theatre; L. A. Castle, Liberty theatre, Princeville; and B. F. Urban, Grand theatre, Mattoon.

The following exchangemen and film salesmen were at the Peoria convention, and the majority attended the banquet: Cecil Mayberry and H. D. Charnas of Goldwyn; District Manager Harris Wolfberg, Oscar Doob, Joe Wolf and T. C. Braun, Paramount; Manager Robert Lucas and Assistant Manager Rozelle of Robertson-Cole; Manager Willard of Realart; Sales Manager L. A. Quille of Vitagraph; Assistant Manager Eichenlob and Herbert Washburn of First National; Manager Aschmann and S. B. Waite of Pathe; William Schwartz of Educational; J. G. Frackman of Unity; Charles Lundgren of Doll-Van; Maurice Hellman, Sigmund Decker and J. Zelechower of Universal; George Wemberg, Masterpiece Film Distributing Corporation; Edward Herz and Edward Brichetto, Interstate Film; C. W. Vidor of Fox; and Hank Peters of Pioneer.

Sol Klapper Resumes His Practice of Law

Sol L. Klapper announces his resignation from the treasurership of the Trans-Atlantic Film Corporation of America to resume the practice of law at 110 West 40th Street, New York City.

YOUR QUESTION MAY BE
IN THIS WEEK'S
MUSIC FORUM
(See page 4226)

Equity Ball at Astor Is a Brilliant Success

At the Hotel Astor, on Saturday, November 20th, the Actors' Equity Ball was well under way long before midnight, and came to a close upon the approach of daylight, November 21. It will go down in the history of theatrical social functions as the most enjoyable and financial success ever given. The profession in general was represented by men and women from each and every branch of the amusement world.

Two orchestras, one at each end of the Grand Ball Room supplied the continuous music. Supper and cabaret were in order from twelve to three. Fortunate people who subscribed for boxes were able to witness perhaps the greatest show of the kind ever staged, while hundreds exerted every effort to see the performance and were unable to get near enough.

It would require unlimited space to mention even the names of well known celebrities and players present. The more accurate account could be given by selecting the few who were, for some reason, not there.

The Motion Picture Industry was well represented by directors, stars and players, as well as writers for the screen. A most brilliant party was the opinion of all.

Screen Club Holds Grand Ball at New Haven

The Arena, New Haven, Conn., was the scene of a grand ball, held under the aupices of the Screen Club, on Friday evening of last week. Over 2,000 attended the function, including many advance visitors in town for the Yale-Harvard gridiron contest on the following day. Screen stars and other celebrities in the industry attended and were enthusiastically greeted when introduced on the floor between dances by William V. Hart of New Haven. Among those who appeared and were introduced by Bill Hart was Miss Ruby DeRemer, who later led the grand march; Montagu Love, who made a speech on prohibition; Mr. and Mrs. Harry Benham, Miss Muriel Ostriche, Paul Panzer, William Morrissey, the comedian, Corinne Uzzell, Irene Tams, Dora Mills Adams and many others. Billy Quirk and Dick Travers were also on hand for the festivities. The affair was registered as one of the most successful social events of the season.

Lazarus on Western Trip

Paul N. Lazarus, sales promotion manager of the United Artists Corporation, is making a tour of the corporation's western exchanges, and also spending some time at the Pickford and Fairbanks studios.

Universal Secures Outside Serials for Brazil

The Universal Film Manufacturing Company has bought two outside serials for distribution in Brazil, it is announced by George F. Kann, manager of the export department. The serials are "Lightning Brice," an Arrow release, with Ann Little and Jack Hoxie, and "Vanishing Trails," a Canyon Pictures serial with Franklyn Farnum. These two serials will be used to supplement the dozen or more Universal serials now being distributed in the South American country.

"No one company can turn out enough pictures to supply a full program for the average South American theatre," explained Mr. Kann. "In a country where serials are run off in two or three nights and where the theatres show two and sometimes three feature productions a day, we are pressed to keep our regular exhibitors supplied with what they need. We find that they can take the regular Universal output and a little more besides.

"To supply this extra demand we have been compelled to go on the outside and buy independently produced pictures.

"From now on, however, Universal will endeavor to supply its Brazilian customers with other American films, both serials and features. In addition to the two serials recently purchased, I now am considering the purchase of several successful feature productions and two more serials which have won popularity in the United States.

"Eddie Polo, our principal serial star, is by far the most popular moving picture actor among the populace reached by our seven agencies in Brazil. Eileen Sedgwick and Elmo Lincoln, two of our other serial favorites, also are among the leaders in South American esteem. Reports which have reached me from our other South American fields show a similar standing for Universal pictures."

Albany Starts Movement for Sunday Shows

A move to secure Sunday motion picture shows for Albany, N. Y., has been launched during the last few days in communications to the newspapers of that city. What effect this will have in changing the attitude of the city officials, who are opposed to Sunday shows, remains to be seen. The claim is made that Troy and Schenectady, each of which has its motion picture houses open on Sunday, are large gainers each week from patronage that comes from Albany.

It is further claimed by the managers of local houses that, if they were permitted to run during the seven days each week, they would be able to offer better pictures in competition with the houses in the neighboring cities than they are now during their six-day week. Albany is a city of 113,000, a population several thousands larger than either of the two cities mentioned.

FOR THOSE WHO MISSED
ISAACSON'S FIRST
MUSIC ARTICLES
HE IS REVIEWING THE SUBJECT
(See page 4226)

Disaster Leads to Strict Inspection of Theatres

As a result of the recent disastrou stampede of an audience in a New Yor City motion-picture theatre, causing th death of several children, the authoritie of Troy and Schenectady have ordered a investigation of all motion picture house in these cities to see that the law is en forced in every particular. Chief o Police Charles J. Goerold of Troy, actin under orders from Thomas H. McDon ough, commissioner of public safety, ha already detailed several patrolmen to vis and inspect all motion picture houses i Troy. It is said, however, that the man agers of the houses in both Troy an Schenectady have been insistent fo months past that children under sixtee should not be admitted unless accompanie by parents or guardian.

In direct contradiction to this, however or at least so far as Troy is concerned Commissioner McDonough informed th NEWS correspondent that he had man complaints on file regarding children at tending motion picture shows alone. I is understood that Albany will also cau tion the owners and proprietors of motio picture houses in this city that the law must be lived up to the letter.

Cashes Checks as Griffith Representative, Is Claim

A man giving the name of Robert F Ray is alleged to have been representin himself to be an employee of D. W. Grif fith at various theatres and banks through out the East and to have cashed checks fo various amounts. His latest "touch" i said to have been made at the Pacific Ban at Seventh avenue and 49th street, New York.

Settle Jensen-Von Herberg Strike

(*Continued from page* 4219)

to an end all claims and litigations inciden to it. It is provided that operators i Seattle, Portland and Bremerton are t have a six-hour day at $1.25 an hour an $1.50 for overtime. Musicians in thes cities are to be paid $50 per week for side men and $75 for leaders. The old or chestras are to be restored as soon as Mr Von Herberg returns from Chicago.

"I owe much to the loyal persons who knowing our cause was just, continued t give us unstinted patronage," declared Mr Jensen, following the settlement. "Th public stood by me to such an extent tha our business was not noticeably curtaile in the majority of the houses. Many men and women came down to our theatres when under normal circumstances the would have remained at home."

Only Best Pictures Can Survive the Coming Business Depression

By Hiram Abrams

EXHIBITOR demand for good pictures is going to be a great deal stronger in the next six months than it has been in the past six months.

For a long time the whole motion picture industry has been riding on a wave of constantly increasing prosperity. In the last two years particularly, there has been a great increase in attendance at motion picture houses and this growth has come about in the face of rapidly increasing admission prices.

Inflation of our currency and the widespread demand at high prices for all productions of the farm and factory have led to money spending by the great mass of people on a scale never before seen. Much of this spending has been done with little discrimination. Easy come, easy go.

Many new theatres have been built and many more are in various stages of completion. The tendency has been to increase seating capacity to a basis that would be adequate to take care of the crowds at their biggest.

So called feature productions have become much more numerous. Many exhibitors have felt that the public was spending its money so freely and with so little discrimination that it mattered comparatively little what they booked. The man with the inferior show could always count on a fair amount of business from those people who didn't care very much where they went so long as there was a show going on and a crowd to keep them company. Then, too, the man with the inferior show would get a certain amount of "overflow" business from the house of the man who was giving a better show.

Now we are in the early stages of the necessary, but to most people disagreeable, experience of deflation of currency and credit. Commodity prices are falling and with their fall lack of employment of labor has already manifested itself in certain localities.

Estimates of the extent and duration of the coming readjustment vary widely. On the one hand is the chronic optimist who persistently maintains that the effect on general business will be very slight. On the other hand is the chronic pessimist who insists that the country is directly headed for an absolute business panic. Probably, as is generally the case, the truth lies somewhere about midway between the hopes of the most optimistic and the fears of the most pessimistic, and time will prove that the readjustment will be either be a slight one nor will it yet even approach a panic.

But whatever the degree of the depression, some depression is certainly coming. With falling commodity prices and slackening demand for labor, both merchant and laborer will have less money to spend and so will all other classes of people. And whatever amount is spent for amusement will be spent with a great deal more forethought and discrimination as to probable entertainment value to be received for the expenditure.

Here we have then, a seating capacity developed on the basis of taking care of the crowds, when the crowds are at their biggest. And, against that, a diminishing of the crowds.

Undoubtedly, there will be some exhibitors who will try to meet the diminishing receipts by substituting a cheaper grade of pictures. If he has intelligent opposition he speedily gets put out of business. If he has no opposition he finds that his receipts diminish so much faster than he can possibly cut down expenses that he gives up hope of making a profit by operating on that line, and unless he is a really hopeless case he changes tactics and goes out to buy good pictures. There is not much use of thinking about this class of exhibitor right now—he has to learn by experience.

I believe that the deductions I have drawn will convince most people of their truth by their straightforward appeal to common sense judgment of probabilities. But to give additional confidence in their reliability and essential truth, it is well to list some of the clearly established facts of business experience in former periods of depression. Here are two:

Firstly: In general business it is found that the quality product—when not a mere foible of luxury—best maintains its market. This covers all lines of goods—shoes, automobiles, groceries, drygoods, etc., and secondly: in the legitimate theatre it has been found that the established and acknowledged star can still fill theatres when the mushroom stars are all put out of business by decreasing box-office receipts.

That the public is not only willing to pay real money to see really good pictures, but is even *more* willing, is amply demonstrated by the unprecedented success of such wonderful pictures as "Way Down East," "Over the Hill," "Pollyanna," "Humoresque," "The Mollycoddle," and "Earthbound."

The really good picture will continue to do a really good business. The really great picture will continue to do a really great business. The mediocre picture is going to "get it in the neck."

I believe that the conditions we are approaching will work out to the great benefit of the industry as a whole and to the great financial profit of the real exhibitor and the real producers.

As "Pollyanna" would undoubtedly say, "Let's be glad the business is going to find itself and be established on the firmer foundation which the survival of merit in exhibiting and in producing will ensure."

WHAT IS THE FIRST AND MOST IMPORTANT STEP IN MUSICAL UNDERSTANDING FOR PICTURE WORK?
(See Isaacson's article, page 4226)

Black Vindicated in Vermont Theatre Case

Henry L. Salisbury, of Famous Players-Lasky Corp., announces that in pursuance to his promise to the Motion Picture Theatre Owners of America, made at a recent meeting at the Hotel Astor, he has investigated thoroughly the charges and insinuations made at that meeting against Alfred S. Black in regard to his acquiring a theatre in Morrisville, Vermont, which was at that time and still is being operated under lease by Mrs. Dodge.

He states that Mr. Black should be completely vindicated in the matter and that his business dealings in the transactions were entirely honorable. "Unfortunately," states Mr. Salisbury, "there were a great many facts which were not brought out at the meeting and which would have probably changed the entire attitude of those assembled had they been brought out."

Mr. Salisbury has written the following letter to Mrs. Dodge:

"My dear Madam:

"At the hearing last September, at the Hotel Astor, certain statements were testified to in relation to the manner in which Alfred S. Black acquired the Bijou theatre property at Morrisville, Vermont. You, of course, know that I attended that meeting and said that I would investigate the matter in behalf of Mr. Zukor and if I found the facts as stated in regard to this matter to be true, I would use my best efforts to either have the theatre sold to you or your lease continued. Unfortunately, my statements relative to Mr. Black were very badly distorted by some of the trade papers.

"In fairness to all concerned, I have taken time to thoroughly and impartially investigate the facts. The result of my investigation leads me to the conclusion that the statements which were made in relation to the dealings between Mr. Black, the Emmones and your husband are not in accordance with, nor were they all, the facts as I have been able to find them. For example, the fact that Mr. Black purchased the property while your husband was alive and upon his death offered you his assistance in his letter of condolence of February 28, 1920, were unfortunately never brought out, nor was the fact that you never acknowledged his letter, and that so far as Mr. Black is concerned you had never communicated with him in any way regarding the extension of your lease or the purchase of the property. These facts if brought out, in my opinion, would have entirely changed the atmosphere at the hearing and prevented the very grave wrong done Mr. Black, who is a man of very high business principles.

"It is to be regretted that you used through publicity the wrong method in this transaction instead of communicating with Mr. Black directly regarding the continuation of your lease or the purchase of the property, particularly when the lease did not expire until January next, and particularly after Mr. Black had taken the trouble to write to you when he did and stated to you in his letter that he was ready to help you. Therefore, there is nothing further that I can conscientiously do in this matter."

Picture Theatre Fire Panic Arouses Discussion in Trade Circles

Exhibitors to Take Constructive Measures: Varied Opinions Heard

A CONSTRUCTIVE step to safeguard children in attendance on motion picture theatres, following the recent panic in New York City, was taken at a conference held Monday, November 22nd, at the Women's City Club, 22 Park avenue, New York City, between a committee of that organization and a committee representing the Federation for Child Study and a committee of the Motion Picture Exhibitors League of the State of New York.

The object of the gathering was to apply constructive thought to the question of insuring the highest degree of safety for children attending motion picture theatres.

Senator James J. Walker, speaking for the Exhibitors' committee, pointed out that the motion picture theatre owners were most anxious to insure the safety of their minor patrons. He said that as an organization they had always favored the segregation of the children under the supervision of a matron to be properly certified and licensed. He also suggested that firemen make short talks to audiences, keeping them constantly on the alert as to the proper precautions. It was also pointed out that children, although brought into the theatre by their parents or guardians, invariably rush to the front of the house and thus escape the control of their parents.

The Motion Picture Exhibitors League of the State of New York want to minimize the possibility of a panic by insisting either on strict segregation of children under the supervision of a matron or parental control over the children while attending the performances. The representatives of the women's clubs were said to be thoroughly impressed with the sincerity and practical nature of the suggestions made by the Exhibitors' committee.

In legislation to be proposed at Albany in the coming session, the exhibitors and representatives of these women's societies will work in constructive cooperation.

The members of the Exhibitors' committee of the New York State League in attendance were: Sydney S. Cohen, John J. Wittman, S. H. Peyser, Lawrence Bolognino, Leo Brecher, S. I. Berman, John Manheimer, Rudolph Saunders, Charles L. O'Reilly and Samuel Sheer, representing each borough of the Greater City.

The claim that the Catherine street disaster has been greatly exaggerated is contained in a letter received by the MOTION PICTURE NEWS from Herbert R. Ebenstein, an insurance broker and executive secretary of the Theatre Owners Chamber of Commerce. He states that conditions are not as serious as some would like to make us believe.

"Our records as brokers," writes Mr. Ebenstein, "show a smaller number of actual personal injuries occurring in or around the premises of theatres than those resulting from the operation of a similar number of automobiles.

"Of the total number of accidents occurring in motion picture theatres, the ratio of minors to adults is as one to ten. We also represent the majority of theatres in the congested sections and it may seem improbable, but our experience would indicate that accidents are not more frequent in such houses than in the better grade theatres, where every physical precaution is taken.

"Furthermore, last April we submitted to the insurance companies a record of experiences of a number of theatres and requested that they tabulate their experience for motion picture theatres for the purpose of reducing the rate of insurance and, as a result, we were successful in securing a reduction of almost 50 per cent of the premium for liability insurance.

"The rate for liability insurance for motion picture theatres today is almost identical with that for legitimate theatres.

"I venture my observation that the motion picture theatre today is as safe an institution as any public or community shelter, and the per capita loss or injury is far less than that from many other forms of public gatherings which are not subjected to the severe and penalizing restrictions that the motion picture theatre is governed under."

From J. A. Quinn, president of the Motion Picture Theatrical Association, comes a condemnation of the city of New York for allowing the use of blind galleries in theatres. He states that the safety of theatre patrons is far better cared for in cities one tenth the size of New York. He cites Los Angeles, where, he says, if a motion picture theatre is not strictly fireproof, it would not be allowed to sell seats above the first floor.

"In New York there is another very serious condition requiring remedy," he states. "It is the custom of many theatres to permit the crowding of the foyers with standing room patrons. There are many theatres in New York into which crowds are packed on upper floors. Obviously it is but a question of time until a catastrophe more serious than has yet occurred will emphasize the folly of such practice.

"The Motion Picture Theatrical Association of the World, whose special business it is to safeguard the public interest as well as that of the motion picture industry, again, for the second time, appeals to the city authorities to take immediate action toward closing fire trap balconies and take such other steps as are necessary to the safety of motion picture patrons. The Motion Picture Theatrical Association will cooperate in every possible way."

CONFIRMING reports that he had signed Lady Diana Manners to appear in a series of photoplays, J. Stuart Blackton on his return from abroad on November 24 also gave out a statement that he had practically completed arrangements whereby Arthur Bourchier, English actor-manager, and his wife, known professionally as Miss Kyrle Bellow, will appear in Blackton made pictures.

Blackton's plans also include the establishment of extensive studios in England, in addition to continuation of his productions in this country.

World-Wide Shipment of Film by Post Sought

The transportation committee of the National Association of the Motion Picture Industry held two conferences last week in connection with its campaign to extend the parcel-post system so as to permit the shipment of films to all parts of the world. A hearing has been asked for before the Board of Fire Underwriters of New York City.

For the past three months the Washington Bureau of the National Association has been working on this matter with the Postal authorities. During the same time Mr. Millard Johnson and Mr. W. A. Robbins, of the Australasian Film Company, have also been working on the subject.

Under the present regulations it is impossible to ship film by parcel post except to a few countries. A change in the regulations would mean a saving of more than a million dollars a year to the export companies, it is stated.

A report was received from the Washington Bureau of the National Association that the Post Office Department was perfectly willing to accept motion picture film for foreign shipment by parcel post, but that the Board of Fire Underwriters in New York had prohibited the shipment of the same. The Post Office officials declared that in their opinion the Post Office Department should be able to carry anything that is carried by freight.

In San Francisco the local fire underwriters made an investigation of the situation and offered no objection to the manner which they are now being handled from that port.

Word comes from Dayton, O., that the Miami Valley Exhibitors League has elected John Seifert, president; W. F. Kinzeller, secretary; and Paul Banker, chairman of the executive committee.

Far East Awakens to Value of the Motion Picture

AN interesting and optimistic report of film and theatre conditions in the Far East is brought back by Harold H. Horton, traveler and explorer, and maker of travel pictures, who has recently returned from a round-the-world trip. Mr. Horton is not new to globe-trotting. His recent trip follows a similar one in 1907 and it is in contrasting theatre conditions in Japan, China, French Indo-China, and the South Sea Islands of that year with those he found now existing, that he sees encouragement for those who seek the universality of the motion picture, and the spread of its use and influence.

Although the East is not producing pictures to any great extent, it is learning to appreciate them. Mr. Horton describes the development of the screen theatre as tremendous in some countries. In Banjermassin, a seaport on the south coast of Borneo, Mr. Horton found three new and well equipped theatres, which seat approximately 3,500. The top prices are equivalent to one dollar. This, however, is paid only by the white population. The remainder of the audience, while native, is of the better class, being of the seaport type. Eddie Polo and Tom Mix are popular heroes. Strange to say, Charlie Chaplin is almost unknown.

In Japan, American pictures became more popular than ever during Mr. Horton's three-year absence. Apparently the Japanese appreciate the concisely-constructed and swiftly moving drama of the American films, as compared with the monotonous and dignified pictures made by Japanese companies, who model their screen productions on Japanese plays. "It is strange," said Mr. Horton, "that the Japanese, by nature a most artistic people, have not made further progress along technical lines of picture production. A traveler need be in Japan only a short time to appreciate their artistic nature. Their photography in most lines is exquisite, and their painting just as good. Possibly the tardy development of screen technique is due to the fact that Japan desires to use products of its own manufacture only. This naturally forces upon them an inferior brand of projectors, apparatus and cameras." Mr. Horton stated that improvement is due in the near future. Already two large companies on the island are importing Japanese directors who have had experience with American producers in California.

Those who deplore censorship as it exists in America today will find some solace in the description which Mr. Horton brings back of censorship in Japan. It appears that the Japanese police department, instead of carrying nightsticks, must walk about with a pair of scissors in their hip pocket. For the shears clip mightily before a film reaches a Japan theatre. For instance, most kissing scenes must be eliminated. This is because of the different significance which a kiss has with the Orientals. Again any scene which is deemed harmful to Japanese customs is cut. A rigid censorship is maintained in order to see that national interests are furthered.

If you are seeking a man or an engagement in the music line—see the classified advertisements (Page 4336)

Mr. Horton found some theatres in the large Japanese cities which come near to equaling Broadway houses in the magnificence and comfort. Instead of a fireman, Japan places a policeman in every theatre at every performance.

China has not equaled Japan in its number of new theatres. The development belongs entirely to the seaport towns. The vast interior of the Chinese Empire is dead as far as amusements are concerned, and will be, Mr. Horton prophesied, for fifty years to come. This is because of the appalling poverty of the people. In the seaports foreigners are the chief patrons of the theatres. Such productions as "Intolerance" are now in vogue in China. Development in the method of presentation was noted in one theatre in Hong Kong, where a Filipino orchestra has been installed. In smaller theatres in Japan, China, French Indo-China and the South Sea Islands the jingling of a piano is the only accompaniment.

A mild form of censorship is in force in seaports under British protectorate. It is under the direct supervision of the Chinese police.

With the influx of Western customs and Western manners into China came a gradual change—an evolution of Old China into New China. Mr. Horton believes that the screen is largely responsible for the dissemination of Western wisdom. Formerly comradeship between the sexes was unknown. The young men and young women were isolated from each other's company. Through the screen, however, showing to Japan and China the method of social intercourse of the rest of the world, New China is slowly breaking away from traditions. While this companionship of the young men and women is not approved of by many of the older Chinese people, it is gaining adherents, and the motion picture, Mr. Horton believes, is solely responsible for it.

In French Indo-China, where Mr. Horton also visited, he found practically the same theatre conditions as in China. The theatres are found only in the large seaport cities. The films are imported chiefly from Paris and are shown with French titles. The programs are printed in French, Annamite and Cambouge. Serials are the most popular type of pictures, and Pearl White is a national idol.

Mr. Horton sees a great future for Singapore as a center of film distribution for the vast surrounding picture territory. It is geographically the center of India, Malacca, Java and Borneo. India, especially, is growing rapidly in the number of its theatres and requires pictures. Big establishments are maintained by the larger American companies in that city. The Middle East Film Co., a branch of African Films, Ltd., known as the African Film Trust, is operating extensively, with headquarters in Singapore. Small native producing companies are operating in India, Mr. Horton said, on a very small scale.

Mr. Horton stopped in England and in France on his way home to observe film conditions in those countries. He was impressed by the fact that some of London's oldest and most historic playhouses, round which traditions of the past centuries have been woven, have been converted into motion picture houses. The Place theatre, built along the style of the Metropolitan Opera House in New York, will show pictures, and will endeavor to introduce American methods of presentation. The Empire theatre, of Leicester Square, for long considered an institution in London, will also house pictures.

Great strides have been made in England in producing pictures, Mr. Horton stated. A number of new companies are operating with a fair amount of capital. There is still a tendency to produce costume pictures, Mr. Horton said. France he described as still staggering from the effects of the war, and still far behind both in the production and presentation of pictures.

The Hotel Astor, New York, will be the Official Headquarters of the Motion Picture News' Picture-Music Conference to be held January 24-25-26, 1921

Music and The Picture

First Steps in Musical Understanding

BY CHARLES D. ISAACSON

DON'T BE OUT OF THE
BIG MOTION PICTURE
MUSICAL
CONFERENCE
New York City, January 24-25-26, 1921
Under the call of
THE MOTION PICTURE NEWS MUSIC
DEPARTMENT
CHARLES D. ISAACSON,
Editor

FOR exactly half a year I have had the privilege of addressing the Motion Picture Industry through the columns of the MOTION PICTURE NEWS; since that time over a thousand members of the industry have been in personal touch with me over some specific problems of music and the picture; since then the music pages have moved from the back of the book up to the forward section, and a great many correspondents have asked for a summary of the earlier remarks.

Instead of making any formal review of the suggestions of the past, I feel that I had better reconstruct the whole foundation upon which we are building the music-picture structure. The well-informed will, of course, simply pass over this installment of the department and turn to the general remarks in the Music Forum. The beginners in the idea will find the thoughts which are expressed of elemental value.

First, why do we use music with pictures at all? Not because the theatre manager is primarily interested in art or music or the development of the United States, but *because he wants to make more profits.* How can music help him make more profits out of the theatre? The answer is three-fold; music can be utilized to *illuminate and improve the picture with which it is played; also music can help to round out the general program; and it can draw the music-hungry public.*

That's the whole story; that's all there is. As Ethel Barrymore might remark, "That's all there is; there isn't any more." Excepting, of course, that while those three facts cover everything, they must be thoroughly understood. The layman might admit that the sun is 90,000,000 miles from the earth, but if he were in a business where it was essential that he understand why that is and understand the scientific principles back of that statement, he would need to investigate the subject more thoroughly.

It is good business for the motion picture man (be he proprietor, manager or advertising representative, producer, musician, conductor, author, actor) to thoroughly understand the reasons, problems and possibilities of picture music.

It is all very well for a theatre manager to sidestep the music matter—but he is losing out to his competitor who doesn't sidestep it. It is all very well for a theatre manager to say "All right, we'll have music,—Jim, let's have music hereafter," and let it go at that, but he won't get his results unless the music is handled right (for truly I can say, better leave the music alone if you can't do it right). It is all very well for the manager to hire a musical director and leave it entirely to him. The engaged man may be good and he may be bad, but unless the Chief knows what's what, the theatre is at the mercy of the musical conductor. Of course, when the Right Man is in the job of musical director, the best way is to let him alone and give him every bit of cooperation and encouragement. But how do you know the right man is in the job? For, further, it may be added, that just because a man is a musician, that doesn't make him a picture success! And just because a man knows pictures and can fiddle a bit, that doesn't make him a picture musician.

No, my dear sir, if you are anxious to make good with your theatre, your productions, whether you be of the theatre, the film studios or the orchestra, you must understand the Psychology of the Film. Now a lot of people who think they know the Film Industry have said to me: "Isaacson, cut out that sort of talk. Psychology—pah, why they don't know what the word means. You're talking over their heads." Now, I don't believe it. While this is entirely off the subject, I think there is too much rot about the ignorance of the exhibitor. I believe and honestly could swear to this belief—that most of the exhibitors who read my columns know a confounded sight more than I ever will know of the big ideas that are worth while. I believe that when I discuss my subject I am at liberty to act as if I were talking to men and not to school children. And I am proceeding on that assumption. By all the gods and little fishes, why should I hesitate to discuss the psychology of my subject? Isn't the exhibitor dealing with schemes calculated to excite, make curious, eager and anxious to see the pictures he shows? Isn't the exhibitor dealing in psychology and methods of getting into the minds of prospective patrons with his publicity, his lobby, his billboards, etc.?

Come now, let's knock that foolish idea on the head and kill it. The exhibitor isn't a boob and he does want to be treated as if he were a thinker. At least, as far as I am concerned, that's how he's going to be treated.

So, if you please, I insist that for the good of your business, it is necessary that you understand the whole story of music and what it can do.

I said that the power of music to make patrons and profits for the theatre is three-fold.

I said that the music can be utilized to illuminate and improve the picture with which it is played.

Why? I'll give you the best proof first. It's this: Play a film without any accompaniment and then with musical accompaniment. The first is dead, tomb-like, stupid beside the other. The music breathes life into the action. It gives a voice to the spirit of the situations. Can you think of a house all silent with people who could not talk, suddenly being given a voice? Now, I am certain that some of my readers are saying: "But wouldn't the best thing be to use synchronized phonographic reproduction of the actual words that are supposed to be spoken." Personally, I do not think so. The big quality in motion pictures is that no specific words are understood. The audience deals in the film with emotions rather than words. The audience sees a feeling—sees an anger, sees a spirit of passion or love or tenderness or tragic abandon. Why rob the audience of its own imagination—which is more alive during the film presentation than during the stage action.

And here is something which has never been sufficiently understood.

I should like to make it the subject of a whole book. I had the opportunity of talking about it in Collier's Weekly and I'm talking about it again and again in lectures wherever I go. May I reproduce a few words here because they are right in point?

"The motion picture is opening minds; it is arousing imagination; it is dusting out attics of brains and breaking up old dirty furniture. It is making provincials into cosmopolitans.

"The motion picture is giving new vision. Where brains were dark and closed, the flash on the screen has brought light and understanding. People who are alone and living the same existence day after day cannot be expected to dream dreams and hold play with pretty ideals. Lethargic, slow-moving mentalities are those which are accustomed to being driven through a continuation day after day, of the same ordinary ideas. Shock the brains, inject a different idea, and something happens. The story is told of a farmer family whose life was as drab and flat as a gray desk. A terrible tragedy—their daughter robbed of her precious virtue; it was only sorrow to them; but it shocked, it reacted, it brought life into a nearly dead exis-tence.

(*Continued on page* 4331)

PROGRAMS FOR THE WEEK OF NOV. 27TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Rialto Theatre—
Overture—Selection from "La Traviata" by Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim conducting.
Current Events—Rialto Magazine.
Vocal—Aria from "La Gioconda," sung by Antonio Rocca, tenor.
Feature—The Furnace—Realart.
Special—Shadow song from "Dinorah" by Grace Hoffman.
Comedy—His Wife's Caller—Sunshine.
Organ Solo—"Toccata in C" played by John Priest.

Strand Theatre—
Overture—"Il Guarany" by the Strand Symphony Orchestra, Carl Edouards and Francis W. Sutherland conducting.
Current Events—Strand Topical Review.
Vocal—"Ah Moon of My Delight" from "A Persian Garden," sung by Richard Bold, tenor.
Feature—Dinty—Marshall Neilan.
Vocal—"Sweethearts" from "Sweethearts," sung by Mary Mitchell, soprano.
Organ Solo—"Melody of Peace," Ralph H. Brigham and Herbert Sisson, organists.
Next Week—Dangerous Business—Constance Talmadge.

Rivoli Theatre—
Overture—"The Bat" by Rivoli Orchestra, Frederick Stahlberg and Joseph Littau conducting.
Current Events—Rivoli Pictorial.
Novelty—Falstaff's Dream, interpreted by Emanuel List, basso profundo and male chorus, Vera Meyers, Grace Eastman, Martha Shelby and Paul Oscard, dancers.
Feature—The Life of the Party—Roscoe Arbuckle.
Special — Thanksgiving Ballet — Martha Shelby and Grace Eastman, dancers.
Comedy—A Tray Full of Trouble—Chester.
Organ Solo—Finale from "Third Sonata" played by Prof. Firmin Swinnen.
Next Week — Heliotrope — Paramount.

Capitol Theatre—
Overture—To Thanksgiving by the Capitol Grand Orchestra, Erno Rapee, conductor. Tableau: Landing of the Pilgrims at Plymouth Rock. Choral Interpolation by the Russian Cathedral Choir.
Current Events—Capitol News.
Novelty—Wooden Shoe Dance by Marjorie Thompson and Gladys Waite.
Educational—The Quaint Isle of Marken off the coast of Holland.
Special—Polevtsien Dance and Finale of Second Act from "Prince Igor," by Capitol Ballet Corps, Capitol Grand Orchestra and Russian Cathedral Choir.
Feature—The Great Lover—Goldwyn.
Organ Solo—Capitol Grand Organ, Dr. Alfred Robyn, organist.
Next Week—The Mark of Zorro—Douglas Fairbanks.

Criterion Theatre—
Second week of "Idols of Clay" with Mae Murray.

Fifty-fifty display for "Mid-Channel" and "Four Times Foiled" by the America theatre of Denver

STRAND
GEORGE LIPSCHULTZ
FREDERIC ROWLEY
IT'S DANGEROUS BUSINESS TO SAY YOU'RE MARRIED WHEN YOU'RE NOT!
If you want to know why, see
CONSTANCE TALMADGE
"DANGEROUS BUSINESS"
BOYS! DON'T READ THIS!
GIRLS! DON'T READ THIS!
AND HERE'S SOMETHING TO BE THANKFUL FOR
A "WEISFELDT PRESENTATION" ARRANGED ESPECIALLY FOR THANKSGIVING WEEK
"TUNEFUL TURKEY TABLEAU"
INTRODUCING THE MISSES ANITA MAAS, FRANCES SWARTZ AND LITTLE MARY CLAUDER
STRAND'S NEW MUSICAL POLICY
GEORGE LIPSCHULTZ
STRAND ORGANISTS
IN A CLASS BY THEMSELVES
WITH PROGRAMS LIKE THIS—THEY'LL ALL SAY—FROM NOW ON I'M GOING TO THE STRAND
This was a half page for "Dangerous Business," running in this week's Sunday Milwaukee papers. The Strand is one of the A. H. Saxe string

Comedy—The Scarecrow—Keaton.
Musical—In an Attic.
Tenor and basso soloists sing three numbers.
Feature—Conrad in Quest of His Youth—Thomas Meighan.

Tally's Broadway Theatre—
Overture—"The Bohemian Girl."
Current Events — International News.
Musical—Violin solo.
Novelty—Screen Snapshocks.
Vocal—Sole Mio.
Soprano solo by local artist.
Feature—Are All Men Alike—Viola Dana.

Miller's Theatre—
Current Events — From Pathe and Gaumont.
Feature—Madame Peacock—Nazimova.
Presented with a prologue with an effective stage setting. Leonard Van Berg sings "Moments."
Comedy—Dear Departed—Pathe.

Superba Theatre—
Current Events — International News
Currents Events—International News.
Comedy—Twin Crooks—Century.
Short subject—Forest Runners.
Vocal—Goodbye to You.
Solo by Lew Farris.
Feature—Fixed by George—Lyons and Moran.
Next Week—Honor Bound.

Kinema Theatre—
Overture—Operatic selections.
Current Events — International News.
Cartoon—Bray.
Musical—Springtime.
Rendered as vocal solo with organ accompaniment.
Scenic—Banana Special—Bruce Edcational.
Comedy—The Simp—Mermaid—Educational.
Feature—Good References — Constance Talmadge.
Given with a prologue in which a deck of yacht is provided as a stage setting and from which three songs by a male quartette in sailor costumes is rendered.
Next Week—So Long Letty.

LOS ANGELES

Grauman's Theatre—
Overture—"The Glow Worm."
Current Events—From Pathe and International News.
Organ—Spooks.
Solo by Henry Murtaugh.
Novelty—Topics of the Day—Pathe.

California Theatre—
Overture—"Musical Moments," consisting of selections from various operas with the projection of a novelty film showing clay models of the composers, together with words and music of the selection being played at the time the film is being run.
Current Events—From Pathe and Fox Newesettes.
Organ—Milton Charles playing "Coral Sea," with a scenic showing sea views being projected at the same time.
Educational—Adopting a Bear—Bray Goldwyn.
Piano — Chopin's "Polonaise," played by Claire Forbes Crane.
Feature—Just Out of College—Jack Pickford.
Comedy — A Fliver Wedding — Monty Banks.

Clune's Broadway Theatre—
Current Events—Selznick News.
Scenic—Chumming with a Chipmunk.
Cartoon—Jerry on the Job—Bray Goldwyn.
Feature—The Soul of Youth—Realart Special.

Symphony Theatre—
Overture—"Down South."
Current Events—Fox News.
Comedy—His Noisy Still—Sunshine.
Cartoon—Farm Efficiency — Mutt and Jeff.
Feature—The Texan—Tom Mix.
Presented with a prologue in which Western plains stage setting is provided. Paul Patton does a rope spinning act and sings cowboy songs.

RIALTO
ALL THIS WEEK
"THE FURNACE"
The Story of a Millionaire Who Married An Actress
A CARELESS JEST STARTED THE TROUBLE
Special Added Attraction
HAROLD LLOYD
The King of Screen Comedians in His Latest Laugh Hit
"High and Dizzy"
RIALTO ORCHESTRA
Another Atlanta, Ga., display, being the Rialto's Sunday papers ad for "The Furnace." In size this was thirteen inches by three columns

Another of the Terminal theatre, Newark, N. J., hand drawn big space displays, five columns by thirteen inches, for "The Plunger" and "Her Unwilling Husband"

SAN FRANCISCO

Strand Theatre—
Comedy—His Wife's Caller.
Cartoon—Mutt and Jeff.
Current Events—Select News.
Vocal—Opera selections by Signeur Neri, operatic tenor.
Feature—The Forbidden Thing—Dwan—A. P.
Next Week—So Long Letty.

California Theatre—
Overture—"A. B. C. Blues."
Current Events—Pathe Weekly.
Orchestra—Selections from 1920 Follies numbers.
Novelty—Topics of the Day—Pathe.
Educational—Pathe Review and Bray release.
Organ—A Travesty on "Poet and Peasant."
Musical—Ten minute singing feature by a quartette.
Feature—Conrad in Quest of His Youth—Thomas Meighan.
Next Week—Her Husband's Friend.

Imperial Theatre—
Overture—"It's a Beautiful World."
Current Events—Imperial Screen News.
Orchestra—Selections from "Robinhood."
Comedy—Too Much Overhead—Chester Educational.
Feature—The Furnace—Realart Special.
Presented with an atmospheric prologue in which, in a tableau, an actress wearing the original gown used by the star of the picture is featured.
Next Week—Heliotrope.

Tivoli Theatre—
Feature—The Master Mind—Lionel Barrymore.
Special—The Race of the Age—Educational.
Comedy—The Tunerville Trolley.
Orchestra—"Lestudianina" and "Flute and Horn Serenade."
Vocal—"La Tosca."
Duet by Irene Le Nore and Antoine De Vally.
Next Week—Curtain.

Rialto Theatre—
Special—Heritage of the Red Men—Special Pictures.
Orchestra—"Orpheus."
Novelty—A Doity Deed—Bray Goldwyn.
Comedy—Up in Betty's Bedroom—Special Pictures.
Feature—The Song of the Soul—Messmore Kendall—Goldwyn.
Given with a prologue in which the song "The Song of the Soul" is rendered by Stella Hymson.
Next Week—Just Out of College.

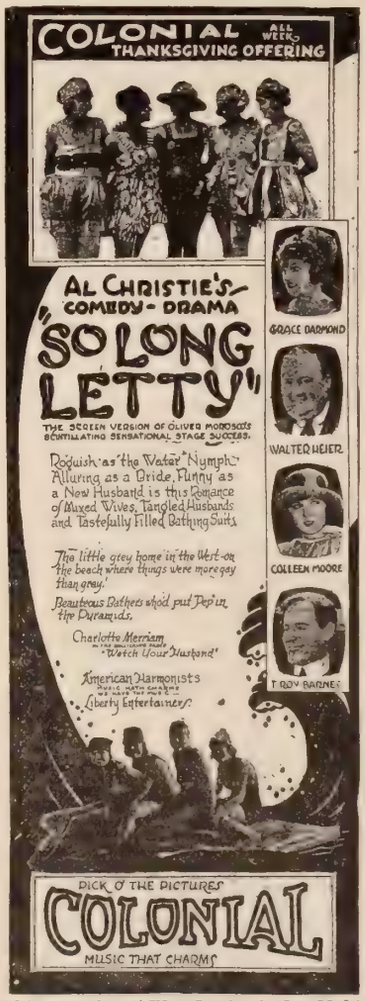
Frolic Theatre—
Feature—Wanted at Headquarters—Universal.
Comedy—Wild Night and the Timber Wolf—Universal.
Next Week—The Marriage Pit.

DENVER

America Theatre—
Vocal—Avalon—Solo by Henry Klotz.
Current Events—International News.
Comedy—The Scarecrow—Keaton—Metro.
Feature—The Man Who Had Everything—William Faversham.
Next Week—Earthbound.

Rialto Theatre—
Feature—Kismet—Otis Skinner. No other film numbers on the bill.
Next week—The Life of the Party.

Tabor Theatre—
Overture—Pique Dame.
Educational—Universal Screen Magazine.
Feature—New York Idea—Alice Brady.
Comedy—Get Out and Get Under—Pathe.
Current Events—Kinograms.
Next Week—Oh. Lady, Lady.



This one for "The Last of the Mohicans," playing this week at Moore's Garden theatre, Washington, was twelve inches by three columns

Five inch double column display by the Columbia theatre, Pittsburgh, for "From the West" and "The Scarecrow"

Rivoli Theatre—
Overture—Mlle. Modiste.
Current Events—Fox News.
Cartoon—Cleopatra—Mutt and Jeff.
Vocal—Berceuse—Tenor solo by Harry Harper.
Feature—Madame Peacock.
Next week—The Mark of Zoro.

SEATTLE

Clemmer Theatre—
Overture—The Bat and In the Dusk.
Novelty—Will Roger's Illiterate Digest.
Current Events—Fox News.
Comedy—The Unconventional Maida Greenwood—Pathe.
Feature—Held in Trust—Alice Lake.
Next week—Madam Peacock.

Liberty Theatre—
Orchestra—"Liberty Bell" and "Gypsy Love Song."
Current Events—Pathe News No. 91.
Scenic—Adam and Eve in the Andes.
Comedy—Tea for Two.
Feature—The Branding Iron—Goldwyn Special.
Next week—Love Madness.

Strand Theatre—
Vocal—"Sunshine and Your Smile" and "The Rosary."
Educational—Pathe Review—74.
Comedy—The Decorator.
Feature—The Restless Sex—Marian Davies.

CHICAGO

Woodlawn Theatre—
Organ Offertory—"The Rosary."
Woodlawn's Literary Digest.
Woodlawn's Brighter Side of Life.
Comedy—Snub Pollard—A Money Fool.
Overture—"The Merry Widow."
Feature—Behold My Wife.
Intermission—"Grieving for You."
Coming Feature—Dorothy Phillips in Once To Every Woman.

Barbee's Loop Theatre—
International News.
Overture—"Bells of Normandy."
Comedy—A Homespun Hero.
Feature—The North Wind's Malice. Second Week.
Coming Feature—The Branding Iron.

Randolph Theatre—
Organ selections.
Comedy—Harold Lloyd in Get Out and Get Under.
Feature—Fatty Arbuckle in The Life of the Party.
Coming Feature—Heliotrope.

Ziegfeld Theatre—
Scenic.
Luke McLuke's Filmosophy
Comedy—Pajama Wedding.
Feature—Clara Kimball Young in Mid-Channel.

Riviera Theatre—
Scenic.
Specialty—Thanksgiving Fantasy.
Overture—"Mignon."
Literary Digest.
Comedy—Torchy in High.
Feature—Wallace Reid in Always Audacious.
Coming Feature—Peaceful Valley.

WASHINGTON

Crandall's Metropolitan—
Overture—"Ziegfeld Follies of 1920."
Current News—Pathe News, Topics of the Day.
Educational—Number Please—Ford.
Comedy—The Dear Departed—Pollard.
Feature—Curtain—First National.
Next Week—Body and Soul—Metro.

Loew's Columbia—
Feature—The Restless Sex—Paramount, continued.

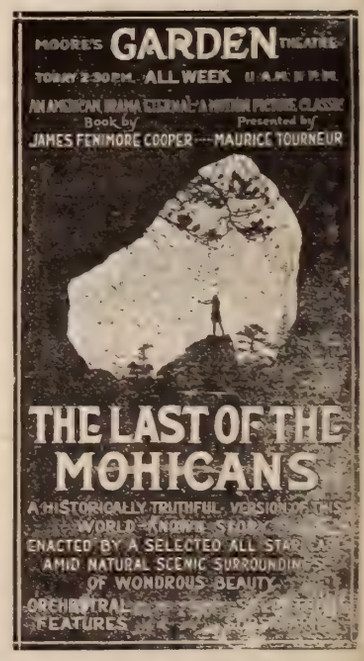
Loew's Palace—
Overture—The Girl in the Spotlight.
Current News—Pathe—Topics of the Day.
Comedy—A Young Man's Fancy—Sennett.
Feature—Sins of Rozanne—Paramount.
Next Week—Furnace—Realart.

Moore's Garden—
Current Events—Fox News.
Comedy—Wedding Blues.
Feature—The Last of the Mohicans.—A. P.

Moore's Rialto—
Overture—"Kashmiri Song."
Current Events—Fox News.
Feature—Kismet.
Next Week—The Branding Iron—Goldwyn.

PHILADELPHIA

Stanton Theatre—
Overture—Sextette from Lucia.


MOORE'S GARDEN THEATRE
TODAY 2:30 P.M. ALL WEEK
AN AMERICAN DRAMA
Book by JAMES FENIMORE COOPER
Presented by MAURICE TOURNEUR
THE LAST OF THE MOHICANS
A HISTORICALLY TRUTHFUL VERSION OF THIS WORLD-KNOWN STORY
ENACTED BY A SELECTED ALL STAR CAST
AMID NATURAL SCENIC SURROUNDINGS OF WONDROUS BEAUTY
ORCHESTRAL FEATURES

This one for "So Long Letty" as twenty inches by three columns. It was used by the Colonial theatre of Indianapolis

DETROIT'S TWO LEADING PHOTOPLAY THEATRES!
BROADWAY STRAND
Starting at Noon Sunday
The Famous Follies Dancer
Mae Murray
In a flaming story of Human Hearts and Human Passions
"Idols of Clay"
THE MAJESTIC
A CASTLE THAT SHADOWS BUILT
TO-DAY AND ALL WEEK
The good luck Star in his most Congenial Role
Thomas Meighan
"CONRAD IN QUEST of His YOUTH"

Half page for "Idols of Clay" and "Conrad in Quest of His Youth," by the Broadway Strand and Majestic theatres of Detroit

sung by mixed quartet, including Emily Stokes Hagar, soprano; Bernard Toland, tenor; Marie Stone Langston, alto, and Reinhold Schmidt, basso. Accompanied by Stanton orchestra led by Albert Wayne.
Feature—Always Audacious—Paramount-Reid.
Comedy—Nonsense.
Scenic—The Clouds — Paramount-Post.
Cartoon—Cleopatra—Mutt and Jeff.
Topical Review—First presentation of important news selected from all the weeklies of the world, together with local happenings compiled by Stanton cameraman.
Topics of the Day—Literary Digest.
Next Week—Madame X.

Arcadia—
Feature—Behold My Wife—booked for four-week run.
Scenic—Burton Holmes travelogue.
Current Events—Pathe News.
Comedy—A Tray Full of Trouble.
Next Week—Same.

Victoria—
Overture—Lustspiel-Keler Bela.
Feature—The Mutiny of the Elsinore—Metro.
Current Events—Pathe News.
Comedy—Fickle Fancy—Sennett.
Topical—Illiterate Digest.
Educational—Pathe Review.
Next Week—Out of the Storm.

Palace—
Feature—The Riddle: Woman—Geraldine Farrar.
Current Events—Pathe News.
Topics of the Day—Literary Digest.
Comedy—Fickle Fancy.
Next Week—Honest Hutch.

Capitol—
Feature—The Frisky Mrs. Johnson—Paramount.
Topical—Illiterate Digest.
Comedy—Mutt and Jeff cartoon.
Next Week—Burglar Proof.

DETROIT

Regent—
Feature—Blackmail—Metro.
Comedy—Nonsense.
Current Events—Select News.
Topics of the Day—Literary Digest.
Next Week—The Right to Love.

Adams—
Overture—Selections from "Lohengrin."
Current Events—Adams Topical Review.
Educational—"From a Piscatorial Angle."
Vocal—Emmons and Colvin.
Comedy—A Kick in High Life.
Feature—Old Dad.
Next Week—Constance Talmadge in "Dangerous Business."

Broadway Strand—
Overture—"The Wizard of the Nile."
Educational—Tropical Nights.
Vocal—"In the Shade of the Sheltering Palm," Francis J. Tyler and Malvina Tharpe.
Dance—To Pygmalion, by artists from Capitol theatre, N. Y., ballet.
Comedy—Ford Sterling in "Fickle Fancy."
Feature—Idols of Clay—Mae Murray.
Next Week—Same.

A third of a page for "The Scoffer" and "Old Dad" by the Madison and Adams theatre of Detroit

Madison—
Overture—"Chimes of Normandy."
Current Events—Madison Topical Review.
Educational—Selected scenic.
Vocal—Ruth Chase and Walter Pontius.
Comedy—Charlie Chaplin in "Easy Street."
Feature—"The Scoffer," James Kirkwood.
Next Week—Breach of Promise.

Majestic—
Overture—"Merry Wives of Windsor."
Current Events—Majesticettes.
Educational—Fantasy of Facts, Fine Feathers in Brittany.
Dances—To Narcissus, To the Vamp, Florence Roggie and Esther Harris.
Vocal—"Sing Me Love's Melody," Leonore Kaufman.
Feature—Conrad in Quest of His Youth—Thomas Meighan.

Washington—
Overture—"Lampa."
Current Events—Washington Animated Review.
Educational—By Schooner to Skagway.
Violin—"The Swan," by Saint-Saens, Graham Harris.
Vocal—Eva Tremayne.
Comedy—Mutt and Jeff in "Cleopatra."
The Sand Man.
Feature — Madame X — Pauline Frederick.
Next Week—The Face at Your Window.

BROOKLYN

Brooklyn Strand—
Overture—"Scheherazada"—Rimsky-Korsakow.
Prologue—Opening with bass solo. Singer in costume of Hajj. Then: To entrance of harem dancer, giving snake dance to accompaniment by orchestra and Arabian chorus, trio of bass, tenor and soprano singing "Far Across the Desert Sands;" musical theme of the production. Song ends as chorus hails entrance of girl in Turkish ballet costume who presents: Danse Oriental. At finale lights dimmed—picture is shot on the screen while bass soloist presents (off stage) few passages from production's musical theme.
Feature — Kismet—Robertson-Cole Super Special.

BUFFALO

Shea's Hippodrome—
Overture—"The Evolution of Yankee Doodle," Lake.
Special—Bubble Dance.
Presented by Desha, the Bubble Dancer.
Stage Setting—"The Ancestors of the Nation"—Special Thanksgiving scene, depicting the Landing of the Pilgrims.
Feature—The Cradle of Courage"—W. S. Hart.
Comedy—Queens Up—Vanity.
Current Events — Hippodrome Review.
Next Week—Always Audacious—Wallace Reid.

Shea's Criterion—
Overture—"Aida"—Verdi.
Vocal—Popular songs sung by Leo Considine.
Feature—The Restless Sex—Marion Davies.
Comedy—Pretty Lady—Sunshine.
Current Events—Criterion Pictorial.
Next Week — Idols of Clay — May Murray and David Powell.

Mark-Strand—
Overture—"The Night Boat."
Current Events — Latest Pathe News.
Feature—Peaceful Valley—Charles Ray.
Comedy — Edgar's Hamlet — Booth Tarkinton.
Next Week—The Yellow Typhoon —Anita Stewart.

Palace—
Once to Every Woman—Dorothy Phillips.

Shea's North Park—
What's Your Hurry and One Week, a Buster Keaton comedy were feature of the opening bill, Sunday, November 21.

MINNEAPOLIS

The New Garrick Theatre—
Current Events—Cinema Periodical.
Scenic—The Banana Special—Robert Bruce.
Comedy — Torchy Turns Cupid — Johnny Hines.
Special — Naughty Marietta — Tabloid—By Victor Herbert with Madeline Lux, soprano, and Henry Taylor, tenor.
Feature —, The Jack Knife Man — King Vidor — During showing of feature the orchestra will play following numbers—Lyric Suite No. 2, by Grieg; Intermezzo, Whispering Willows, by Herbert; Romanza, By the River, by Morse; Arcadian Music, by Nevin; Forest Whispers, by Losey; Poem of Love, by Batiste; Uncle Remus, American Dance, by Gilbert; Miniature Suite, by Coates.
Organ Solo—Feather Your Nest—Played by Frederic Egener.
Next Week—Nomads of the North —James Oliver Curwood.

New Lyric Theatre—
Scenic — New Lyric Pictorial Review.
Comedy—Happy Hooligan in the Blacksmith—Bray Comic.
Current Events—New Lyric Screen Journal.
Overture — "The Anvil Chorus" from "Il Trovatore."
Feature — Something to Think About—Cecil B. De Mille.

Plate proof of a half page ad that the Roth-Partington staff, San Francisco, used recently for "An Old-Fashioned Boy," "Behold My Wife" and "The Saphead"

Here is a quarter page for "The Stealers," used by Phil Gersdorf, manager of the Arcade theatre, Jacksonville, Fla.

ST. PAUL

Capitol Theatre—
Overture—Selections from "Sweethearts."
This number comprises: "On Parade;" "Every Lover Must Meet His Fate;" "In a Convent They Never Taught Me That;" "The Game of Love;" "Mother Goose;" "Pretty as a Picture;" "Cricket On the Hearth;" Jeannette's Wooden Shoes," and "Sweethearts."
A combination of orchestral divertissement, dancing and singing by Miss Crosman and Mr. Trabert, is presented for the first time in St. Paul.
Scenic—The Painted Fans of Japan Pathecolor.
Current Events—Capitol Digest.
A compendium of news events, educational and travel pictures and scenic pastels, selected and edited by Lowell V. Calvert, managing director.
Current Events—Pathe and International News.
Comedy—Wedding Blues—Christie Educational.
Musical—Echoes from "Robinhood."
"Oh, Promise Me."—Lillian Crosman, dramatic soprano.
"Come, Dream So Bright."—Lillian Crosman, soprano. Georges Trabert, tenor.
Feature—Behold My Wife.—Paramount Special.

ST. LOUIS

Missouri Theatre—
Overture—Selections from Raymond—Thomas.
Scenic — Paramount's "Ausable Chaysm."
Presentation—Thanksgiving Barnyard Fantasy. With specially arranged orchestrations and lighting effects.
Travelogue — A Trip Through Hongkong.
Vocal—Solo—"The Bounding Billows" by J. W. Meyer.
Current Event—Missouri Special.
Vocal Duet—"The Little Gray Home in the West."—Sung by Glen Dee and Marion Mills.
Special presentation—"The Storm" a dance after the famous painting interpreted by four leading American classic dancers.
Feature—George Fitzmaurice presents "Idols of Clay" with Mae Murray and David Powell.

New Grand Central Theatre—
Overture—Selections from William Tell.
Scenic — Poppies — Prizma production.
Current Happenings — Selznick News.
Presentation—Dance interpreting syncopated songs of the day by five-year old Baby Doll Borden.
Vocal Solo—Selections from the famous operas by Caesare Nesi, an understudy of Caruso.
Feature—"Dinty"—Starring Leslie Barry.

Del Monte Theatre—
Overture—Apple Blossoms.
Current Importances — Specially edited from the leading news and films.
Vocal — Chief Silvertongue — Indian lyric tenor in several interpretations.
Cartoon—Bray.
Del Monte Oriental Presentation—A cast of 22 Egyptian Dancers in "Omar's Rose Garden" with setting and effects created in the Missouri studio.
Comedy—Harold Lloyd in "Get Out and Get Under."
Features—Bebe Daniels in "Oh, Lady, Lady!"

Kings Theatre—
Overture—Aida.
Current Happenings—Pathe News.
Topical—Literary Digest Paragraphs.
Instrumental — Organ solo —popular selection—Main theme being "Whispering."
Feature—Enid Bennet in "Her Husband's Friend."
Comedy—To be selected.

West End Lyric Theatre—
Overture.
Current Events—Universal News.
Topical—Literary Digest.
Popular Selections by the orchestra with special interpretations by David Silverman.
Feature — First Half of Week — Clara Kimball Young in "Midchannel."
Feature—Second Half of Week—Elain Hammersein in "The Daughter Pays."
Comedy—Entire Week—Tray Full of Trouble—Chester.

CINCINNATI

Walnut—
Current Events—Pathe 92.
Literary Digest—81.
Comedy—A Homespun Hero—Christie.
Feature—The Round Up.
Next Week—The Restless Sex.

Strand—
Current Events—Pathe 93.
Comedy—Get Out and Get Under—Harold Lloyd.
Feature—The Jack-Knife Man.
Next Week—Harriet and the Piper.

Gifts—
Current Events—Fox 72.
Universal Comedy.
Feature—Mid-Channel.
Next Week—Three Gold Coins.

Palace—
Current Events—Kinograms.
Literary Digest 81.
Feature—Held by the Enemy.
Next Week—The Money Changers.

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic Selections.
Feature—The Mollycoddle—Douglas Fairbanks.

Parkway Theatre—
Overture—Medley from "Carmen" and Rigoletto."
Current Events—Parkway Review made up of Bray, Pathe and Pathe Review.
Comedy—A Tray Full of Trouble.
Feature—The Frisky Mrs. Johnson.

Wizard Theatre—
Entering on the second big week of Behold My Wife!

CLEVELAND

Stillman—
Overture—Well known hits, both classic and popular, arranged by Director H. L. Spitalny.
Themes—The Merry Widow and Toot Toot.
Current Events—Pathe News—Illiterate Digest.
Cartoon—Mutt and Jeff in "Cleopatra."
Novelty—The Art of Diving by Annette Kellerman, in slow motion, released through Ohio exchange for Educational Films.
Feature—The Furnace—Beloit Special.
Next Week—The Saphead and The Scarecrow, both Buster Keaton pictures.

Euclid—
Overture — Gems from "Apple Blossoms."
Theme—A Tender Spot in Your Eyes" from "The Spotlight Girl" the current attraction at the Opera House.
Current Events—Kinograms.
Comedy—Going Thru the Rye—Christie Comedy.
Feature—Behold My Wife—Paramount Special.
Next Week—Behold My Wife continued, to be followed by Idols of Clay.

Metropolitan—
Overture—March Slav by Tchaikowsky.
Theme—"Ciri Biri Bin" Italian street song. As an added attraction Signor DiBello, Italian tenor sings this just before the feature opens.
Current Events—Select News.
Comedy — The Dear Departed — Snub Pollard Comedy.
Educational — Bray Pictograph, "Chumming with the Chipmunks."
Feature—Twin Beds.
Next Week—So Long Letty.

Alhambra—
Overture—Selection from "The Fortune Teller" by Victor Herbert.
Theme—"My Heart at thy Sweet Voice" from Samson and Delilah.
Current Events—Loew's Up-To-Date News Events—Illiterate Digest.
Comedy—Torchy Turns Cupid.
Feature—Eyes of the Heart, featuring Mary Miles Minter.
Next Week—Ethel Clayton in "The City Sparrow."

Strand—
Overture—Piano Solo.
Theme—"Ciri Biri Bin."
Current Events—Literary Digest.
Educational — Number Please, a Ford weekly.
Comedy—The Sandman—Snub Pollard comedy.
Feature—Twin Beds.
Next Week—The Vice of Fools, with Alice Joyce.

Knickerbocker—
Overture—"Poet and Peasant."
Theme—"An Esquimau Wedding" by Trinkhouse.
Current Events—Select News.
Comedy—Watch Your Husband—a Comedyart comedy.
Feature—The Last of the Mohicans.
Next Week—The Dice of Destiny with H. B. Warner.

Hoffman-Palace—
Overture—"Linger Longer Letty"—featuring violin solo by Hal Saunders — with orchestra accompaniment.
Theme—"A Young Man's Fancy" and "What's In a Name."
Current Events — International News, Universal Film Co., Pathe Review.
Comedy—She's a Vamp—Reelcraft comedy.
Special Attraction — Kaplan and Class, two girls who play the piano and sing duet.
Feature—Marooned Hearts, with Conway Tearle.
Next Week—Once To Every Woman—Dorothy Phillips.

ATLANTA

Criterion—
Overture—Dave Love, leader.
Topics of the Day.
Feature—Mr. and Mrs. Carter de Haven in Twin Beds—First National.
Pathe Review.
Extra added attraction—The Race of the Age—Two-reel Educational.

Tudor—
Organ overture.
News Weekly.
Feature—Dorothy Phillips in Once to Every Woman—second week—Universal.
Universal two-reel comedy.

Strand—
Pianologue.
News Weekly.
Feature—Maurice Tourneur's The White Circle—Paramount.
Fox Sunshine Comedy—Hold Me Tight.

"Always Audacious" display, eight inches three columns, by the Strand theatre, Omaha, Neb.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

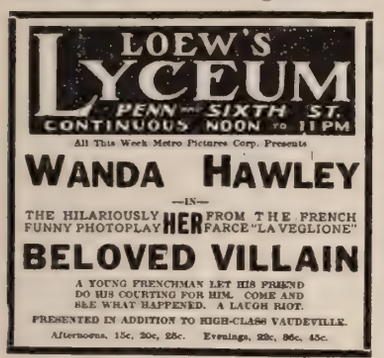
Behold My Wife—

Fine picture but didn't open to as big business as it deserved, probably because of its proximity to holidays. (Middle West.)

Held over for a second week to splendid crowds. (Middle West.)

Excellent—100 per cent Entertainment. Has every requisite feature for the most critical movie fan. Went big all week. A great box office attraction. (West.)

Played at two theatres here and each seemed to do a big business.


LOEW'S
LYCEUM
PENN and SIXTH ST.
CONTINUOUS NOON to 11 PM
All This Week Metro Pictures Corp. Presents
WANDA HAWLEY
—IN—
THE HILARIOUSLY FUNNY PHOTOPLAY HER FROM THE FRENCH FARCE "LA VEGLIONE"
BELOVED VILLAIN
A YOUNG FRENCHMAN LET HIS FRIEND DO HIS COURTING FOR HIM. COME AND SEE WHAT HAPPENED. A LAUGH RIOT.
PRESENTED IN ADDITION TO HIGH-CLASS VAUDEVILLE.
Afternoons, 15c, 20c, 25c. Evenings, 25c, 35c, 45c.

All type display four inches double column for "Her Beloved Villain," used by Loew's Lyceum theatre, Pittsburgh

One theatre considered it such a success that it held it over for a second week. (East.)

Splendid production which was well liked by my patrons. Sure fire box office attraction. (West.)

The Right to Love—

Went big first week and average second week of run. Ordinary story but fine photography. (East.)

Fell down a bit on box office receipts in third week of run. Audiences satisfied. (East.)

An Old Fashioned Boy—

Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business. (East.)

Consider this an average picture. Business about as usual. (West.)

The Restless Sex—

Elaborate picture. Wonderful pageant and dance scenes. Marion Davies improving. Big business. (East.)

Civilian Clothes—

Entertaining picture but story could be told in two reels. Meighan always draws them in here. Good box office attraction. (East.)

Lady Rose's Daughter—

Just pulled through for a week. An average picture that shows Miss Ferguson in fairly interesting role. (East.)

Her Husband's Friend—

Fair business. Fair picture. Generally pleasing to Bennett fans. (East.)

Something to Think About—

Came here after a three-week's run at neighboring house and seems to have been played out and lost drawing power for central part of city.

This seemed to please my patrons and filled house to capacity. (West.)

Sins of Rosanne—

Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it. (East.)

A Village Sleuth—

Well liked and drew much better than average. (Middle West.)

Always Audacious—

Drew large crowds and met with the favor of home-going audiences. (South.)

A good production having entertaining story. Box office receipts good. (West.)

The Cradle of Courage—

Attracted large audiences but failed to meet with the approval usually accorded the cowboy. (South.)

A Full House—

This is poor both as to story and box office receipts. Did not take at all. (West.)

The Life of the Party—

An entertaining feature and a good box office attraction. (West.)

Conrad in Quest of His Youth—

Fair picture bringing average box office receipts. (West.)

FIRST NATIONAL

What Women Love—

Wheeler Oakman and the form in Annette Kellerman's one-piece bathing suit only things that stand out in this picture. Did good business. (East.)

Second week to fair business. Majority of spectators men. (East.)

The Master Mind—

Business very good all week. Fair entertainment qualities. Star the real drawing card. (East.)

This picture was nothing out of the ordinary but it drew very well. (Mid. West.)

The Yellow Typhoon—

Seemed to please and brought more than usual business. (West.)

45 Minutes From Broadway—

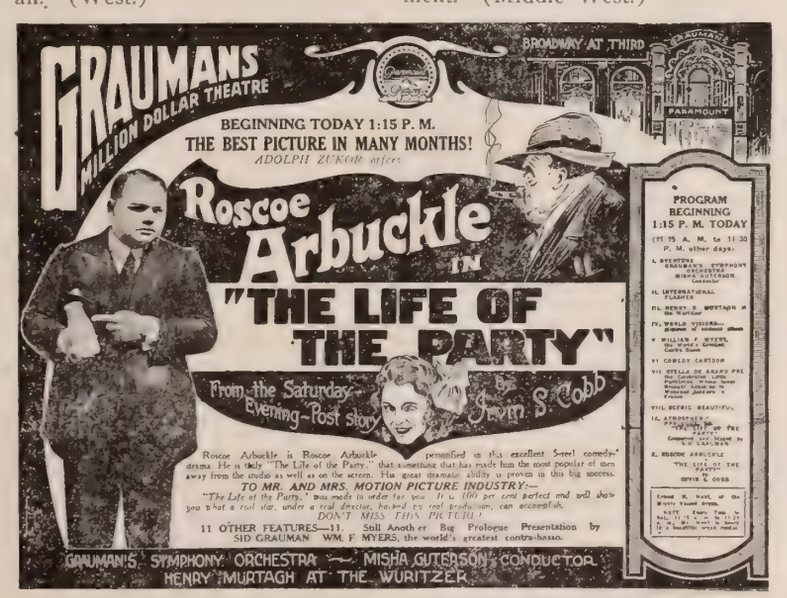
Chas. Ray in one of his best pictures. A very good box-office attraction. (Mid. W.)

Peaceful Valley—

A pleasing feature which took well in my theatre. As to box office value it is a pretty good bet. (West.)

Curtain—

Averagely pleasing story. Poor ending. Stars work shows improvement. (Middle West.)


GRAUMANS
MILLION DOLLAR THEATRE
BROADWAY AT THIRD
GRAUMAN'S
PARAMOUNT
BEGINNING TODAY 1:15 P. M.
THE BEST PICTURE IN MANY MONTHS!
ADOLPH ZUKOR offers
Roscoe Arbuckle
IN
"THE LIFE OF THE PARTY"
From the Saturday Evening Post story by Irvin S. Cobb
PROGRAM BEGINNING 1:15 P. M. TODAY
TO MR. AND MRS. MOTION PICTURE INDUSTRY:—
"The Life of the Party," was made to order for you. It is 100 per cent perfect and will show you that a real star, under a real director, backed by real production, can accomplish.
DON'T MISS THIS PICTURE!
11 OTHER FEATURES—11. Still Another Big Prologue Presentation by SID GRAUMAN WM. F. MYERS, the world's greatest contra-basso.
GRAUMAN'S SYMPHONY ORCHESTRA — MISHA GUTERSON, CONDUCTOR
HENRY MURTAGH AT THE WURITZER

Five column by eight inch display for "The Life of the Party," used for Grauman's theatre, Los Angeles, showing of this picture last week

Go and Get It—

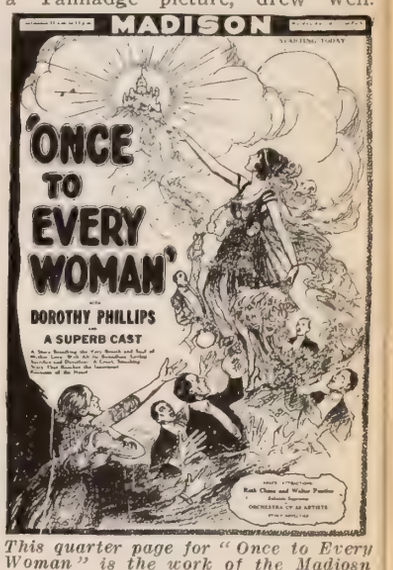
A dandy picture and it went over extra big here. Was well liked and one told another about it and consequently brought the crowds. (South.)

Twin Beds—

Excellent polite comedy. Nothing risque in it but always spicy. Splendid week's business. (Middle West.)

The Branded Woman—

The poorest story Norma has had in a long time—but, as usual with a Talmadge picture, drew well.



This quarter page for "Once to Every Woman" is the work of the Madiosn theatre, Detroit

Played to capacity for the whole week. Well satisfied. (South.)

This has a very poor entertaining value but despite this fact the picture went over very well. (West.)

GOLDWYN

Madame X—

Despite the fact that most persons who saw it seemed to like it, it didn't reach expectations. Crowds were only average all week and my report is only "fair." (East.)

Pleased immensely. Star at her best. Went big all week. (Middle West.)

Earthbound—

From an artistic angle it is wonderful and has unexcelled photography. Well directed and splendid acting. No box office value here, however, because the theme is not acceptable generally. This type of picture is more successful if played in legitimate theatres at $1.00 and $1.50 with two shows a day. (West.)

Appeals mostly to women—Men remark "a church has nothing on you," etc. Box office receipts larger than usual. (West.)

This "The Gilded Dream" ad, ten inches double column, was used by the Superba theatre, Los Angeles

Wonderful production. Went over big first part of week and average last part. (West.)

Fair production. Average box office receipts. (West.)

The Branding Iron—

A usual Tom Mix attraction which probably pleased those who like the Westerners, but hardly anybody else. Fair box office attraction. (Middle West.)

Officer 666—

A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average. (Middle West.)

The Penalty—

Wonderful story and very fine acting on Chaney's part. Good business. (East.)

Godless Men—

An average picture which has no drawing power. (West.)

REALART

You Never Can Tell—

They received this with open arms. Great little picture and went over to full houses. They were crazy about it. (South.)

The Furnace—

One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business. (Middle West.)

An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best pictures I've ever seen. (South.)

Eyes of the Heart—

A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal. (Middle West.)

39 East—

Good picture which audiences seemed to like. Brought bigger houses than usual. (West.)

METRO

Madame Peacock—

Opened to good business on the first day. After this business dropped off 75% for balance of week. The poorest thing this star has yet made—one or two more pictures like this and she can look for some other line of work. People as much as they admire her remarked it was disgusting to have to sit through this picture. (Middle West.)

No one but the most ardent Nazimova fans cared for this. Personally, I consider it a shining monument to the insane egotism of the star. Unless she gets a good director and ceases such smears as "Peacock" she will soon run into Finis. I do not intend to show any more Nazimova pictures. (West.)

Nazimova certainly has the conceit, but it did not enable her to turn out a good picture. Positively the worst ever. Fair business. (East.)

The Saphead—

Wm. H. Crane and Buster Keaton with good cast provides unusually good entertainment. Well directed and good photography. The story is too well known and appreciated to be especially commented upon. Good box office value. Every real fan will enjoy it. (West.)

The Price of Redemption—

Why waste one of the screens most virile and satisfying players in tommyrot like this? It didn't go over well at all—it was slow, draggy, hackneyed, with about two thrills. Too long, also. (South.)

RIALTO
One Solid Week Beginning MONDAY
Bigger and Better Than "The Miracle Man"
The Greatest Number Of People Ever Used in a Motion Picture Production
William Christy Cabanne's
The Stealers
Powerful human document
Woven by the Hand of a Master Into a Picture With a Heart and a Soul
Played by an All-Star Cast
A Beautiful Story of Love and Faith Supreme
Added Attractions
"His Noisy Still"
Brand-New Fox Sunshine Feature Girl Comedy
Paramount Magazine
The Most Interesting Weekly Shown in Atlanta

This twelve inch by three column display for "The Stealers," is the work of the Rialto theatre, Atlanta, Ga.

MOORE'S
RIALTO
TODAY 2:30 P.M. ALL WEEK 11 A.M.—11 P.M.
A ROBERTSON-COLE PRODUCTION
PRESENTED WITH SPECIAL SCENERY AND PROLOGUE
ACTED BY THEO. HARDY AND SUPPORTING CAST OF PLAYERS
SCREEN DEBUT OF
OTIS SKINNER
IN
KISMET
THIS STUPENDOUS TEN REEL DRAMA COSTING HALF A MILLION IS EVEN GREATER THAN THE PLAY
WHAT YOU'LL SEE
Magnificent Interpretative Orchestration
Selected Subsidiary Subjects
NOTE

Three column by eighteen inch display for "Kismet," this week's bill at Moore's Rialto theatre, Washington, D. C.

FOX

Girl of My Heart—

Miss Mason not accepted as a star and box office reflected this feeling. (Middle West.)

The White Moll—

Fair picture; box office receipts average. (West.)

Challenge of the Law—

Good picture, average puller, business good. (West.)

UNIVERSAL

Once to Every Woman—

Newspapers "kidded" the production and while business was good it was not more than average. (Middle West.)

Business good and patrons seemed pleased with picture. (West.)

The Devil's Passkey—

Good picture. Business greater than usual and good during run. (West.)

The Gilded Dream—

The story of this is pretty good. Average business. (West.)

UNITED ARTISTS

The Love Flower —

Seemed to be well liked. Business was good. Entertaining little story. (West.)

HODKINSON

The Leopard Woman—

Fair production. Business little better than usual. (West.)

EQUITY

Mid-Channel—

Picture brought good business. As to entertaining value, it seemed to please my patrons, which satisfied me. (West.)

SELZNICK

Everybody's Sweetheart—

Poor in general and only saved by Olive Thomas' beauty. (Middle West.)

Drew only mediocre crowds. (South.)

ASSOCIATED PRODUCERS

The Last of the Mohicans—

It's certainly a screen classic. Wonderful realism throughout. Exceptionally good cast. Crowded houses from the first performance of opening day right through the week. (Middle West.)

ISIS
TODAY
Monday, Tuesday and Wednesday
MARY MILES MINTER
—IN—
"Eyes of the Heart"
The story of a girl whose eyes played her false, but whose heart played her true.
Century Comedy: "Shall Tailors Travel"

This was a four inch double column display by the Isis theatre of Indianapolis for "Eyes of the Heart"

The Forbidden Thing—

One of the best things I have seen in the past year. Splendid picture. Good box office receipts. (South.)

PATHE

Felix O'Day—

A cracker-jack attraction. Warner always draws well for me—and here is a picture that suits him like a glove. A real attraction. (South.)

ROBERTSON-COLE

So Long Letty—

Not a great picture but good entertainment and snappy advertising helped. (Middle West.)

Li Ting Long—

Fairly entertaining with business about average. (West.)

TUDOR
EXCLUSIVE ATTRACTION
A Stirring, Sweeping, Human Photo-Drama
HALF A CHANCE
with Mahlon Hamilton and Lillian Rich
From the novel by Frederic S. Isham
Left to Drown Like a Rat in a Trap—
A Play Men Will Remember!
A Romance to Thrill Women!

Nine inch three column display for "Half a Chance," sponsored by the Tudor theatre, Atlanta, Ga.

Exhibitors' Service Bureau—Pages 4233-4250

This lobby display for "Shipwrecked Among the Cannibals" was used by the Class A theatre of Seattle, Wash. A story concerning the Class A's exploitation is published on the following page

Showing the stage setting and characters who appear in Hugo Reisenfeld's "Thanksgiving Ballet" being staged at the Rivoli theatre, New York, this week and described in full on the opposite page

Rivoli's Holiday Week Specialties Win

Hugo Resienfeld's Thanksgiving Week Bill Sets New Presentation Standard

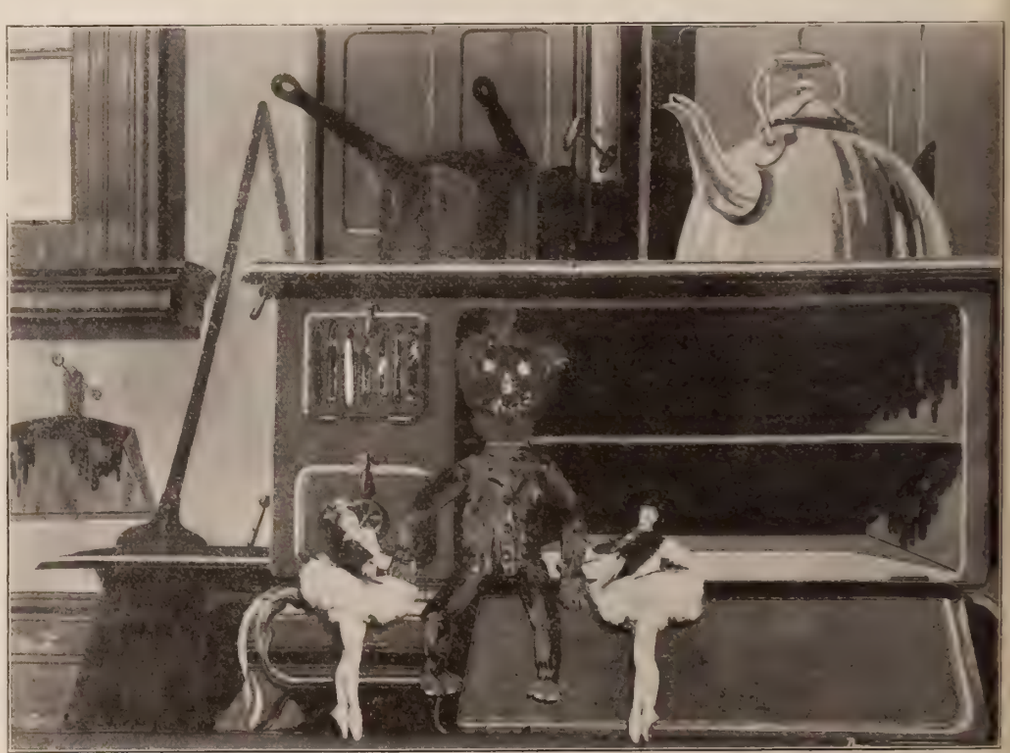
PROBABLY never before has motion picture presentation as a fine art been brought to a higher plane than at the Rivoli theatre, New York, where Managing Director Hugo Riesenfeld is presenting an all-comedy and Thanksgiving Week program, with "The Life of the Party" as the principal film attraction. Two numbers on this program stand out as top-notch examples of the theatre producer's art. They are unusual, not only for a motion picture-music theatre, but for any Broadway house; unusual not only in effect on audiences, but also in their originality and as an example of what can be done with the means at hand in any first-class institution in New York or elsewhere.

The prologue to the feature film is entitled "Falstaff's Dream." The choice of number and title were appropriate because of the girth of the hero of the picture as well as of the Shakespearian character. Emanuel List, the brilliant basso profundo of the Riesenfeld theatres, takes the part of the swashbuckling Falstaff.

In dress, make-up and general acting List lives up to traditions. In voice he is without doubt the equal of the best opera bassos who have essayed the role. But with this characterization tradition ends and originality begins. There is nothing in "The Merry Wives of Windsor," either by Balfi or Verdi, that could be compressed into the time allowed by the Rivoli program or that would allow enough action in a given time.

Whereupon Hugo Riesenfeld sketched out what he wanted and started his staff at work creating it. Herbert Schulze was put at the task of creating the sets, as simple and as striking a series of paintings as have appeared on the Rivoli stage in some time. Josiah Zuro, director of the New School of Opera and Ensemble, took the job of putting on the number. In the preparation of the music it was not merely a matter of selection. Some selections came from one opera, some from another. Twelve bars came out of one aria and four from another, and so on. Keys were changed, tempos disarranged, and still there was not enough good music available. So Mr. Zuro wrote all that was missing. No lyrics were available for the purpose. Bits were taken out of the opera, but in most instances new words were written. Mr. Zuro directed the whole thing for Mr. Riesenfeld. He trained the chorus, selected the soloists, played with the script until he had a harmonious, pleasing ensemble.

In addition to the music parts, special work was done to make it possible to introduce a beautiful little ballet. Paul Oscard, who directs most of the dancing numbers in the Riesenfeld theatres for the New School of Opera, arranged this one under Mr. Zuro's guidance. The result



This illustrates the second episode of the Rivoli theatre ballet number this week, as told on the opposite page

From "Fallstaff's Dream" one of the two Thanksgiving Week specialty numbers being presented at the Rivoli theatre, New York, and described in text appearing below

of all this work was as follows:

The curtain rises on the drinking room of an English Inn, with colors and lighting effects that delight the eye. Emanuel List as Falstaff and a male chorus of thirteen fellow revellers in costume are drinking their farewell steins preparatory to retiring for the night after a hard drinking bout. List sings his good night song, the chorus joins in, there is music, conversation back and forth—and, strange to say, it is so clearly enunciated that the audience understands — and finally, as the chorus wanders out, Falstaff falls asleep in his chair.

The strains of the farewell are still ringing in his ears when two little red devils, represented by Grace Eastman and Martha Shelby, come out of the chimney and plant themselves right and left on the stage. A larger devil follows and leaps onto the stage. Paul Oscard takes this role. The three evil characters dance a grotesque little bit—a sort of nightmare dance for the fat hero. Then in the window appears a vision of loveliness in vampire costume. It is Vera Meyers, who does a vampire dance, alluring and enticing, around the sleeping Falstaff. In his dream he tries to seize her, but fails. There is more stage business, carefully planned and well executed, and the little vampire glides out of the window into the night. The little red devils dance around Falstaff again. He tries to strike them with his sword, wakes up—and finds nothing in the room. But he still hears the last echoes of the good night song of his friends. In theory the whole thing occupied only a few seconds of the dream. On the stage it takes up about ten minutes.

It required about two weeks of hard work by half a dozen big men in the music world to prepare this little sketch which remains on only ten minutes and runs for only one week. Is it worth while? Look at the success of the Rivoli and other Riesenfeld theatres and the question will answer itself.

Had Riesenfeld stopped with the "Falstaff Dream" he would have given his public enough to enjoy and the critics enough to think about for one week's work. But he didn't. He added a second number which, to many close observers, equalled, if it did not surpass the first. "Thanksgiving Ballet" it was called, but the title in this case did not tell the story. It was more than the word ballet signifies. It was a fantasy crammed full of action and interesting byplay, dancing of a high order and a bit of the symbolic.

When the curtains opened on this Thanksgiving number a negro chef stood in the set before a monstrous papier mache turkey, which in turn was on its huge dish in front of the fireplace. In real Bert Williams style the young colored actor recited a bit about a turkey. What he said did not matter much but his laugh was infectious. His dancing was original and graceful. With huge carving knife he slices into the bird and two pretty heads appear. Martha Shelby and Grace Sastman recite their few lines and crawl out of the bird, falling into a little dance to celebrate the day. A cardboard pumpkin man, judiciously illuminated, drops from above, scares away the chef who apparently is menacing the little girls and the dance goes on, with the cardboard figure as the partner of the two.

The music, words, stage setting and conception of this number were originated by Hugo Riesenfeld and his staff. Edward Falck, formerly assistant conductor of the Metropolitan Opera Company, prepared the music.

Full stage view of the Rivoli, New York, specialty presented this week under the title of "Falstaff's Dream" as told in text on this page

Window display tie-up effected by Manager Holliday of the Palace theatre, Muscatine, Iowa, to help put over "The Jack-Knife Man." Notice the likeness between the whittler of the picture and the live "Jack-Knife" man

Advertise Where the People Are, Advises Nelson

"Advertising where the people are" is the one slogan that can never send a motion picture exhibitor on the losing track. No matter what it is that brings a crowd of people together, *that* is where advertising is effective and never has the truth of this statement been proved more effectively than by an inexpensive campaign used by Ole M. Nelson, manager of the Majestic theatre, at Grand Junction, Colo.

On the third day of the County Fair held at Grand Junction, just at the time when attendance started hitting the high spots, visitors to the exhibition were simply flooded with little tags bearing the question, "Do you want it?" They were attached to the steering wheels of parked automobiles, to the framework of every booth in the fair, in fact to every place that offered a chance to attach a piece of string.

The following day a tag of the same appearance occupied the same places, the wording on it, however, being different from the previous day. Instead of a question mark, an exclamation point was the most striking figure on it and the wording was "Go and Get It!" More tags appeared on the next to the last day of the fair. These were worded "I am going to get it." On the fourth day, the curiosity in regard to the meaning of the striking little tags was made clear by another tag, similar in appearance to the other three distributed, announcing the showing of "Go and Get It" at the Majestic theatre.

This was all the exploitation Mr. Nelson used on the production except for the usual space allotted to it in the weekly house organ published by the theatre,

Cincinnati Club to Push Films for Children

A movement has been inaugurated in Cincinnati which has for its object the presentation of photoplays that are better suited to the child mind. The organization aims to give special children's performances of pictures that are capable of amusing the younger film fans and that are also adapted to the youthful mentality, rather than plays that are beyond the comprehension of children; or, if comprehended, make for unnatural or undesirable precocity. The organization is known as the Cincinnati Council for Better Motion Pictures. It carries out its object by giving Saturday matinee performances in various localities of the city. Neighborhood groups are established, with a committee in charge of each group.

Concerning the Capitol's Ballet Number

VICTOR HERBERT'S "Wooden Shoe Dance" is being presented by Marjorie Thompson and Gladys Waite at the Capitol Theatre this week with typical Dutch costumes and a simple but effective stage setting by John Wenger.

Draped curtains mask the back wall of the theatre across which has been fastened a banner some three feet wide on which in alternation has been painted pictures of a Dutch girl and a Holland windmill. The lightings for the number are amber floods used to bring the dancers into prominence.

Prologue for "Behold My Wife" used in connection with the showing of this picture at Grauman's theatre, Los Angeles, as described in an accompanying story

Cops Oppose Schmidt's Animated Cut-out

Exploitation and Police Court Publicity Vie With Each Other in Putting Over "A Chorus Girl's Romance"

THIS is the true and touching "drama" (which came near being a melodrama) of a cut-out which didn't shimmy. It has all the elements of drama—a hero whose motives are questioned, who is denounced, and arrested; of the police force, whose duty, according to the latest "crook-drama," is to hound a man back into jail as fast as he gets out. And for a heroine, it has a beautiful life-size cut-out of Viola Dana.

To begin at the beginning, Manager George Schmidt, of the Alamo No. 2, Atlanta, booked "The Chorus-Girl's Romance," and, looking over the campaign book for an effective idea for exploitation, happened on the stunt that tells of an animated cut-out. The idea struck his fancy, and he made all the necessary arrangements.

A week before the picture opened for a three-day run at his theatre, a huge banner appeared across the front of his theatre—jade-green letters on a buff background—reading, "Do Nice Girls Shimmy? Viola Dana will tell you." The "teaser" screen-campaign is always a part of Mr. Schmidt's exploitation stunts, and this one began a week ahead of the picture. Each day the slide was changed, and during the week, such slides as "Could She Shimmy? Oh, Boy! A maple leaf in an October gale had nothing on Marcia Meadows!" "Gilda Grey, shimmy-artist, had her shoulders insured for fifty thousand dollars! Some shoulders, we'll say! But she had nothing on Marcia Meadows!" "Could she shake a wicked shoulder? Oh, lady, lady! You tell 'em, standing room—I'm reserved" created interest in the picture.

On Sunday morning, the animated cut-out was rigged up in front of the theatre. It was a cut-out of "Marcia Meadows" seated, with her knees crossed. A second part of shoulders cut out and mounted was hung just an inch in front of the main cut-out, and these shoulders, by an electrical device, "shimmied" most convincingly. This cut-out, with a lobby-frame full of interesting photographs from the picture, held up traffic for more than an hour Sunday afternoon. The crowd grew and grew—until finally the fat and good-natured "traffic cop" on the corner below the theatre came up to investigate—and remained to admire. He went back to his post, quite lenient with the people who continued to make his job unpleasant.

But noon on Monday brought trouble, in the person of a very important Captain of Police, who took one look at Marcia, and gave Mr. Schmidt five minutes to take her off the sidewalk. Mr. Schmidt protested, belligerently, which resulted in a trip to the police-station, where he was advised to explain it to the Chief.

Which he did. There were two or three newspaper reporters at the station when Mr. Schmidt arrived, but he was too angry to notice them. They, bored with an unusually dull Monday, when nobody had taken poison by mistake, or jumped out of a fourteenth story window, listened to the heated argument between him and the Chief with much enjoyment.

Early in the spring, in a laudible effort to get a great many undesirables out of Atlanta, a sort of "Purity Squad" had been organized. During the hectic enthusiasm resultant from their first activities, they had passed a number of more or less trivial laws over which the most innocent of citizens find themselves tripping. One of these laws had to do with "shimmy-dancing," and the law had been framed and aided through by the Chief himself. So what the crimson cloth is to the celebrated bull, so is the bare mention of the hated word "shimmy" to the Chief.

The end of the argument, when Mr. Schmidt grew too angry to care for fines, and the Chief lost his temper so far he forgot to impose any, the Chief agreed to go up and see the picture and the cut-out. The reporters, half a dozen "smaller fry" policemen and the self-important captain went along. They looked at the picture and the Chief agreed that there was nothing wrong with it—"though it did seem unnecessary to have all that shimmy-dancing in it" he added, and stuck to the decision in spite of all arguments.

But when he saw the cut-out and watched it "dance"—well, when the sulphuric atmosphere cleared a little, he could be heard agitatedly warning Mr. Schmidt that he would fine him one hundred dollars for every five minutes "the thing operated" and would, if opposed, close the theatre. So, borne down by weight of superior numbers, and still too mad to permit himself to talk, Mr. Schmidt agreed. He was told, grudgingly, that the cut-out might remain in the lobby, provided there was no further movement. He went away, content—and, an hour later, a sign was fastened across the bottom of the cut-out—a sign which told its own story—"Censored."

The morning paper, and the noon editions of the two extras treated the whole affair with a great deal of what Mr. Schmidt is morosely convinced was ill-placed humor—but the Alamo No. 2 was packed to the doors for every performance from then on—and such remarks as, "Why, I don't see anything wrong about that picture!" "Why should the police object to it?" and so on indicate the source of their enthusiasm.

Despite the fact that it was good publicity, Mr. Schmidt is very, very sore! For he has been accused of some things which make him fighting mad—and there's nobody he can fight!

This is the lobby display over which Manager Schmidt of the Alama No. 2, Atlanta, and the police disagreed as told in the story on this page

Parade of Mack Trucks used by the Stillman theatre, Cleveland, O., in exploiting "What's Your Hurry?"

Hyman Gives "Kismet" A Great Send-Off

Manager of Brooklyn Strand Breaks All Local Exploitation Records in Putting Over Skinner Picture

MANAGING DIRECTOR EDWARD L. HYMAN of the Brooklyn Strand theatre inaugurated his engagement of "Kismet" with an exploitation campaign which eclipsed all his previous efforts for any preceding attraction.

Mr. Hyman began his publicity for the picture two weeks before the first playing date with oil paintings showing scenes from the production in his lobby, an advance announcement on the Strand's electric sign and an art trailer showing a few attractive shots from the offering and a titled slogan originated by Moe Mark, "A $3.00 attraction at Strand prices."

Every story on the current attraction that played two weeks before "Kismet" carried a small advance notice.

One week before the showing Manager Hyman rented six gaudy silk turbans, and conscripted the carriage opening staff of the Strand, composed of six colored men, who in their Strand uniforms and rented turbans were sent out to pass many thousands of heralds.

A special folder was presented to every patron that received a program during the week before the showing, and in this way nearly thirty thousand more pieces of live business grabbing advertising matter was flooded in a direction that paid profiteering dividends on a small admission when the show opened.

Two of Brooklyn's leading department stores were easily induced to make "Kismet" window displays of their Turkish and Persian rugs. In the smaller stores, two or three ducats—war tax paid—did the salving for a display of oil paintings in the window.

The only attempt at ballyhoo that Manager Hyman made was when he hired a taxicab on the Saturday morning before the showing and filled it with several members of the "Kismet" prologue chorus in their native costumes. One of the Strand's doormen in regular honest-to-goodness American made clothes as worn by the leading guides of the city's rubberneck buses and equipped with a megaphone piloted the strange looking crew through the Brooklyn residential districts. A small sign on the car announced that the occupants were members of the "Kismet Chorus of Turkey" who appeared at the Strand theatre.

The miracle of the Theatre Art
POSITIVELY ONE WEEK ONLY
ROBERTSON-COLE'S PICTURIZATION OF
OTIS SKINNER
as HAJJ the BEGGAR in
"KISMET"
by EDWARD KNOBLOCK
Directed By GASNIER
RISING GLORIOUSLY ABOVE THE MOTION PICTURE ACHIEVEMENTS OF THE PAST MR. SKINNER'S HAJJ IN "KISMET" IS DESTINED TO TAKE ITS PLACE IN THE HALL OF PICTURE FAME.
IN A PRODUCTION WHOSE MAGNIFICENCE BEGGARS DESCRIPTION, IN VIVID SEQUENCE ARE PICTURED BAGDAD, THE BEAUTIFUL OF A THOUSAND AND ONE YEARS AGO THE GORGEOUS PALACE OF THE CALIAH, THE HAREM OF THE WAZIR - BUT OVER ALL STANDS THE WONDERFUL TRIUMPH OF MR. SKINNER, CARRYING THIS ARABIAN NIGHT FANTASY TO EVERLASTING GLORY
MARK
STRAND
A NATIONAL INSTITUTION
BEGINNING TODAY - NO ADVANCE IN PRICES
An elaborate prologue-
Special musical program
A $3.00 ATTRACTION AT MATINEE AND EVENING ADMISSION
RC

This hand-drawn display was used in the New York papers during the run of "Kismet" at the Strand

On November 11th the special Armistice Day edition of the Brooklyn *Times* carried the first real advance story issued by the theatre. This story almost monopolized the theatrical section of the *Times*, and covered "Kismet" from cameraman to star.

After the *Times* story broke, Manager Hyman visited the editors of every Brooklyn paper, impressing them with the fact that aside from the increased advertising display as theatrical news, "Kismet" was live material. The Brooklyn editors displayed their princely qualities by taking everything that was shot out from the Strand publicity office, and seldom cutting anything unless the story was flavored too richly.

The Strand presentation of "Kismet" was quite as much out of the ordinary as the exploitation campaign. An elaborate prologue was staged which ran eleven minutes and abounded in music and Oriental dancing, led by two excellent female artists who presented their "Danse Orientale," and the sacred "Snake Dance."

Powell Thinks Novelty Stunts Count

Exploitation of pictures in neighborhood theatres of Chicago is one of the big problems. It is generally conceded that big newspaper space is out of the reach of the smaller theatres. Therefore, they must depend upon other means of letting their public know of their attractions. Many neighborhood exhibitors do not exploit their pictures because they feel they are too much handicapped. Not so, with Adolph Powell of the Rex theatre, south side, Chicago. Powell thinks that the little exploitation stunts count in the neighborhood theatre.

He makes a big point of keeping his program snappy and gives them wide distribution. He feels it is important to tie up with the big downtown first-runs by emphasizing that he, too, is showing the same brand of pictures.

When he played "The Cradle of Courage," he did something that other theatres overlooked. He sent an invitation to the Englewood station police to attend a performance to see Bill Hart as a policeman. The police were tickled because they said it was the first time anybody had ever invited them anywhere — usually, they said, the theatre men resent their coming in, even when on duty bound.

Powell then let the Chicago American know about this stunt and they printed an advance story. Later they printed another story telling how the Rex theatre was "raided" by the Englewood police, making a funny yarn out of it. Which shows that even a little neighborhood theatre can break into the news columns if it makes things newsy happen.

On this page is shown some of Edward L. Hyman's exploitation for "Kismet" showing this week at the Mark Strand theatre, Brooklyn, as told in text on the opposite page

Lobby display for "Homespun Folks" originated by L. E. Brown, manager of the Lyric theatre, Camden, N. J.

Hammond Proves Thirteen Isn't Unlucky

Novel Exploitation for "Bride 13" Staged by Atlanta Exhibitor

"IS 13 really unlucky? Let's prove it isn't!"

And thus was born one of the best exploitation schemes that Atlanta has had the pleasure of witnessing in a long time. It was when the S. A. Lynch Enterprises booked the "Bride 13" serial for their Vaudette theatre, Atlanta, and there were several reasons why something unusual had to be done. One was that the Lynch Enterprises had never played a serial before in any of their Atlanta houses.

So the thing was turned over to Frank Hammond, publicity manager for the Lynch Enterprises in Atlanta. And it was Mr. Hammond who asked the profound query anent the always so-called "unlucky 13."

First of all, an elaborate "free ticket" idea for the opening installment of the serial was arranged.

Mr. Hammond then began a series of teaser ads that excited the public's curiosity.

When these had run the whole week, he "broke" the story in the Atlanta papers. It was to the effect that thirteen handsome gifts, donated by thirteen department stores, would be given, on the 13th of the month, to the thirteenth bride to be married in that month.

His idea was to get the people in town talking about this mysterious "13th Bride." He went to thirteen different stores in Atlanta, and arranged with them to give some gift valued at $13.00 to the thirteenth bride of that month. He made arrangements with the Marriage License Clerk to advise him of the name of the thirteenth white couple who presented themselves for marriage license, in the month of November.

When he had the talk with the clerk, he did not explain who he was. He simply said that he wished to present a handsome gift to the thirteenth bride of the month. The clerk, accustomed to weird requests as he is, awoke a bit from his bored, jaded air, and looked the man over. But he promised—and that afternoon, when a newspaper reporter was hanging around his office, hoping that the clerk would present him with a story, the clerk happened to remember this strange request. And it looked to the reporter like a story. He was unable to get in touch with "Mr. F. H. Hammond" at the hotel whose address had been furnished. But he printed the story anyway—to the effect that the thirteenth bride of the month was likely to be presented with something nice, provided the man who asked for the information was not an escaped "nut."

Then the stores began to follow up. In the window of each store who had agreed to join in the "stunt" appeared the selected gift—at a department store a beautiful silk umbrella, labeled "This will be presented to the thirteenth bride in Atlanta on November 13th." At a smart furniture shop, a sewing rocker bore a similar label; at another department store, a brocaded satin corset carried the label; another shop displayed a hat; still another, a smart blouse; one a pair of satin slippers, with beaded buckles, and one a satin "breakfast-coat"—all of them just the sort of dainty trifles that any girl likes to have in her trousseau. In all, thirteen shops displayed gifts, with the laconic labels. Curiosity rose to a high pitch, but no employee in the stores could offer any explanation. They were as mystified as the public, and the secret was guarded most carefully by the publicity men of the various stores and shops.

On the 10th of November, the Marriage License Clerk telephoned the hotel, and put in a call for Mr. Hammond, reporting that he had just sold the thirteenth license, and giving the name and address of the bride. Mr. Hammond promptly called on her, explained the whole idea, and won her enthusiastic consent to go through with the plan. She was the daughter of one of the most prominent men in town—but what girl, no matter how wealthy, was ever known to turn down wedding gifts? This girl was much too good a sport, and she appreciated the cleverness of the stunt too well, to protest.

(Continued on page 4241)

Strand Has Novel Stage Setting

MANAGER JOS. PLUNKETT of the New York Strand is giving the vocal rendition of "Ah, Moon of My Delight" from "A Persian Garden" a novel presentation by the use of an artistic stage setting and the way the singer, Richard Bold, tenor soloist is placed therein.

The stage setting is a canvass showing a blue green night sky with many stars out and an inverted new moon painted in vivid yellow about half way between the horizon and the zenith. By careful lighting and the exercise of considerable stage craft Mr. Bold is shown as apparently sitting on the lower horn of the moon as he sings his selection.

The singer is attired in appropriate costume and the lightings are artistic.

This was Louis K. Sidney's lobby display for "The Fortune Teller" when this picture played the Rivoli theatre of Denver, Col., of which Mr. Sidney is manager

Hammond Proves Thirteen Isn't Unlucky

(*Continued from page* 4240)

So notices appeared in the newspapers that the "thirteenth bride" would claim her gifts at the various shops at a certain hour—the hours so arranged that she might go the length of the shopping district, accepting her gifts, in a single morning. This was Saturday, the 13th—and an unprecedented mob of people in each store either awaited the young lady, or followed her from store to store. Each of the three newspapers had a reporter on the job, and Mr. Hammond allowed himself to be persuaded to talk—and the result was highly satisfactory. The "thirteenth bride" even went so far as to make a personal appearance that evening at the theatre where "Bride 13" was being shown, where she was the guest of the management, made a little speech, and later attended a dinner given by the concerns who had shared in the publicity—at which there were more newspaper reporters.

The exploitation was the best that has ever been given a picture in Atlanta, and the serial is drawing better at the Vaudette than any feature they have ever run, while Frank Hammond is receiving congratulations and much praise for his handling of the picture.

And "Atlanta's thirteenth bride" will never be known as anything else, for when her wedding was written up in the papers, she was referred to as the "thirteenth bride," and later, when a friend entertained at a luncheon for her, the same phrase was used. She says that she expects to go down in history, not as Mrs. So-and-So, but as "Atlanta's thirteenth bride." But she doesn't mind, for the fun she got out of it—not to mention the pretty gifts—was quite worth-while.

Overture at Capitol Special Number for Holiday

IN celebration of Thanksgiving week S. L. Rothapfel is presenting "Overture to Thanksgiving" an orchestral selection arranged from "Jubel Overture" by Weber with interpolations from "America" and "Hail the Pilgrim Fathers" and a stage tableau under the title of "Landing of the Pilgrim."

The tableau has as a setting a scenic canvass showing the Atlantic stretching away to the sky line with the historic Mayflower anchored off shore. The shore line of the ocean is masked on both sides by wings and members of the Capitol ensemble attired in proper garments pose as the Pilgrim fathers.

Mr. Wenger's canvass is nicely colored by blended floods and ripple effects are used on the painted water showing between the stage line and the ship.

Sand in Envelopes Used for "Sand"

"The wind and rain made it; William S. Hart played it; everybody will want to see it."

This was the brief advertising slant that covered an envelope containing little grains of sand that were used to spread "SAND" exploitation all over Everett, Wash., when the Hart production of that name played at the Everett theatre. Wayland H. Taylor, exploitation representative at the Seattle Exchange of Famous Players-Lasky Corporation, was responsible for the idea which was comparatively inexpensive and brought a lot of mouth-to-mouth advertising for the picture and the theatre.

Stage setting used on the Armistice Week bill at Shea's Hippodrome, Buffalo

Photograph taken after an aeroplane flight by Mrs. Robert Albert of Lancaster, N. Y., in the interests of "The Mollycoddle" showing at the Albert theatre

Moore Gets Results With "Bulletin Boards"

Are you using "bulletin boards?" Intelligently employed, they have great exploitation possibilities. The public is bound to pause—and buy tickets. Tom Moore, of Washington, placed two boards in front of his Garden theatre during the run of "The Forbidden Thing" and kept count on the number of patrons they drew on the opening day. One board featured choice newspaper clippings, the other telegrams from members of Mr. Dwan's cast. The check-up shows that two persons out of every ten who stopped to read the contents of the boards were converted into ticket buyers. Oddly, the afternoon count showed that a higher average of buyers was secured by the boards in the afternoon than at night. It was also brought out that the "telegram board" was the better "draw" of the two.

Big Newspaper Section Put Over at Mason City

Add Mason City, Ia., to the list of communities which have taken a progressive stand, through their daily and weekly newspapers on the exploitation of motion pictures.

Mason City is a small community of less than 20,000 but it boasts of a progressive spirit. When "Something to Think About" was shown at the Palace theatre, the local merchants, instigated by Norman L. Dixon, exploitation representative at the Des Moines Exchange of Famous Players-Lasky Corporation, assumed a lively interest in the opening of their new house. They combined to take a full page in the Mason City Daily Globe and made it a "Something to Think About" section. The title for the picture led the copy of hardware, clothing, fur, piano and grocery advertisements.

"Humoresque" Exploitation Gets Boston Attention

Boston's streets were thronged when an unknown boy violinist, standing erect in an automobile playing familiar strains, was driven repeatedly through the main thoroughfares of the New England metropolis. The boy stayed on his feet playing throughout the day, regardless of the jolting of the machine. Opposite him, seated in the tonneau, was a young girl, with a shawl wrapped around her to represent a scene from "Humoresque." While the boy played several airs generally known, he would always, at reepated intervals, change into the strains of "Humoresque" or "Eli, Eli"; and the rendition of these melodies, one classical and the other religious, added interest to the strange car and its cargo.

The whole stunt was an exploitation feat to accompany the run of "Humoresque" at the Tremont Temple theatre. Walter Lindlar, assistant director of exploitation at the home office of Famous Players-Lasky Corporation, had initiated the exploitation of "Humoresque" on its Boston run; but it remained for S. G. Sladdin, coming from Omaha to take up the post of exploitation representative at the Boston Exchange, to put the idea over in finishing shape. The automobile suggestion marked Sladdin's Boston debut.

Staid New Englanders were won by the very boldness of the idea. The thought of a violinist openly courting attention by playing in the open and from a bouncing machine was so brazen as to demand attention. The somewhat pathetic figure of the little girl softened the first snap opinion and won further consideration for the unusual appearance. On the sides of the machine two large cards advertising the run of "Humoresque" at the Tremont Temple theatre explained matters further.

This is the way Tom Moore and Bert Adler, special representative for Allen Dwan, advertised "The Forbidden Thing" at Moore's Garden theatre, Washington

Grauman's Prologue for "Burglar Proof"

Several thousand people in Los Angeles took a trip back to the days of their youth last week when they attended the show at Grauman's Million Dollar theatre and witnessed the clever prologue to "Burglar Proof." Sid Grauman conceived the idea of giving city folks a glimpse of an old-fashioned country store with the usual bunch of gossips sitting about.

Completely equipped down to the last detail, with the old-time coffee mill showing large amid the miscellaneous collection of groceries, tubs, pots, pans and miscellany generally found in the country store of half a decade ago.

The dozen performers first sang the old gray bonnet song, and then, one after another, each contributed to the evening's entertainment. There was a cornetist, a girl whose melodious notes on the cornet in patriotic and other selections proved most pleasing, and a youngster gave a laughable burlesque of an Egyptian dancer, during which he was fanned by a full grown broom in the hands of another member of the troupe.

Another deep-voiced, stalwart young man gave the audience a splendid rendition of "Till the Sands of the Desert Grow Cold," there was an aged, decrepit gent who suddenly straightened up, with the "cricks" in his back suddenly gone and shimmied and shook all over the stage, scoring one of the biggest hits of the evening. There were also many other splendid features.

Hyman Gives Travel Subject Extra Attention

Enlivening quiet travel scenes in a short subject scene through instrumental, vocal and scenic interpolation, simple if the idea used at the Brooklyn Strand theatre in connection with motion pictures of Ireland is put into effect. Managing Director Edward L. Hyman wanted to put some pep into his travel short subject and hit upon a real origination to lend it feature value.

He called the number "Scenic—The Emerald Isle." While the foundation was the short film subject of beautiful Irish scenes he gave it some corking imaginative animation by placing Henry Moeller, a tenor, behind a gauze screen. While the pictures were being cast upon this thin gauze the audience could see in dim outline the figure of the singer, singing "Mother Machree." There was just enough light to silhouette the soloist. The effect was produced of a figure in the heart of the picture singing. In fact, a man in flesh and blood was made a part of the motion picture through a simple piece of mechanics.

Above is shown a picture of a cooperative display obtained for the showing of "The Cradle of Courage" at the Symphony theatre, Binghamton, N. Y., in one of the local sporting goods store's windows

Nathan Effects Good Tie-Up at Binghamton, N. Y.

A new angle for show window exploitation has been discovered by Albert S. Nathan, Famous Players-Lasky Corporation's exploitation man for the Buffalo territory, when he took possession of the show windows of a sporting goods store in connection with the showing of "The Cradle of Courage" at the Symphony theatre, Binghamton.

The window was attractively decorated with foliage and stuffed chipmunks, grouse and partridges. A row of rifles and shotguns was displayed for the hunting enthusiast, to harmonize with the fall hunting season which was just commencing.

The display was headed by a huge poster reading: "The Cradle of Courage" is the U. S. Army. Keep Up Your Rifle Practice. Get Your Arms and Ammunition Here. See William S. Hart at the Symphony Theatre Starting Monday—a Paramount Picture." The window display was supplemented by posters around the city.

Mrs. Albert's Stunt for "The Mollycoddle"

Mrs. Robert Albert, wife of the manager of the Albert theatre, of Lancaster, N. Y., was a party to one of the best exploitation stunts the town ever knew of, when she flew over the city in a brand new Curtis bi-plane, advertising "The Mollycoddle." The plane did all sorts of stunts for the amusement of the villagers, during which time Mrs. Albert dropped literature, advertising for the picture from the sky. Mrs. Albert was formerly a professional performer and therefore somewhat of a dare-devil when it comes to hazardous stunts. She claims the honor of being the first Lancaster woman to go through the repertoire of aeroplane thrillers.

A complete country grocery was built and equipped for the Grauman theatre, Los Angeles, prologue for "Burglar Proof" as told in the accompanying article

The Strand theatre of Minneapolis secured this window display for "High and Dizzy" during the Lloyd comedy at this theatre recently

Miester's Lobby Decorations for "Pink Tights"

O. L. Miester, manager of the White House theatre, Milwaukee, Wis., likes novelty in his lobby displays. He long has had the reputation of getting everything there is in a picture for his front.

This is well illustrated in his recent lobby for "Pink Tights."

Mr. Miester obtained a large marquee which he mounted over the front of his lobby so it resembled the front of a circus tent. Then he obtained a stuffed elephant, life-size, and a regular circus animal wagon. With these splendid exhibits and with alluring cut-outs of Gladys Walton in circus costume, which he suspended under the marquee

Toronto's Campaign for "The Wonder Man"

To introduce "The Wonder Man" as a coming attraction at the Pantages theatre, Toronto, Ontario, the management conducted a guessing contest, the question of which being, "Who Is the Wonder Man?" Two free tickets were presented for the first hundred correct answers sent to the theatre. Guessers were requested to send replies to "The Wonder Man," care of the Pantages theatre.

Small advertising space, in conjunction with the theatre's regular advertisements, was used for the contest announcements, and no special entry or answer blanks were used.

"Little Things Count" Says This Manager

Manager George Schmidt, who manages the Alamo No. 2 theatre, Atlanta, believes in exploitation to the limit—and he also believes in making use of the things you have on hand whenever possible, for effective lobbies. Inasmuch as his lobbies attract more attention than any others in town—with one exception—it is manifest that he succeeds.

As an example: Mr. Schmidt had two iron stands, something on the order of old-fashioned "hitching-posts" that used to stand in front of "fine homes." Instead of the traditional horse's head at the top of these stands, were iron loops through which the velvet cord held people away from the box-office before the opening hour in the morning.

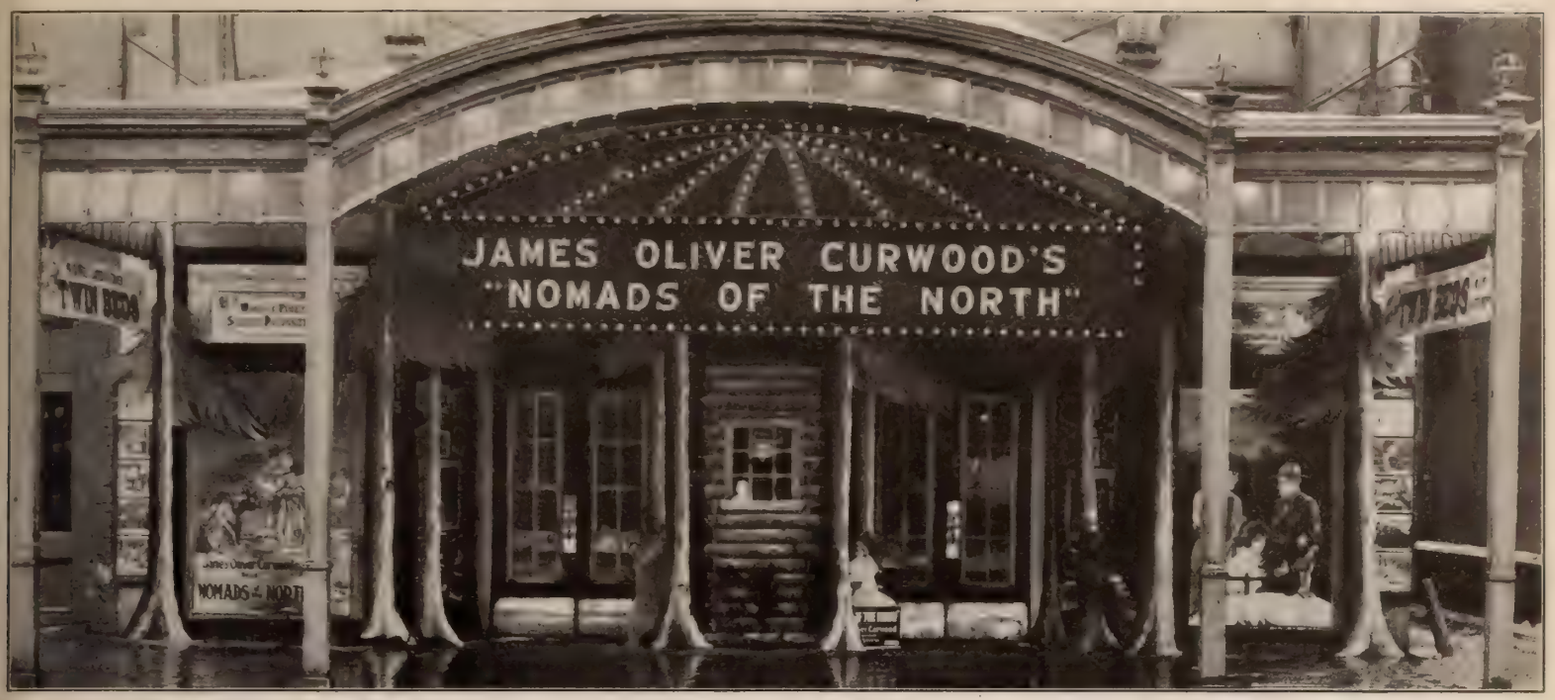
When "Dangerous to Men" played a three-day run at the Alamo No. 2 recently, the "hitching-posts" were put to good use. Large circles of cardboard about two and a half feet in diameter, of bright scarlet board, were cut. These were bordered with a narrow white border. In "box-car" letters the word "Stop" went across the top of the circle. Beneath this one word, in small, inconspicuous black letters, were the words, "she is." In white "box-car" letters, the word "Dangerous" glared forth. Under it, the end of the sentence, in small black letters, were "to men."

Thus, at first sight, the scarlet circles cried "Stop! Dangerous!" But on closer inspection, the whole sign read, "Stop! She is dangerous to men!"

People passing cast casual glances at the signs, then halted to see what it was all about.

"And once let 'em stop to look at the posters—and I've got 'em!" exults Mr. Schmidt. And he has!

Showing the lobby display arranged by A. L. Meister, manager of the Whitehouse theatre, Milwaukee, for "Pink Tights" as told in the accompanying story



The lobby display which brought home the bacon for the Grand Circus theatre, Detroit, during the run of "Nomads of the North"

What a Live Wire Can Do with a Dead One

The Story of How Jack Mowatt Brought the Defunct Grand Circus Theatre to Life

THE Grand Circus theatre, for three years a dead and buried issue in the heart of Detroit's busy downtown district, is doing a comeback unparalleled in Detroit film circles and Jack Mowatt, former film salesman and promoters is hailed as the miracle man among the automobile city's showmen as a result of a combination of circumstances recently, that placed the management of the Grand Circus in Mowatt's hands.

The Grand Circus was a good paying proposition as picture houses went three years ago, but that was before the Madison and Adams theatres, John H. Kunsky's two leading downtown first run houses, were built, each within a stone's throw of the Grand Circus.

From that time on the Grand Circus took a nose dive so far as profits were concerned, and the plane was never righted through a series of a dozen or more changes in management—until six weeks ago, when Mowatt took the helm. People simply refused to enter the dingy gates of the Grand Circus, when by walking a few steps further, in either direction, they could see a first run with soloist, orchestra, prologue and all the other novelties of a high class theatre.

This was the discouraging outlook that faced Mowatt when he took over the Grand Circus and he was forced to accept the sympathies of all of the exchange men in the film building. oS stereotyped a failure was the Grand Circus that poster boys smiled and poked each other whenever Mowatt came in sight, and the film salesmen made many a merry quip at his expense.

Then things began to happen. The first official act of Mowatt's was to engage a professional sign painter. The second move was to buy "Nomads of the North."

And then film soothsayers about town prepared to bury Mowatt. "Poor old Jack," they chuckled, "putting a picture into that dump for a week where for three years no picture ever played a whole day to a profit."

The first day of the engagement of "Nomads of the North" found the Grand Circus theatre completely transformed. A bright November sun cast its rays on a front that took on the appearance of a log cabin in the Canadian wilderness, enhanced in natural beauty by a three-inch fall of snow during the night. Banners and streamers of every description, cutouts of animals and pictorial forest fire illusions arrested the interest of every passerby in the downtown district. They who stopped to look invariably invested in a ticket.

Perhaps the best testimonial that could be offered to the opening day's business was the action of three Detroit bandits, who, noting the throng that lined in front of the box office all opening day, attempted to break into the office early on the following morning, being frustrated only after a thrilling pistol duel with the night watchman.

The Sunday opening of "Nomads of the North" was the turning point in the career of the Grand Circus theatre. The week's business was the biggest in the history of the house and ever since the receipts have responded in proportion to the amount of exploitation that Mowatt has put behind his attractions.

Mowatt's policy on every production will be unusual fronts and lobby displays, he says, and he is firmly convinced that such treatment for sluggish theatres—especially in downtown sections—is an absolute cure.

Fowler's Election Stunt Worth Remembering

This stunt may be a little out of date now, but it is worth cutting out and pasting in your derby for use next election day. At the Elmwood theatre, Buffalo, on election evening, Manager Bruce Fowler put on the returns better than any other house in town. Both theatres either read the returns from the stage and stopped the pictures to throw them on the screen. At the Elmwood, Mr. Fowler erected a small screen next to the regular silver sheet and thereon flashed the returns with a stereopticon. The returns were thrown on the small screen only when there was no title projecting on the larger one or a bit of dramatic action, Audiences were enthusiastic in their praise of the stunt, because, unlike other house patrons, they were not forced to go through breaks in the continuity of the subject as the returns were given via stage or screen.

This cut shows how "Snooky," the Educational Exchange's star, was featured at the Alhambra theatre, Los Angeles

"Kismet" at Albany Strand Next Week

With Otis Skinner's "Kismet" as the attraction, a week's stand will be attempted for the first time at the new Mark Strand theatre, Albany, during the week of November 29. Other theatres about the city, which, however, charge a smaller admission, have run pictures for the entire week, with more or less success. If the plan is found to be productive of box office receipts with the top price at 50 cents, solid week bookings may be expected from time to time at the Strand.

Effective Prologue Staged at Tivoli, San Francisco

The atmosphere of Hawaii was much in evidence at the Tivoli Opera House in San Francisco the week of October 24, when "What Women Love," many scenes of which were made in "the Paradise of the Pacific," was supplemented by one of Manager Frank J. Costello's inimitable prologue productions, "The Legend of Aloha," featuring Prince Lei Lani, the noted Hawaiian tenor, who also had a minor role in the picture.

The prologue was one of the most pretentious and elaborate that Costello has yet staged at the Turner and Dahnken picture playhouse, and one of the best. It is an original song act written by Prince Lei Lani and utilized a cast of seven. It is a love romance of Hawaii telling in plaintive, native melodies the story of the prince who wandered from his island home, but came back to his sweetheart only to incur the wrath of Pelee and be swallowed up in its burning lava.

Costello's stage setting carried out the atmosphere of the act perfectly,

Harwell Does with Mystery Woman Stunt

The good friend of the live wire exhibitor, the "Woman of Mystery," helped William Harwell, manager of the Empress theatre of Wichita Falls, Texas, acquaint his city's residents of the fact that "Madame X" was coming to the Empress.

Mr. Harwell's stunt was to have a strange and attractive woman register at a local hotel as "Madame X," go immediately to her room after leaving instructions to be called at a certain time. When the time for calling "Madame X" arrived the clerk proceeded to do his duty. No answer came from his summons and the hotel man proceeded to investigate. He entered the room and found a note which read, "Life to me is no longer worth while. Please do not attempt to find me. Your search will be of no avail. I have taken the road that leads to 'God knows where.'"

It was signed, "Madame X."

The hotel man lost no time in calling the local detective force. Investigation developed that the woman had literally disappeared, through thin air. In a short time all of Wichita Falls was pondering on the mystery and the local papers were writing articles telling all they knew and a little more perhaps, about it.

Only one person in the Falls remained calm and that was Mr. Harwell. He smiled to himself, paid off the hotel "Madame X," and kept all his secrets, including how he managed to get the lady out of the hotel unobserved, to himself, and a little while later began to advertise the picture "Madame X," using the catch line, "On the Road to God Knows Where." Then it was that Wichita Falls knew that it had been the victim of a publicity stunt. Only one resident of the city, it is said, resented what had happened and that was the local detective who had started out to unravel the "Madame X" mystery. He couldn't see the joke but finally admitted that he did want to see the picture.

Stage setting used for a musical specialty by Frank Costello, manager of the Tivoli theatre in conjunction with the showing of "What Women Love." The title of the number was "Legend of Aloha." Text description appears on this page

Here is shown a photograph of Sid Grauman's "shadyograph" stunt as described in an accompanying story

Sid Puts Over Big Specialty

"Memories of Days Gone By" Latest Grauman Theatre Novelty Number

UNDER the title of "Memories of Days Gone By," Sid Grauman, manager of Grauman's theatre, Los Angeles, recently put over a specialty number which brought back old days.

Inspection of the accompanying cut will illustrate Mr. Grauman's idea of what can be accomplished with shadowgraphs.

A shadow cast on a white sheet by a moving figure is something with which we are all familiar, but it remained for Sid Grauman to improve on the idea and to build around it one of the biggest acts he has ever had in his theatre, famous for its elaborate, instructive and entertaining presentations.

Four distinct numbers, each a show in itself, to say nothing of the feature picture, were on his program for one week, with the opening showing of "Something to Think About."

For the shadowgraphs, Sid Grauman worked out special lighting effects, with astonishing results.

A dancer comes on the stage, her filmy draperies fluttering. Her figure is outlined in inky black against a background of clear, blue light. But it is radically different from the ordinary silhouette, as the fine traceries of beautiful lace are clearly and distinctly shown. She is Miss Grace Immerman, one of the famous Immerman twins and the graceful steps of her dance, seen only in silhouette, take the audience by surprise.

One after another, dancers and singers go on, the blue light changes to gold, and back again to blue, the music gives a soft, pleasing and appropriate tonal background, and the whole offering is one that will live long in the memory.

Probably one of the reasons for Sid Grauman's amazing and spectacular success as a showman is based on his intimate knowledge of human nature. He is a practical psychologist and one of the factors which have made him one of the best showmen in the United States is his practice of having members of his organization work with as well as for him.

He knows that most girls like to sing, all girls like to be admired and ninety per cent of them believe they are or could be fine actresses. In this same bill, he selected thirteen of his pretty usherettes to sing the illustrated song, with organ accompaniment. "All You Have to Do Is Smile" carol these dainty maids, and the audience smiles with genuine appreciation and enjoyment during the number.

Another original stunt is carried out by the soloist, Robert Davis. He takes over the baton from Orchestra Leader Mish Guterson, and conducts the orchestra while he sings "When You and I Were Young, Maggie." And he makes a very good conductor, at that.

While everything moves smoothly and perfectly, without pause or hesitation, big acts and prologues seem simple enough, but the audience do not know that this perfection and smoothness were brought about by many hours of hard work, planning and careful supervision.

Above is a picture of Johnny Hines and Manager William F. Booker of the new Mark Strand theatre, Albany, taken during Mr. Hines personal appearance at the Strand in connection with the showing of "Torchy on High"

Carroll Proves Lobby Displays Pay

Thomas G. Carroll, manager of the Standard theatre, Cleveland, Ohio, now is firmly convinced of the value of a lobby display that reaches right out to the curbing and jerks them in. He recently tried out two pictures of approximately equal merit. With the first one he did not use a lobby display. With the second he used a very striking lobby effect. Result: Double the business with the second picture.

The second picture was "Wanted at Headquarters," in the exploitation of which Mr. Carroll turned his lobby into a prison set as illustrated by the accompanying cut.

He added to the effect by obtaining a set of "Wanted" notices from Police Headquarters, showing the pictures and descriptions of several sought-for criminals. These he mounted in frames and arranged under the barred windows in the prison set. They attracted no end of attention. He thinks his lobby display was the greatest factor in the success of the week's run of the Eva Novak picture.

Johnny Hines Makes Personal Appearance at Albany

Johnny Hines, star of the Torchy series, journeyed to Albany last week to make personal appearances at the new Mark Strand theatre in conjunction with the showing of his "Torchy in High."

Manager Booker is so delighted with the results accruing from Hines' appearance that he will book other movie stars if possible in conjunction with the engagement of a picture in which they appear.

"The whole city went crazy over Johnny Hines," said Manager Booker, in discussing the personal appearance stunt, as a means of drawing the crowds. It was the first appearance, with one exception, of a dyed-in-the-wool actor in this city, with the result that the Strand was jammed to its doors and Hines was showered with invitations to dinners and luncheons."

Puzzles Used to Good Effect in South

Frank Hammond, general publicity representative for the Lynch Enterprises, in Atlanta, has been grabbing off generous handfuls of space in the local newspapers for several weeks. His latest, and one of his most successful space-grabbing stunts, was used to advantage on the "World and His Wife," which played a three-day engagement at the Forsyth recently.

On the Sunday preceding the showing, the Atlanta *Journal* carried a cut-out puzzle of the sort that is always popular both with children and grownups. The puzzle was a still from "The World and His Wife," which had been jig-sawed into small bits. When this puzzle was cut out and pasted neatly on cardboard it was entered, with the owner's name and address, at the *Journal* office, and there was a list of prizes—tickets to the Forsyth—for the neatest puzzles. Six tickets were given for the first prize, four for the second, and so on, down to one for the "booby" prize. Over one thousand solutions were turned in.

Another "puzzle stunt" a little different is to be a regular feature, for fifteen weeks, of another local paper. Every Sunday two photographs are published—all of them old photographs, some child-photographs, of now prominent motion picture and stage stars—though there are three picture-players to one stage star used. The first two used were Mary Pickford and Dustin Farnum—and two-thirds of the answers gave "Sarah Bernhardt" as the name of the picture of Mary.

The contest has aroused keen interest, and the number of answers that are sent in each week is steadily increasing.

Russian Opera Being Presented at Capitol

WHAT is perhaps the most ambitious ballet number ever staged in a New York motion picture theatre is presented at the Capitol this week, in the enactment of the finale of the second act of the Russian opera "Prince Igor," based on the "The Epic of the Army of Igor" an old historical Russian chronicle supposed to have been written by a literary monk in the twelfth century.

The story of the second act of the opera ends with an elaborate ballet when "Kontchak" who is holding "Prince Igor" and "Vladimir" prisoners in his army camp orders the slave girls to dance for the entertainment of his enemies. The complete ballet scene from the opera is reproduced with correct costumes and scenery. The scenic setting which artist Wenger has provided shows the inverted cup shaped huts of the Oriental army camp with the painted sky tinted for a night scene in a cold latitude.

The role of the "Chief Warrior" is played by Alexander Oumansky, with Mlle. Gambarelli as "Ischa" and Doris Niles as the "Polvotsein Girl." The parts of the warriors and slave girls are danced by the Capitol ballet corps. The excerpts from the opera score used are sung by the Russian Cathedral Choir grouped with the orchestra.

The ballet was arranged by Alexander Oumansky with the choregraphy by Micael Fokine.

Jennings Makes Capita from "Safety Week"

Manager Herb Jennings of Allen's St. Clair theatre, Toronto, Ontario, did not permit "Safety Week" to pass without linking up his theatre with the local campaign which was conducted under the auspices of the Ontario Safety League. Mr. Jennings issued a small folder on the outside of which was the salutation, "To the Mothers regarding Safety Week." The figure of an angel child also appeared on the front page. The inside pages bore a message regarding children's Saturday matinee which are held regularly at the theatre.

"Every week is 'Safety Week' regarding our Children's Saturday Matinees," it read. "Every picture shown at these 'Kiddie Treats' is picked for its clean, wholesome fun and entertainment."

Then followed a reference to the feature which was scheduled to be presented on the Saturday of "Safety Week." This was "Little Women," a picture which had been presented as a regular offering in theatres elsewhere in Toronto.

Another little announcement for a recent attraction at the St. Clair theatre by Manager Jennings consisted of a small card in an envelope to which had been tied a short piece of string. On the envelope was printed, "As a pleasant REMINDER for a wonderful time." Printed on the card was: "Tie the attached piece of string on the little finger of your right hand so as you will not forget that Mabel Normand in 'The Slim Princess' will be shown at Allen's St. Clair theatre, Thursday, Friday, and Saturday, October 21, 22 and 23."

Mr. Jennings has charge of a handsome suburban theatre which enjoys a regular neighborhood patronage. He holds the opinion, however, that little printed novelties are valuable, in his case, for the injection of fresh interest and pep into the boosting for pictures which have already been advertised and presented at downtown theatres. He relies more on the little cards, inexpensive printed souvenirs and novelties which are distributed from the theatre than on advertising in the daily newspapers which circulate throughout the whole city.

Here is Tom Carroll's lobby display for "Wanted at Headquarters" during the showing of this picture at the Standard theatre, Cleveland, O.

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

THE FIGHTING CHANCE
Produced by Jesse Lasky.
Distributed by Famous Players.
Star—Anna Q. Nilsson.
Director—Chas. Maigne.
Review July 31st—Page 1007.
Producers ads—Issues of July 31st and Aug. 14th.
Lobby Displays—Page 936, Issue of July 31st.
"First Run" Showings—Page 591, Issue of July 17th—952-5 of July 31st—1125-6 of August 7th—1339 of Aug. 14th—1691 of Aug. 28th—1874 of Sept. 4th—2052 of Sept. 11th—2411 of Sept. 25th—2977 of Oct. 16th.
Exploitation—Page 592, Issue of July 17th—1124 of Aug. 7th—2412 of Sept. 25th.

NEWS Review Resume—Robert W. Chambers' Best-Seller provides fair entertainmnt.

Exhibitors' Box Office Reports—This picture was very well liked and had a successful run.—A very good picture which pleased my patrons. Played it two days to big and average business.—Played this picture one week to big business; a good production.

THE WORLD & HIS WIFE
Produced by Cosmopolitan.
Distributed by Famous Players.
Star—Alma Rubens.
Director—Robert G. Vignola.
Review—July 31st—Page 1003.
Producers ads—Page 523, Issue of July 17th—978 of July 31st—1427 of Aug. 14th.
Lobby Displays—Page 2994, Issue of Oct. 16th.
"First Run" Showings—Page 952, Issue of July 31st—1126 of Aug. 7th—1337-8 of Aug. 14th 1512-4 of Aug. 21st—1692 of Aug. 28th—1872 of Sept. 4th—3347 of Oct. 30th.
Exploitation—Page 947, Issue of July 31st—1126 of Aug. 7th—1338 of Aug. 14th—1675 of Aug. 28th.

NEWS Review Resume—Rich production and good acting save this one.

Exhibitors' Box Office Reports—They liked this one and it went over big.—A good production to big and average business for one week.—Played this feature two days to big and average business. It went well and is a good feature.

GOING SOME
Produced by Samuel Goldwyn and Rex Beach.
Star—Special Cast.
Director—Harry Beaumont.
Review July 31st—Page 313.
Producers ads—Issue of July 31st.
Music Cues Published—July 10th—Page 502.
"First Run" Showings—Page 952, Issue of July 31st—1124 of Aug. 7th—1339-40 of Aug. 14th—1690 of Aug. 28th.
Exploitation—Page 1077, Issue of Aug. 7th—1340 of Aug. 14th.

NEWS Review Resume—Very good entertainment but not much like the original.

Exhibitors' Box Office Reports—Good action in this picture made it draw well and we had more than usual business.—Played it five days to big business.—Just an average feature to average business three days.—Played it one week to good business.—Picture fairly good; business so-so.

THE LADDER OF LIES.
Produced by Paramount-Artcraft.
Distributed by Famous Players.
Star—Ethel Clayton.
Director—Tom Forman.
Review, July 17-20—Page 672.
Producers Ads—Page 526, issue of July 17th.
"First Run" Showings—Page 242, issue of July 3d—591 of July 10th—759-61 of July 24th—954 of July 31st—1513 of Aug. 21st—1691 of Aug. 28th.
Exploitation—Page 761 of July 24th—2615 of Oct. 2nd.

NEWS Review Resume—A pleasing picture which should interest.

Exhibitors' Box Office Reports—A good picture to big business for one day.

HIGH AND DIZZY
Produced by Hal. Roach.
Distributed by Pathe.
Star—Harold Lloyd.
Review July 24th—Page 855.
Producers ads—Pages 835-38, Issue of July 24th.
Lobby Displays—Page 936, Issue of July 31st.
"First Run" Showings—Page 591, Issue of July 17th—759-61 of July 24th—1124-6 of Aug. 7th—1338 of Aug. 14th—1512 of Aug. 21st—1513 of Aug. 21st—1691 of Aug. 28th—1871 of Sept. 4th—2596 of Oct. 2nd—3533 of Nov. 6th.
Exploitation—Page 751, Issue of July 24th—2049-50 of Sept. 11th—2236-7 of Sept. 18th—2412 of Sept. 25th—3532 of Nov. 6th.

NEWS Review Resume—Harold Lloyd's best bet to date.

Exhibitors' Box Office Reports—Very good acting in this comedy and brought good business.

THE GREAT ACCIDENT.
Produced by Goldwyn Pictures Corp.
Distributed by Goldwyn.
Star—Tom Moore.
Director—Harry Beaumont.
Review—July 10 to 20—Page 315.
Producers ads—Issue of July 24th.
"First Run" Showings—Page 241 of July 3d—413 of July 10th—593 of July 17th—1126 of Aug. 7th—1339-40 of Aug. 14th—1513 of Aug. 21st—1872 of Sept. 4th.
Exploitation—Page 415, Issue of July 10th.

NEWS Review Resume—This would have hit the bull's eye had comedy developed.

Exhibitors' Box Office Reports—A good production playing to usual business.

MUTINY OF THE ELSINORE
Distributed by Metro.
Star—Mitchell Lewis.
Director—Edward Sloman.
Review—July 31st—Page 1005.
Producers ads—Page 419 and 422, Issue of July 10th—960 of July 31st—1520 of Aug. 21st—1886 of Sept. 4th.
Lobby Displays—Page 3706 of Nov. 13th issue.
"First Run" Showings—Page 1337, Issue of Aug. 14th—1871-3 of Sept. 4th—2413 of Sept. 25th—2976 of Oct. 16th.
Exploitation—Page 2496, Issue of Nov. 13th.

NEWS Review Resume—Rich entertainment in this realistic Jack London story.

Exhibitors' Box Office Reports—Opened big and gave entire satisfaction. An agreeable change for our patrons.—Very good action-drama. This pleased those of the audience who liked plenty of rough-and-tumble stuff. Good box-office attraction.

THE RED LANE.
Produced by Universal.
Distributed by Universal.
Star—Frank Mayo.
Director—Lynn Reynolds.
Review, July 17-20—Page 671.
Producers' Ads—Issue of July 10th.
Music cues published, July 10th—Page 502.
Lobby Displays—Page 1336, issue of Aug. 14th.
"First Run" Showings—Page 759 of July 24th.
Exploitation—Page 760, issue of July 24th—1501 of Aug. 21st.

NEWS Review Resume—Story of Woman's Self-Sacrifice is Interestingly Told.

Exhibitors' Box Office Reports—A very good production. House was crowded each performance.—Patrons liked this one and business was good.

The above page inaugurates a new service designed to save exhibitors a great deal of labor and to make the filing of information on certain pictures easy. The selections for the page are automatic—those pictures which in the course of sixteen weeks receive the greatest amount of exploitation so far as the News has been able to relate.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

E. F. Tarbell, who succeeded Fred Aiken as manager of Vitagraph's Chicago office, has signed up L. A. Quill as sales manager for the Chicago territory. It means coming back home to Mr. Quill, who, ten years ago, was special man on the Billboard and also worked for Clipper in Chicago. Later he broke into the movies with Fox in Pittsburgh, later becoming manager of Fox's Denver office and handling two theatres for Bill Swanson in Salt Lake. He then went back with Fox as Mr. Sheehan's personal representative in the south with headquarters at Atlanta. He knows the game thoroughly and is noted for his mixing ability and salesmanship. Mr. Tarbell also has reassigned his salesmen and added some members to the staff. C. R. Lindau remains as assistant manager; J. H. Salters and E. H. Lansing will cover the Chicago territory; R. Y. Lockett and Benny Edelman will cover northern and southern Illinois; E. P. Cassanave and Charles Buford northern and southern Indiana; J. L. Souther, assisted by Harry Abrams, Milwaukee and Wisconsin; H. D. Wunderle will cover the entire territory on specials and Paul Deoto will also travel the entire district, devoting his attention exclusively to serials.

Gollos Enterprises announce the following new features are now available: "She Flayed and Paid," "Whispering Devils," "The Hidden Light" and "Keep to the Right." These four productions will each have a downtown showing. "She Played and Paid," featuring Fannie Ward, played a week's run at the Bandbox theatre, Madison street.

M. J. Mintz, special salesman for Celebrated Players Film Corporation, celebrated his twentieth wedding anniversary last week by inviting a crowd of film folks to his home. Mr. Mintz has left for a trip in the interest of Celebrated which will take him as far west as California. President Friedman has launched a big sales campaign for Celebrated Comedies, his new national release, and early indications are that this series will be a big success.

"Dead Men Tell No Tales," the big Vitagraph special, was shown to exhibitors and press representatives of Chicago at the Playhouse Tuesday morning. The picture is replete with stirring incidents and unlike many features, some of the big scenes are in the early part. Very favorable comments were heard on the production from the large crowd that witnessed the preview.

Phil H. Solomon, widely known Chicago film salesman, has joined the staff of Celebrated and will specialize on features covering the northside for President Friedman's exchange.

Lee Herz is back again at his exchange in the Consumers Building after a visit to New York during which he states he purchased twenty pictures for release in the Illinois territory immediately after January 1st. Mr. Herz is not ready to announce the names, as yet, but says that they will cause the exhibitor to sit up and take notice when he announces the names of the pictures.

George B. West, general manager of the Sunkist Comedy Company, which is producing the new series of one-reel Alice Howell comedies, who last week sold the rights to the series to J. L. Friedman, president of the Celebrated Players Film Corporation, Chicago, has left for the west coast studios where he will oversee production. Dick Smith, it is understood, will continue to act as director.

General Manager Eddy Eckels, of Independent Film Association, Chicago, who is a great believer in the pulling power of first-class posters, has closed a contract with the Ritchey Lithographing Corporation to furnish all paper including one sheets, three sheets, six sheets and twenty-four sheets, required in the exploitation of the Neal Hart five-reelers, Pinnacle Comedies and other pictures distributed by Independent Films.

President J. V. Ritchey, of the big lithographic company made a special trip to Chicago to talk over the advertising campaign of Independent with Eddy Eckels and declares that the posters, as planned, will be both beautiful and striking, and will also be a great aid to exhibitors in attracting patrons to their box offices.

Mr. Eckels states that the high standard already set by Independent in their advertising and exploitation material, will be lived up to and even exceeded by the paper that the Ritchey Company will turn out and that the posters will be a fine example of this famous company's work.

Manager Carl Harthill of Reelcraft is enthusiastic over the twelve western five-reel features starring Wm. Fairbanks, which have been acquired by his company for the state of Illinois. "The Western Adventurer" will be the first of the series to be released, the date having been fixed as December 15.

Harry M. Gilbert is the latest salesman to join the staff of Realart. He is a newcomer to the motion picture industry, but has a successful record as a automobile and auto accessory salesman.

Dr. Shallenberger of New York and Dave Chatkin of San Francisco visited Chicago for a few days following the Federated Convention at St. Louis, which they both attended.

D. O. Reese, has resigned from Reelcraft to become manager of the Indianapolis office of the Merit Film Exchange Company and will leave Chicago within a few days to take up his new work. Mr. Reese is one of the veterans of the picture business, having been engaged in it for sixteen years in Chicago and in Kansas City where he was manager for Unversal for some time.

Phil Banovitz has returned from a two weeks' trip in Indiana in the interests of the Neal Hart series of five-reel out-doors pictures and reports splendid business. Manager Arthur Lowy of the Illinois and Indiana Exchange, which is handling the Hart series in this territory, states that forty-four first run theatres have been signed up in Indiana and that Illinois exhibitors who are showing the pictures are enthusiastic over the box-office pulling power of these westerns.

Messrs. Isaacson and J. M. Howland, the latter formerly of Goldwyn's Chicago exchange, will hereafter sell the pictures offered by Favorite Players Film Corporation, Isaacson handling the city territory and Howland the Illinois territory. Manager Von Ronkel expects to open up a Minneapolis branch within a few days and is about ready to close contract with a new manager whom he will put in charge of the exchange.

President Zambrino of Unity has bought "The Unfortunate Sex," a five-reel Frank Gersten production for the states of Indiana and Illinois. This feature will be released at once and the First Chicago showing will be at the Band Box, opening Sunday. Sales Manager Frank Flaherty reports "Thunderbolt Jack," the thrilling serial, is going over strong throughout the territory.

Realart's Chicago Exchange has ended its six weeks' 1920 franchise drive with a rush which brings the total contracts closed in the territory up to $600,000, according to a statement made at the Realart office. Manager Mayberry and his salesman are now starting a two week's campaign to put over "The Soul of Youth" and "The Furnace."

G. E. Braddock, who has made a successful record as manager of the Liberty theatre, St. Paul, Minnesota, and whose presentations have created much favorable comment, has resigned to become associated with Ascher Brothers, Chicago. It is understood that he will manage one of their theatres and already has arrived in Chicago to familiarize himself with their methods.

Franklin B. Coates, director for Mesco Pictures Corporation, Kansas City, has leased the Rothacker Chicago studio for a month to shoot interior scenes for "Jesse James Under the Black Flag," an eight-reel photoplay featuring the life of the famous outlaw. The last of the exterior scenes have just been completed in New Mexico.

Sixteen different sets will be built in the studio. The first of these is one of the most elaborate ever seen on the Rothacker floor. Jesse James, Jr., a Kansas City lawyer, son of the outlaw, plays the lead supported by Marguerite Hungerford. Two hundred persons will be used in the interior scenes.

On Mr. Coates' staff are cameraman Frank Zucker, Technical Director Edward Keller and William Grimes, Assistant Director.

E. W. Johnson, one of the popular and able salesmen of Chicago territory, has joined the sales staff of Selected Films, Incorporated. He has worked in Chicago for the past four years and is widely known to the trade and will doubtless put over his quota on "The Son of Tarzan" in good shape.

Manager Lesserman of Universal states that "Once to Every Woman" is making a remarkable booking record, such circuits as Lubliner & Trinz, Ascher Brothers, Marks & Goodman, Schoenstadt and Gumbiner already having signed up for this super feature.

Harry Berman stopped off in Chicago for a few hours en route to Los Angeles for a conference with Carl Laemmle, president of Universal.

B. A. Krueger, formerly with Universal's Minneapolis exchange, has been transferred to Chicago where he will work under Manager Lesserman.

Manager Bob Lucas and his entire staff took off their coats, rolled up their sleeves and worked all day Sunday getting Robertson - Cole's headquarters moved from the Consumers Building to their big new exchange on South Wabash Avenue. This is another step towards the concentration of the film industry in the new locality.

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

At a meeting of the board of directors of the Motion Picture Theatrical Association of the World, held at the organization's headquarters in New York on November 11th, a resolution was unanimously adopted, expressing formally the association's recognition and appreciation of "the great assistance given by the MOTION PICTURE NEWS through its editor, W. A. Johnston, to the M. P. T. get together movement for better pictures and more equity and co-operation in the industry."
A uniform membership fee of one dollar per year was adopted. A campaign to acquaint the trade and public with the purposes of the organization was also discussed in detail.

Reelcraft Expands Its Selling Force

With the opening of a Branch Office and Exchange at 2169 East 9th street in Cleveland, Ohio, last week, the Reelcraft Pictures Corporation made several changes and additions among its selling force.

The new Cleveland office will be in charge of George W. Wilson as manager, Wilson being transferred from Indianapolis Reelcraft Exchange where he has served as manager for several months. G. L. Parrish, formerly assistant manager at the Indianapolis office, has been promoted to the position of manager at that exchange.

Carl Harthill, manager of the Chicago Reelcraft Exchange, is appointed a District Manager with jurisdiction over the Chicago, Milwaukee and Indianapolis offices, with headquarters in Chicago. Harry L. Muir, manager of the Minneapolis Exchange, added Wm. Dick to his traveling forces to cover North and South Dakota for his office.

Elaborate Presentation for Kineto Review

"The Emerald Isle," one of the Kineto Reviews which was so beautifully presented last week at the Capitol theatre in New York is going to be a featured part of the program at the Strand theatre in Brooklyn next week. Showmen everywhere are watching with interest the presentation which Manager Hyman will give it.

The Kineto Rview is one of the series under the general name of

Equity's Latest Service

Co-operation Is Planned to Aid Salesmen in Selling Productions

EQUITY PICTURES CORPORation announce a new form of co-operation designed to aid the buyers of "Whispering Devils" and "Keep to the Right." It will connect the salesmen of the State Right organization with the exhibitor directly and consists of selling points which the salesman is to advance to his exhibitors.

It has been the experience of Joseph I. Schnitzer, head of Equity, who is responsible for the innovation, that all the aids offered by state-right producers to buyers overlook the most important element—exhibitor contact. The state-right buyer does not sell the picture to his exhibitors. His salesmen do that. The press-book, which forms the chief service to the exhibitor is in most cases too bulky and wordy for the exhibitor to digest while the salesman visits him. All the publicity, exploitation and advertising outlined in press-books is only partly appreciated by the busy showman, Schnitzer believes.

Equity therefore came to the conclusion that its elaborate press-books on "Whispering Devils" and "Keep to the Right" were not sufficient to impress the exhibitor, for that pre-occupied person could not afford the time to read all the matter. It was therefore necessary to give the exhibitor a briefer idea of the pictures, and leave the press-book with him for perusal and study outside of business hours. Mr. Schnitzer therefore, in conjunction with the advertising and exploitation department of Equity, has prepared a brief description of the outstanding features of "Whispering Devils" and "Keep to the Right," and listed the selling points of each production in a two-page circular, in which the exhibitor is referred for further details to the press-book. This "Selling-Sheet' as it is called describes the classes to which the picture will appeal, some of the critical scenes and situations, the theme, the nature of the exploitation, a short biography of the stars, and a sketchy idea of the accessories on the picture. An interesting feature of this "abridged press-book" is the information it gives about the exploitation and advertising methods used by other exhibitors on the picture previously.

The "Selling-Sheet," on which Equity is now working, will be kept up-to-the-minute, and information added weekly, as it is received at the Equity offices.

Federated Convention Held

All Members at St. Louis Session; Announcements Expected Shortly

THE Federated Film Exchange of America held a meeting of all its members at St. Louis, Mo., starting with the directors' meeting on Sunday, November 14, and the membership meeting starting Monday and ending on Thursday night.

The meeting was attended by every member of the Federated, consisting of the officers, J. L. Friedman, president, representing the Celebrated Players Film Corporation, Chicago, Ill.; W. E. Shallenberger, general manager, of New York; J. E. Pearce, vice-president, representing the Pearce Films, New Orleans, La., and Atlanta, Ga.; D. J. Chatkin, representing the Consolidated Film Exchange, Los Angeles, Calif.; S. V. Grand, treasurer, representing the Federated Film Exchange of New England and H. Charnas, of the Standard Film Service, Cleveland, Ohio; A. G. Whyte, of the Empire State Film Co., New York City; Ben Amsterdam, of the Masterpiece Film Attractions, Philadelphia, Pa.; Sam Werner, of the United Film Service, St. Louis, Mo.; W. G. Underwood, of the Southwest Federated Film Exchange, Dallas, Tex.; H. A. Kyler, of the Supreme Photoplays, Denver, Col.; Al Kahn, Crescent Film Co., Kansas City; M. J. Frisch, Greater Productions, Inc., Des Moines; F. W. Thayer, Merit Film Corp., Minneapolis, Minn.; Ralph Wettstein, Mid-West Distributing Co., Milwaukee; H. Lande, Quality Film Corp.; P. Oletsky, Federated Film Exchange, of Baltimore, Md.

No definite statement could be secured at the time of going to press regarding the activities of the Convention, but it is understood that an announcement would be forthcoming within a very short time as to certain pictures contracted for at this Convention.

Maud Sylvester, appearing in "The Birthright," a Hemmer Superior Productions picture

Wrong Film Credited to T. Hayes Hunter

In the issue of November 27th of the News, a photograph of T. Hayes Hunter, who is now directing for Dial Film, bears a caption announcing that Mr. Hunter was the director of "The Dwelling Place of Light." A communication from the headquarters of the W. W. Hodkinson Corporation requests that this statement be corrected. Mr. Hunter did not direct "The Dwelling Place of Light" but "Desert Gold"; both these pictures are Benjamin Hampton productions.

Little of Canyon Picture Is Changed

Announcement have just been issued by the main offices of the Canyon Pictures Corporation in New York to the effect that the release originally entitled "Danger" has been changed to "The Fighting Stranger."

This move was taken upon the suggestion of several of the independent exchanges which have purchased the right for the Franklyn Farnum series of five reel westerns.

Roy Marshall Directs Art Acord Series

Roy Marshall, formerly on the directorial staff of the Hobart Bosworth productions for J. Parker Read, Jr., has been given the megaphone to direct Art Acord in his series of two-reel Westerns at the Special Pictures studio, replacing Walter de Courcey. The Acord series is sponsored by Western Photoplays, Inc., and will be released by the Special Pictures Corporation.

Harry Weiss, president of the Superior Screen Service, of Chicago, announces that he has acquired the exclusive rights in Indiana and Illinois for the release of all Sherman productions.

Superior Screen Service is one of the youngest, but one of the liveliest independent exchanges in the Middle West. Both Harry Weiss and Fred Aiden, secretary-treasurer, are widely known to exhibitors booking out of Chicago.

Many Thrills Seen in "Cowboy Jazz"

"Cowboy Jazz," the two-reel novelty western now being distributed by S. & E. Enterprises, is described as a picture showing "The daredevils of the West in stunts and thrills." Throughout the entire two reels the various performers take chances with their lives in the handling of wild steers and unbroken horses. Several accidents are said to have occurred during the filming of "Cowboy Jazz."

Day Succeeds Proctor as Allied Manager

Harvey Day, a well known theatrical and moving picture producer and manager, has assumed the general management of the Allied Independent Attractions, Inc., succeeding Ralph Proctor, who has assumed the management of the Stoll Film Corporation. Harry Leonhardt is president of the Allied with O. E. Chaney as secretary and treasurer.

Big New Orleans House Books Monty Banks

The home office of the Federated Film Exchanges of America, Inc., are in receipt of a letter from Pearce Films of New Orleans, who are the Federated franchise holders for that territory, to the effect that the Tudor, New Orleans leading theatre, has contracted for the Monty Banks comedies.

Omaha Exchangemen in Flying Trip East

M. Wintraub, head of the Fontenelle Feature Film Company, of Omaha, made a hasty trip to New York to sign with the Canyon Pictures Corporation for rights to their Franklyn Farnum serial, "Vanishing Trails" recently. Mr. Wintraub states that in Iowa and Nebraska the exhibitors would much prefer to give their business to an independent exchange. The greatest difficulty, however, he stated, was in obtaining productions of uniform quality on the independent market.

"The Galloping Devil" Press Book Ready

The press book on "The Galloping Devil", in which Franklyn Farnum is being starred by the Canyon Pictures Corporation has just come off the press. One of the distinguishing points of this publication is the department devoted to special articles written by experts upon the subjects of theatre advertising and program building.

Cuneo Starting His Second

"The Ranger and the Law" Selected for Capital Film's Favorite

W. D. RUSSELL, general manager of the Capital Film Company, announced this week that work has started on the second five-reel western drama starring Lester Cuneo.

"The Ranger and the Law" is the story selected for this production.

Mr. Cuneo will be supported by an all star cast and have as his lead Francelia Billington who played the doctor's wife in Eric Von Stroheim's "Blind Husbands."

Miss Billington is a very fine addition to the Cuneo Company as she has had a world of experience before the eye of the camera. Besides playing the feminine lead in "Blind Husbands" for Universal, she was starred in "The Day She Paid." Prior to her connection with Universal, she worked at the Griffith, Reliance, Majestic and American studios.

"The Ranger and the Law," according to a statement from W. D. Russell, production manager for Capital on the coast, will be one of the most gripping westerns ever produced.

The Capital Film Company's faith in the Independent field is so strong that it announces that every effort is to be put forth on this next Cuneo release to make it incomparable as a box office attraction.

To Screen "The Foreigner"

Picturization of Ralph Connor's Story to Be Shown at Biltmore

RALPH CONNOR'S story of "The Foreigner" will be screened for the first time in New York at the Biltmore Hotel on Friday evening, December 3. It is the occasion of the annual dance and dinner given by the Canadian Club of New York and will be one of the most select affairs of the season. Admission is by invitation from the officials of the club.

A private presentation for critics, friends and the trade will be given at a later date by the management.

This is the first of the Ralph Connor stories directed by Henry MacRae, and intepreted by the following: Gaston Glass, Wilton Lackaye, Robert T. Haines, William Colvin, Jule Cowles, Nathaniel Sach, Dan Duffy, Bigelow Cooper, Edward Elkas, Gordon Standing, Wilton Lackaye, Jr., Edna Shipman, Anne Sutherland, Gladys Coburn, Frances Eldredge, Alice Lawrence and Kate Price.

Every foot of this picture was "shot" north of the International border, and has already created such an interest in Canada, England and Australia, as well as the United States, that unusual inducements are being made the management to book upon a sharing basis, it is stated.

No definite arrangements, however, have been decided upon for its exploitation as the usual drawing power of the author in many countries warrants an unusual treatment, it is explained. George H. Doran, and Gosset and Dunlap, the publishers of the Ralph Connor stories in America, are arranging a "tie-up" for publicity exploitation in this country and similar methods will be adopted by the various publishers abroad.

Hank Mann and Madge Kirby in a forthcoming comedy to be released by Arrow Film Corp.

Co-operation Secret of "Son of Tarzan" Success

According to reports from the Coast, the director-photodramatist combination formed by Harry Revier and Roy Somerville is bringing forth great results in their production of "The Son of Tarzan" as a big special serial for the National Film Corporation.

They work in absolute harmony in the preparation of the script and the outlining of each day's activities. Sets, locations, characters, situations and action are all thoroughly discussed and threshed out before being written into the photodrama and filmed by the camera. Consequently, the episodes on the screen are smooth and logical in plot development and are full of pep.

This constant cooperation between director and photodramatist is of inestimable value in the production of a serial such as "The Son of Tarzan," which combines thrills, romance and sensationalism with the high technical standard and plot consistency to be found in a dramatic feature. The world's rights to the serial are controlled by David P. Howells.

Gaumont Changes Title of Feature

Gaumont announces that the title of "The Masquerade of Truth," the third of its series of features, which stars Paul Capalleni, has been changed to "The Infatuation of Youth." This picture was recently purchased by First National of New York, and when signing the contract, Mr. Clark, of that company, stated that he considered it by far the best that Gaumont has offered to the trade.

"Copperhead" Dramas in Big Demand

Photo Products Export Company, handling the sales of Breed-Howell's series of ten two-reel "Copperhead" dramas, reports that this series of pictures has exceeded in popular demand any other series of pictures ever handled by its organization. According to reports from the state-rights' buyers, handling the bookings the "Copperhead" series are especially attractive in the smaller houses and have met with much success as fillers on the programs of the first-run houses.

Strong Cast for Edna Shipman Selected

A strong supporting cast has been picked by Legend Film Productions, Inc., to surround Edna Shipman and John Junior in their initial Legend two-reel special light comedy, "A Million — More or Less," written by Treve Collins, Jr., and directed by Tefft Johnson.

The Legend Co. is bending every effort and sparing no expense to establish a new standard for two-reel comedies, not only from the standpoint of story, acting and direction, but artistic production as well, reads an announcement from the Legend headquarters.

Grace Cunard, who is returning to the screen in "The Man Hater," to be offered to the states rights field by C. B. C. Film Sales Corporation

Chester Conklin Begins Two-Reel Comedy

Chester Conklin this week began work at the Special Pictures studio on his third two-reel comedy under his new contract with the A. L. Hart productions. "The Winner Loses" is the working title. The story was written by Frank Terry, author of several Harold Lloyd successes, and the continuity created by Everett Maxwell, well known *Saturday Evening Post* writer. Conklin will have the role of a small town tailor, which should afford him many opportunities for his style of fun making. Lillian Hackett has been engaged as Conklin's feminine lead in this comedy. Harry Edwards will direct.

Cast of "Life" Play in Broadway Successes

Several players in William A. Brady's production, "Life," are now appearing in Broadway stage successes. Curtis Cooksey is playing "Thy Name is Woman," opposite Mary Nash: Nita Naldi is seen in a prominent part in "Opportunity": Rod La Rocque was recently in the Alice Brady play "Anna Ascends" as was also Effingham Pinto. Leeward Meeker, also of "Life," is playing in "Opportunity."

Scene from "Below the Deadline," a special feature to be offered independent exchanges by Ascher Productions, Inc.

"Top Notch" Producer Plan Exploitation

Upon the completion of the first four two reel "Top Notch" comedies made by the Plymouth Producing and Distributing Syndicate, of Cleveland, O., of which Joseph Rybak is president, a private showing was arranged for a number of moneyed men, and, according to reports, an unlimited financial backing for further production and exploitation was obtained. This company is now preparing for its big competition among theatre patrons, when $7,800 will be awarded to those who select the best titles for each "Top Notch" comedy.

Edgar Jones Will Make Series for Arrow

A contract has been closed between Edgar Jones and the Arrow Film Corporation whereby Mr. Jones is to produce two special pictures for distribution by the Arrow.

Mr. Jones has long been identified with the motion picture industry, having produced a series of two-reelers known as the Northwood dramas which were also distributed by Arrow. Work has already started on the first picture, title of which will be announced in the near future and the picture is scheduled for release on December fifteenth. Just prior to the release date Arrow will inaugurate an extensive publicity and advertising campaign for the Edgar Jones Productions.

"Honeymoon Ranch" Pre-Release in Texas

"Honeymoon Ranch," Bert Lubin's five-reel western feature, in which Allene Ray and Harry McLaughlin are starred and which is adapted from a Tex O'Reilly story will have pre-release showings in Houston and San Antonio during the latter part of November.

This was decided upon because Allene Ray, the winner of the motion picture beauty contest, is a Texas girl and well known in both these cities. Unusual interest is centered upon her in the Lone Star State.

The Following Sales Are Reported on the Independent Market

Series of Jack Hoxie Westerns (Arrow Film) to Arthur C. Bromberg Attractions, of Atlanta, Ga., for Georgia, Florida, and Alabama.

Jack Hoxie Westerns to Messrs. Cheatham and Conn, of Premiere Pictures Corporation, for North and South Carolina.

"Woman's Man" (Arrow Film) to Arthur C. Bromberg Attractions for Georgia, Florida and Alabama.

"Woman's Man" to Premiere Pictures Corporation for North and South Carolina.

"The Golden Trail" (Arrow Film) to Arthur C. Bromberg Attractions for Georgia, Florida and Alabama

"The Golden Trail" to Premiere Pictures Corporation for North and South Carolina.

"Heritage" (Matty Roubert Productions) to Dave Mundstock, of Strand Features, Detroit, for Michigan.

"Up in Mary's Attic" (Fine Arts) to Dave Mundstock, of Strand Features, Detroit, for Michigan.

"The Unfortunate Sex" (Frank Gerston, Inc.) to George Jacobs, of Masterpiece Productions, for Ohio.

"Girls Don't Gamble" (D. N. Schwab) to Klein Distributing Company, of Boston, for New England states.

"Smiling All the Way" (D. N. Schwab) to Klein Distributing Company, of Boston, for New England states.

"The Wrong Woman" (Ivan Abramson) to Louis H. Frank, of Chicago, for Illinois, Indiana and Southern Wisconsin.

"The Wrong Woman," "A Child for Sale" and "Someone Must Pay" (Ivan Abramson) to St. Mungo Film Co., of Glasgow, Scotland, for Great Britain and the islands.

"Witches' Lure" (Capital Film Co.) to Salley Films, of Atlanta, Ga.

"Witches' Lure" to Apex Pictures, of Philadelphia.

Fritzi Ridgway Two-Reel Westerns (Capital Film Co.) to Supreme Photoplay Co., of Denver.

Fritzi Ridgway Western to Greater Productions Co., of Des Moines, for Iowa and Nebraska.

Helen Gibson Two-Reel Western (Capital Film Co.) to Supreme Photoplay Co., of Seattle.

12 Two-Reel Mack Swain Comedies (Herald Productions, Inc.) to Mentor Motion Picture Corp. for New York.

Second Joan Film Release

"Service Stripes," Billy West Two-Reeler, Ready for Exchanges

THE second release of the "one-a-month" schedule of Joan's Billy West two-reel comedies, is announced this week. It goes under the title of "Service Stripes," and includes in its cast of sixteen Ethelyn Gibson, leading lady, and Sam Ash, who takes the heavy role. The completion of "Service Stripes" was delayed a week, states Equity, due to the fact that the introduction of some novel touches towards the end was not originally planned, and required the shipment to the West studio of specially-constructed apparatus.

Here is Billy West as he appears in his latest Joan comedy, "Service Stripes"

The story of "Service Stripes" is laid in prison, and the opening scene shows a husky guard standing duty at the prison wall, when he is suddenly startled by the appearance of the convict in the garb of the wall itself, his clothes being camouflaged to resemble a layer of bricks. This device failing West conceives others to facilitate his escape.

Peter Oletsky of Baltimore, Jow Skirboll of Pittsburgh, Ben Amsterdam of Philadelphia, Sam Zierler of New York, Tom Branon of Charlotte and William Underwood of Dallas—all of them buyers of the series of twelve two-reelers have expressed themselves unanimously in approval of West's second effort, and report a great exhibitor-demand for the two-reelers.

"Woman Untamed" Popular in New York

"The Woman Untamed," Elmer J. McGovern's state right production, which is being released through the Signet Films, Inc., for Greater New York and Northern New Jersey is being rapidly booked throughout the territory according to report.

Sees Rise of Series Making

Canyon Executives Believe Buyers Prefer Series of Pictures

THAT intelligent supervision of production by independent producers will be the greatest benefit possible to the State Right market, is the belief of J. M. Goldstein and J. Weinberg, the executives of the Canyon Pictures Corporation, of New York City. By "intelligent supervision" they mean more than careful attention to the making of a single picture. They mean the application of sound economic theories. And they believe that in making a series of pictures instead of a single production they are putting into practise an unfailing business principle which will curtail expenses; be more acceptable to the exchanges, who are assured a steady supply of pictures, and satisfactory to the exhibitor, who can promise a successor to the initial picture.

"In the past," stated Mr. Goldstein, "the cast, director and entire technical force were hired for a short time to make one picture. Naturally, if a producer can assure his force an extended engagement, they would be willing to accept smaller salaries. It also cuts down studio and overhead expenses.

"Now there is no reason, of course, of making a series of pictures if they are not acceptable to the exchanges. But give the State Right men a star whom they know has drawing power in the box-office, and you will find that a series of pictures starring him or her, is not only acceptable, but eagerly desired, by these men. They want to feel that they can be given other pictures of the same style at a definite time, instead of being entirely ignorant of when they will have another to offer. It gives them a real exchange. It enables them to compete with a regular program company. A series of pictures is a nucleous about which they may build up their other product."

On the left, J. Weinberg, president; and on the right, J. Goldstein, secretary and treasurer of Canyon Pictures Corporation

Mr. Goldstein and Mr. Weinberg are so firmly convinced of the desirability of a series of pictures over productions, that they announce they will shortly start production on at least two series of productions, to consist of six or eight pictures each, which will feature both male and female stars. Canyon Pictures is now offering a series of Westerns starring Franklyn Farnum, which have already won high praise from exchangemen.

"Of course," continued Mr. Weinberg, "the series must be of uniform quality. An exchangeman must feel that in seeing two of a series of six pictures he is seeing the standard picture."

Speaking of the popularity of a series with exhibitors themselves, Mr. Goldstein stated, that for the same reason that an exchangeman prefers a continued flow of pictures of the same style, so does an exhibitor. "There is a growing tendency among all independent producers," he said, "to adopt this view of production. The independent exchangeman has stern competition, and he must have sufficient pictures of high enough quality to place him in the class with the program companies. The making of a series of pictures is a benefit to all concerned—the producer, the exchangeman, and the exhibitor and it will not be long before more independent producers will realize it."

Forward Film Opening Los Angeles Office

J. Joseph Sameth, president of the Forward Film Distributors, Inc., announces that everything is now in readiness at the new branch office, 412 Mason Building, Los Angeles, California. Philip H. White has been placed in charge.

"The Man Hater" First Star Ranch Western

Grace Cunard in "The Man Hater" written and directed by her, will be her first release in the new series of twenty-six Star Ranch Westerns offered State Rights' buyers by the C. B. C. Film Sales Corporation of New York.

Quality Film Expands

Quality Film Service, of which M. Mitchell and O. K. Bourgeois are owners and managers, announces that it has opened a branch office in Charlotte, N. C., to serve the exhibitors in the Carolinas. Their home office is in

S-E Will Have Road Show

Two Pictures and Monologist to Make Up Complete Program

DUE to the exploitation qualities of "It Might Happen To You" and "Cowboy Jazz," the two state right productions now being distributed by S. & E. Enterprises, this organization is offering these pictures as a combined road show attraction. A complete program has been made up for the various state right buyers who wish to take advantage of this opportunity to secure a road-show. This program includes the presentation of "Cowboy Jazz," the two-reel western production showing the Champion cowboys of the world in "stunts and thrills," followed by "It Might Happen To You," the five-reel feature comedy starring Billy Mason, supported by a company of wild animal actors including lions, monkeys and dogs. In several instances this complete S. & E. program will be road-showed by state right buyers in conjunction with a cowboy monologist making a personal appearance with "Cowboy Jazz," and a troupe of monkey actors who are to be presented prior to the showing of "It might Happen To You."

It is said that many buyers have enthusiastically endorsed these two pictures as a combined road show, due to the animals, which present opportunities for novel and "bally-hoo" advertising. Opportunity is said to be afforded the showman to exploit this combination attraction in advance of its playing dates by the use of cowboys riding through the streets, the exhibition of lions or monkeys in a street cage, and also by means of an unusual "teaser" campaign in conjunction with the title, "It Might Happen To You."

S. & E. Enterprises believe this is the first time that two productions of such novel character as "Cowboy Jazz" and "It Might Happen To You" have been offered state right buyers as a combined road-show, and it is believed that this method of handling state right productions marks a new departure in this particular field.

Penny Ross Cartoons to Be Ready in December

Penny Ross, one of the most widely known cartoonists of this country and the creator of "Mamma's Angel Child," featured by leading newspapers for a number of years, will shortly add to his popularity through the medium of his forthcoming "Esther Starring Series" of animated cartoons.

The "Esther Starring Series" will be handled by the Merit Film Exchange Company, 207 S. Wabash Avenue, Chicago. The president, D. Padoor, states that the first release is scheduled for December 1st, and will be followed by one each week for fifty-two weeks.

Initial Kineto Review Pronounced a Success

"The Emerald Isle," the first of the Kineto Reviews to be shown in any theatre, is scoring a remarkable success states Kineto. It was first chosen by S. L. Rothafel, of the Capitol, and presented by him with a musical accompaniment as a solo feature.

Then Edward Hyman of the Strand in Brooklyn chose it as a special feature in his house and in his own words, "it went over like a house afire." His musical accompaniment included a soloist as did Mr. Rothafel's.

Charles Urban, president of the Kineto Company of America, which publishes the Kineto Reviews, is elated at the spontaneous outburst of enthusiasm which has greeted this first bow of the Kineto Reviews.

Fred Aiken Joins New Chicago Exchange

Fred Aiken has resigned as Chicago manager of Vitagraph and on November 20 will join forces with Harry Weiss of Superior Screen Service, Incorporated, of Chicago. He will take an active part in the management of the recently formed exchange, having been a silent partner for some time in the capacity of vice-president and treasurer. Mr. Weiss is president of Superior Screen Service.

Fred Aiken, who has joined Superior Screen Service, Inc.

Reelcraft to Add to Program

Frencelia Billington who will play opposite Lester Cuneo in "The Ranger and the Law," a Capitol production

6 Series of Releases Will Be Added to Short Subjects

SIX more series of releases are soon to be added to the exclusive Short Subject program of the Reelcraft Pictures Corporation according to the announcement of President R. C. Cropper. During the past three weeks plans and details for these new additions have been worked out, contracts drawn, closed and signed which, it is said, will involve the expenditure of more than a half million dollars for the Reelcraft output.

There will be a feature Series of twelve two-reel Mystery dramas, built along entirely new and different lines from anything now offered the Public. The pictures will be founded on a series of well known stories written by a nationally known author. The production unit for this series has already been formed and has several well known names in the personnel which will be announced shortly.

Another series of two-reel comedies to be released every other week, will be ready for release early in January. A brand name will be selected for these comedies. They will be what might be termed "organization-built" and not personally made by any one star or individual. A comedy producing unit is being organized that will number only experts in their special lines from the scenario writer to the comedians, including a well known comedy director.

Two new single reel comedy releases are also to be added, one featuring a comedian of no small reputation, surrounded by an organization just completing a series of one reelers for the market. The other single reel offering will be a slap-stick comedy with a weekly release. Both of these series are now being made ready for production at the Hollywood Studio of Reelcraft.

Reelcraft will also release a series of re-issued single reel comedies of a well known brand and trade name, remembered for their box-office pulling powers by Exhibitors.

The new single reel Reelcraft Scenic Nature Beautiful scenic releases announced three weeks ago, will be ready for the market and the first release date set for December first.

Each of the series above listed will have an individual advertising campaign in its behalf in the national trade papers. Complete lines of advertising accessories are to be made for each release including paper, photos, slides and advertising cuts. The first of these new series will be announced within the next two weeks.

Distribution will be through the Reelcraft and Allied Independent Exchanges throughout the United States and Canada.

Far East Rights Sold on "Determination"

The United States Photoplay Corporation has sold the rights of the super-feature photoplay "Determination" now under production at the studios in Grantwood, N. J., for India, Burmah and Ceylon to J. Pearson & Co., of Bombay, India. Mr. Pearson personally concluded the deal with Capt. Stoll.

The company also announces that Al Lincoln, well known on stage and screen, has been engaged as leading man in "Determination". On the screen he has played opposite Mme. Olga Petrova and Mabelle Trunnelle, and has appeared with Arnold Daly.

Ostriche Series Sold in Great Britain

An announcement is made by W. Ray Johnston, vice-president and general manager of the Arrow Film Corporation, that reports have been received from Arrow's London office recording the sale of the Muriel Ostriche Comedies for the United Kingdom. Arrow's Paris office reports several sales on Sunbeam and Hank Mann Comedies

Canyon Sells Big Serial

Celebrated Players Purchase Two Territories on "Vanishing Trails"

ONE of the outstanding events of the past week in the independent field of the Middle West was the purchase by the Celebrated Players of the big Western Serial "Vanishing Trails," for Illinois and Indiana.

This serial, which stars Franklyn Farnum and has Mary Anderson in chief support, was made by Colonel William N. Selig, has proven to be among the most successful picture offerings of its kind. The story was written by William E. Wing and is in fifteen episodes.

The deal was consummated for the Celebrated Players by J. L. Friedman, who is now busy superintending the initial work in an exploitation campaign which will bring this serial squarely before the attention of every exhibitor in Illinois and Indiana.

Mr. Friedman expressed himself as confident that the Celebrated Players would eclipse even the high records set by other independent exchanges which had purchased right in their territories for the "Vanishing Trails." The work which Franklyn Farnum does in this serial is said to rival and in some instances surpass the athletic courage and prowess of the most strenuous of our motion picture stars.

Both Joseph Goldstein and Jack Weinberg, heads of the Canyon Pictures Corporation, in commenting upon the sale to the Celebrated Players, said in part, "We are naturally very much gratified with the record of 'Vanishing Trails.' It has always been the policy of the Canyon Pictures to handle only that type of picture which would find a constant market. This serial and other productions from the studio of Colonel William N. Selig, which we have handled on a states rights basis, were all made to fit the specific needs of the independent exchangeman and the enterprising exhibitor."

COMEDIES

IF you have not yet booked the new series of Percy-Ferdie Hallroom Boys comedies, don't let the other fellow, who knows good comedies, beat you.

FOR BOOKINGS

Merit Film Corp.	*New York*	*Greater New York and Northern New Jersey*
Exhibitors Film Ex.	*Wash., D. C.*	*D. C., Del., Md. and Va.*
Masterpiece Film Ex.	*Phila., Pa.*	*East Pa. and Southern N. J.*
Specialty Film Corp.	*Dallas, Tex.*	*Texas, Okla. and Ark.*
Celebrated Players	*Chicago*	*Northern Ill. and Ind.*
Columbia Film Service	*Pittsburgh*	*West Pa. and W. Va.*
Crescent Film Exch.	*Kansas City, Mo.*	*Kansas and West Mo.*
Supreme Photoplays	*Denver, Colo.*	*Col., Wyo., Utah, N. Mex., Ore., Wash., Idaho, Mont.*
Standard Film Service	*Cleveland*	*Ohio, Ky. and Mich.*
United Film Service	*St. Louis*	*E. Mo. and So. Ill.*
Consolidated Film Corp.	*San Francisco Los Angeles*	*Cal., Ariz., Nev. and Haw. Isls.*

SNAPPIEST—FUNNIEST—PUNCHIEST COMEDIES MADE

C. B. C. FILM SALES CORPORATION, 1600 Broadway, New York

David Fischer Finishing Feature

David G. Fischer's special eight-reel feature "In the Shadow of the Dome" is in the last stages of production, at the Blackton Studio, in Brooklyn. The final set of the many made for the photoplay and the biggest of all is now being used; it is a replica of the House of Representatives in Washington. The cost of the set is given as $12,000.

The picture will be completed this week, and two weeks will be required for the cutting of the 60,000 feet of film shot. No announcement will be made regarding release until the entire film is cut and assembled.

Ford Sterling Finishes First for Special

Ford Sterling this week completed his first independent comedy production made under his new contract with the Special Pictures Corporation at the Special Pictures studio in Hollywood. "A Ballroom Romeo" will be the release title, the picture having been made under the working title "Of Sterling Value." Reggie Morris, production chief of Comiclassics, personally directed Sterling in his first production, which is to be a Comiclassic special. Charlotte Merriam, a star in her own right, played opposite Sterling. In the supporting cast are Eddie Baker, Margaret Cullington, Jay Belasco, Will Sloan and others.

Like old times to see a Florence Lawrence photograph in the News. Miss Lawrence is returning to the screen in features to be produced by The Producers Pictures Corporation

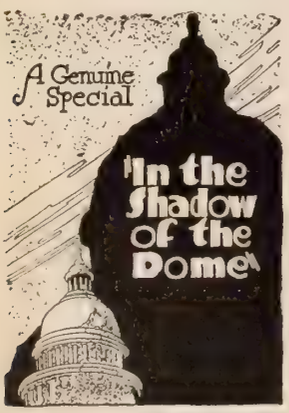
Third Farnum Picture Now Being Cut

"The Fighting Stranger," the third of the series of six five-reel Western features, starring Franklyn Farnum," which are being made by Colonel William N. Selig for the Canyon Pictures, is now in the hands of the cutting department at the main office of the Canyon in New York.

Superior Co. Takes Over Hemmer Picture

New Superior Productions, Inc., with temporary offices in the Brokaw Building, has entered the producing field, taking over the equipment and first production of the Hemmer Superior Productions, Inc., the production being "The Birthright." This picture, just recently completed, was given a public showing at the Kingston Opera House, Kingston, New York, playing to large audiences for three days and nights.

It is expected that the "Birthright" will be released within a few weeks, or as soon as possible after the first trade showing.



A David G. Fischer Production

"Tarzan" Serial in Demand

Houses Tabooing Serials Before Book Pioneer Release, is Report

A SPECIAL announcement from the headquarters of the Pioneer Film Corporation, issued over the signature of president A. E. Lefcourt, tells of a new record in bookings for a serial having been established with "The Son of Tarzan", the big David P. Howells production.

It is pointed out by the Pioneer Film Corporation that bookings up to date indicate that scores of houses where serials have been tabooed, in the past, will show "The Son of Tarzan" serial for fifteen weeks, commencing with the release date which has been set by the Pioneer for the later part of next month.

There will be first runs in every section of New York, it is stated. Private showings for exhibitors are being given daily at the Pioneer headquarters, and an open invitation is extended to those in the industry to witness any or all of the episodes of the serial. Those who have seen "The Son of Tarzan" acclaim it the biggest serial done yet, asserts Pioneer.

The New York *Evening World* recently concluded the story in its columns, and commencing on December 27th the Brooklyn *Daily Times* will commence a new screen version of "The Son of Tarzan" in its columns. This arrangement has been made through permission granted by the author of "The Son of Tarzan" stories, Edgar Rice Burroughs.

At the headquarters of the Pioneer Film Corporation, 130 W. 46th street it was said that every previous record, so far as serials are concerned, has been smashed into "smithereens" by the "Son of Tarzan."

Jack Bellman, New York sales manager of Pioneer Film Corp.

"Life" to Be Sold Abroad

Sir Wm. Jury Asks for Print: Brady Seeking Broadway House

WILLIAM A. BRADY is in receipt of a cable from Sir William Jury asking that a print of "Life" be forwarded immediately to London that Sir William may conclude at the earliest possible moment negotiations now pending, covering the purchase of the Brady picture for Great Britain. Sir William Jury also who bought "The Whip," a previous successful Brady production, for Great Britain. With the acquisition of "Life" he is demonstrating again his policy of acquiring the biggest American productions for distribution abroad immediately they are available here.

In connection with "Life" there is strong liklihood that the Brady picture before long will be housed in a legitimate theatre on Broadway. While at the moment there is a certain amount of congestion in the New York theatres devoted to high-class attractions, Mr. Brady has started negotiations looking to the placing of "Life" in the New York theatre for a Broadway run at the earliest possible moment. The success achieved by the picture when presented as a legitimate attraction in Stamford recently, at which time it showed a box office pulling power of unusual strength, has actuated Mr. Brady in his desire to secure a New York theatre for "Life."

Mr. Brady's office, it is announced, has been deluged daily with offers for territorial rights on "Life," which are being held in abeyance temporarily pending the result of Mr. Brady's quest for a Broadway theatre in which to present the picture.

New West Coast Film Firm Announced

Word comes from Long Beach, Cal., that W. J. and Herbert C. Johnson will erect a theatre, costing $150,000, at Anaheim street and Elm avenue. The following newly incorporated organizations are reported from Los Angeles:

Truant Photoplay, Inc.—Cap. $40,000; Jos. Wienblatt, Lew Iseman, Thos. Barrabee and Harry Mann; L. M. Conaegys, attorney. Historical Film Corp. of America (an Arizona company)—Cap. $100,000; Carnahan & Clark, 501 Investment Bldg., Los Angeles, Cal.

Sun Films Buy Dalton Two Reel Westerns

Emmett Dalton, world-famous bandit of early days, reports that he has sold to the Sun Films, Inc., of Los Angeles, San Francisco and Seattle, the rights to his series of two-reel Westerns, featuring himself for Arizona, California, Nevada, Oregon, Idaho, Montana, Alaska and Hawaiian Islands.

President Wyatt, of the Sun Films, after looking over many independent films in California, decided that the Dalton thrillers were the best average productions he had seen and personally closed the deal with Dalton.

Dalton will now turn his attention to the production of big thrillers in which he will play the lead. as he did in his previous six-reel producton, "Beyond the Law."

Further State Right news will be found on page 4355.

A scene from "The Daughter of the Don," an Arrow picture scheduled for early release

"THREE YEARS FOR FIVE DOLLARS!"
"Haven't spent five dollars on SIMPLEX in the three years we have had it."
DIAMOND THEATRE 28 OAKLAND, CALIF.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Joseph Plunkett, managing director of the Strand theatre, New York City, pays "Kismet," the Robertson-Cole super-special, starring Otis Skinner, the great tribute of saying that it broke all records during its week stay at his house.

In his letter to Robertson-Cole officials, he said: "I have the honor to announce that Otis Skinner in 'Kismet' has broken every record, both daily and weekly, ever held at the Strand."

This is a record for the great picture fraught with deepest significance to all exhibitors, says Robertson Cole, considering the standing of the Strand, and its reputation for discriminate bookings.

"Desert Gold" Cleans Up for Ohio Exhibitor

H. J. Ochs, Hodkinson representative in Cleveland, Ohio, has sent to the home offices of the W. W. Hodkinson Corporation, a letter recently received by him from a Lakeville, Ohio, exhibitor. The letter follows: "Just a few lines to let you know how we got along with 'Desert Gold.' The people here still had the opinion that we would not get the film of 'Desert Gold' and I had an awful time for the last two weeks telling them it would positively be here. Well, Saturday afternoon they called in on the telephone for miles around and when 7:30 rolled around they came driving in here from as far as twenty miles to see it.

"We never had such a crowd at any picture."

Lady Diana Manners who will appear in a series of features for J. Stuart Blackton. (Photo by International.)

A scene from Universal's new serial starring Eddie Polo, "King of the Circus"

New Frisco Studio Opened

6,000 Travel to San Mateo to Inspect New Company's Studio

WITH a large portion of the San Francisco public excited over the possibility and probability of having a big share of the film production industry in the vicinity of San Francisco in the near future, and the local daily papers full of the advent of filmdom in the northern city, more than 6,000 persons travelled the short distance to San Mateo, last Sunday, to witness the formal opening and public inspection day program at the Pacific Motion Picture Studios Corporation, at that place.

Producers welcome the prospect of a studio in the vicinity of San Francisco, declared Isador Bernstein, director of productions for the Universal Film Co., who with other Los Angeles folk journeyed north for the opening of the large studios.

Hundreds of prominent people, including mayors, congressmen and other officials attended the exercises. Alf Goulding who is filming a picture in San Francisco on Chinatown and North Beach locations, with his star "Snub" Pollard, brought his company of seventeen to the studio site where a scene was filmed later to be produced on the Pathe program.

H. H. Van Loan, scenario writer and others prominent on San Francisco's film row, together with many well known theatre managers addressed the gathering.

Shirley Mason in New Role

Has Started Work on New Story Written by Pearl Doles Bell

THE New York headquarters of the William Fox Film Corporation reports that Shirley Mason has started work on her next starring vehicle under the Fox banner. The story for Miss Shirley's new vehicle was written by Pearl Doles Bell, the author of the two previous stories in which Miss Mason has been starred. The first story, "Her Elephant Man," served to introduce Miss Mason as a Fox star. The role of a pretty circus performer won instant popularity for Shirley Mason in this initial production.

The second Bell story in which Miss Mason made her bow was called "Love's Harvest," adapted from the author's novel entitled, "His Harvest,' which gave her a role of a different sort and emphasized her versatility as a screen star.

Comedy, slightly tinctured with drama, dominates the Paramount release schedule for November 21, the features being Billie Burke in "The Frisky Mrs. Johnston" and Bryant Washburn in "Burglar Proof."

The Billie Burke feature is a picturization of Clyde Fitch's play, "The Frisky Mrs. Johnson," which was produced with Amelia Bingham in the title role in New York in 1903. Miss Burke has the role of a young American widow who during the carnival season in Paris has come to be called "The Frisky Mrs. Johnson."

"Burglar Proof," with Bryant Washburn as its star, is from a story by William Slavens McNutt. Tom Geraghty wrote the scenario and Maurice Campbell directed.

World M. P. Supervisors Report Success

The three traveling zone supervisors of the World Motion Picture Corporation are reporting one hundred per cent success. M. F. Tobias, who left New York last week for New England, has wired the home office of the World at 500 Fifth avenue that he has met with success in every city and town in which he has visited. Mr. Tobias expects to cover the larger New England towns calling on the newspaper editors and exhibitors.

F. G. Wallace and A. L. Selig, Southern and Central and West Coast supervisors, respectively, have reported contracts from every town and city in which they have called during the last month. In each city or town a newspaper has signified its intention of using stills for illustrating purposes.

Doraldian, who is announced in a new Metro picture, "Passion Fruit"

Three scenes from "The Little 'Fraid Lady," the Robertson-Cole picture in which Mae Marsh returns to the screen after a considerable absence

"Virgin of Stamboul" Shown at Panama

Election night along the Canal Zone was one riot of moving pictures. In almost all of the Canal club houses, in the Y. M. C. A. and Army clubs, elaborate entertainments, built around various feature productions, were shown in connection with election returns. In Balboa the interest was heightened by a mock election staged around a local matter of humorous aspect.

The club house at Ancon staged the biggest entertainment seen there in several years. The feature of the evening was a showing of "The Virgin of Stamboul," the big Priscilla Dean oriental picture, which was loaned to the club members by the Canal Zone Branch of the Universal Film Manufacturing Company. As soon as this feature was run off in Ancon, it was rushed to Balboa, where a new audience was waiting to see it.

Dorothy Dalton Back in Northwest Picture

Dorothy Dalton is back again in the role of a daughter of the great Northwest, the type of character that suited her so well in her greatest success, "The Flame of the Yukon," in which she starred three years ago. In her return she says she is happier than she has been for some time. As Collette Brissac, daughter of a French-Canadian miner, in "The Teaser," a story of the Canadian Northwest, Miss Dalton is giving a character delineation which, it is said, is bound to make this super picture one of the best things she has done for Paramount.

Window Display Taught by Motion-Picture

How the show window of the retail merchant can be used to increase his profits is demonstrated by means of a new one-reel moving picture production, produced by Jam Handy of The Bray Studios.

"Window Advertising" was produced for the National Cash Register Company by Mr. Handy as one of four units entitled "Getting the Most Out of Retailing."

Mae Marsh Again on Screen

Will Return as Star of Robertson Cole's "The Little 'Fraid Lady"

MAE MARSH returns to the screen after an absence of more than two years in "The Little 'Fraid Lady," the Robertson-Cole super-special which was based on Marjorie Benton Cooke's novel called "The Girl Who Lived in the Woods," and which is soon to be released.

The picture presents not only the atmosphere of the Great North Woods, but contrasts society life against this picturesque background, then shifting to Greenwich Village, in which are shown not only the homes of artists, but the whole quarter in holiday array and spirit, as well as a most colorful performance which is put on as part of a bal masque, and which involves the use of hundreds of dancers and special performers.

The heart story of "The Little 'Fraid Lady" is one which, it is stated, starts in mystery and ends in a burst of rapid action and big scenes. While seeming at first a quiet pastoral study it suddenly stands forth pulsating with life, and baring the heart of big city intrigue and the daring struggles of the underworld against the forces of order and right, declares Robertson-Cole.

Miss Marsh is surrounded by a supporting cast including Tully Marshall, Kathleen Kirkham, Charles Meredith, Greta Hartman and Herbert Prior. In the cast also is little George Barthelon, Jr., four years and a half old, the nephew of Miss Marsh, who plays a large part in the story, his fall down a hill, whither he had been pushed by his pet dog being one of the motivating forces of the action.

"The Little 'Fraid Lady" is described to be rich in settings and spectacles.

Goldwyn Coast Plant Busy

Four Companies Are Well Into New Productions; Three Others Starting

AT the Goldwyn Coast studios four companies are well into the making of four new pictures, and three others have just begun.

On Monday last Frank Lloyd began the photographing of Gouverneur Morris' original scenario, "The Water Lily," a tale of the Boxer rebellion; and Victor Schertzinger, a day or two before "shot" the first of the interiors of Tom Moore's new stellar vehicle, a picturization of Archibald Clavering Gunter's old novel, "Mr. Barnes of New York," which was the literary sensation of the early eighties and which later was a celebrated stage success.

Mason N. Litson last week completed the tenth of the "Edgar" comedies by Booth Tarkington and is now at work on preliminary arrangements for the eleventh of the series of comedies of boy life.

Will Rogers and his director, Clarence Badger, back a week from "location" on Irving Cobb's story, "Boys Will Be Boys," are making excellent and rapid progress on photographing the studio scenes of that famous story which last year had a very successful career in New York as a spoken comedy with Harry Beresford in the role that the cowboy star will create for the screen.

Work on Gertrude Atherton's first original scenario was held up several days last week on account of the illness of Charles Clary, a member of the cast. Wallace Worsley is directing this production.

Director E. Mason Hopper is reported to be making excellent progress on Rupert Hughes' original screen story which went into production a few weeks ago under the working title of "Mr. and Miserable Jones."

First National Releases Entertain Harding

Associated First National Pictures states that seven of its productions were selected as the only motion-pictures chosen for the entertainment of President-elect Harding and his party on board the Parisimina during his trip of inspection of Panama Canal. The request for the pictures came from the United Fruit Company, which operates the Parisimina, to E. V. Richards of the Saenger Amusement Company. Mr. Richards selection comprised the following First National releases:

"Peaceful Valley" and "Forty-five Minutes from Broadway," the first two independently produced Charles Ray features; "The Master Mind" the Whitman Bennett production starring Lionel Barrymore; "The Branded Woman," starring Norma Talmadge; "Old Dad," starring Mildred Harris Chaplin; "Nomads of the North," a James Oliver Curwood production" and "Dangerous Business," starring Constance Talmadge.

Lauds Ray's Art Titles

The art titles in Charles Ray's "19 and Phyllis" made such a hit at the Rothacker Chicago laboratory that Superintendent George Gibson addressed the following tribute to the Charles Ray Productions, Inc.:

"I must tell you how well the laboratory crowd liked the art titles of your latest picture. To put it tritely, they created a sensation. They are a refreshing departure from what the public is accustomed to seeing on the screen."

"April Folly" Release Delayed Slightly

Delay in the arrival of the prints from the Los Angeles studios of "April Folly," the latest Mermaid Comedy to be released by Educational Films, is responsible for the tardy issue of the picture by several of the exchanges. Prints have now been shipped to all the exchanges, announces Educational. Some of the leading theatres of the country will feature next week, it is stated.

SUPER SPECIAL

GET YOUR S.R.O SIGN OUT FOR THIS BIG BELASCO HIT

INA CLAIRE

IN

DAVID BELASCO'S POLLY WITH A PAST

METRO PICTURES CORPORATION

METRO *offers* DAVID BELASCO'S POLLY WITH

Starring

INA C

Scenario by JUNE MATHIS *from the play*
Directed by and produced under the personal

METRO PICTURES CORPORATION

POLLY *had a little past;*
It really was alarming;
Yet how could people think
her fast... Her smile was
so disarming ???

the Super Special
great Stage success

A PAST ~

Bewitching

LAIRE

by GEO. MIDDLETON & GUY BOLTON
supervision of MAXWELL KARGER

JURY IMPERIAL PICTURES Ltd., *Exclusive Distributors throughout Great Britain. Sir Wm. Jury, Man Director.*

CURRENT RELEASES

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman and Walter Percival. ALL-STAR CAST

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring MAY ALLISON

THE FATAL HOUR
By Cecil Raleigh ALL STAR CAST

BUSTER KEATON *in*
The Scarecrow, Convict 13 and One Week

COMING

HEARTS ARE TRUMPS
By Cecil Raleigh ALL STAR CAST

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring Mr. BERT LYTELL

CINDERELLA'S TWIN
By Luther Reed-Starring VIOLA DANA

THE LURE OF YOUTH
By Luther Reed ALL STAR CAST

METRO
PICTURES
CORPORATION

Striking Views Mark Pathe News No. 91.

Pathe News No. 91, the first of the series of eight feature numbers to be released in connection with the celebration of the tenth anniversary of the topical reel, has excited much favorable comment since its release on November 13th, according to a statement emanating from the home-office of the Pathe Exchange, Inc. The views of the solemn ceremonies attending the funeral of the late Lord Mayor of Cork in Ireland have been generally accorded first place.

Morton Saint Clair, a young French flyer, is "shot" standing upright on the top wing of a plane which circles about the Woolworth tower, swoops under the Brooklyn Bridge and makes a complete circuit of Manhattan Isle. Al Wetzel, the Pathe cameraman, also took close-ups, shown in this reel, of a boxing match between the French daredevil and another companion in rashness atop of the wing of the speeding plane. Mt. Etna in eruption is also a feature of this news strip.

In Pathe News No. [illegible] of the specials, there are startling pictures of duck-hunting by aeroplane. The plane overtakes the flock on the wing and passes through the fluttering birds, thus producing for the audience, says the Pathe statement, the "sensations of actual flight."

Aero Announces Opening of Universal Feature

News of a tie-up between an exhibitor and the Curtiss Aeroplane agency comes from the Philippine Islands. The Empire theatre in Manila engaged "The Great Air Robbery," the spectacular melodrama made by the late Lieut. O. L. Lockler for Universal Film, for a week's run. The Empire management arranged with a local Curtiss agency to provide an aeroplane which flew over the city several days in advance of the showing and dropped thousands of pamphlets, descriptive of the picture and announcing its opening at the Empire theatre on the following Monday. The stunt is said to have proved a most effective tie-up from the box office angle.

"The Thief" Ready November 28

Presents Pearl White Again as Feature Star of Fox

As his third presentation of Pearl White in her feature series, William Fox announces "The Thief" as ready for general release November 28. This offering was drawn from Henri Bernstein's stage play of the same title, produced originally in New York sent on tour for several seasons. Its translation to the screen is likely to see again in newer form the play that entertained hundreds of thousands the country over.

With this large following in readiness, it will be easy for showmen to capitalize on Pearl White's remarkable popularity, declares William Fox. Every possible advertising and exploitation aid to healthy box-office results is said to have been prepared. Prints are in readiness at Fox exchanges the world over, so the time has arrived for picture-showmen to go after their individual share of the prosperity that has invariably attended a Pearl White offering.

In "The Thief" the Fox organization declares that Miss White has an offering of her own choosing. In consultation with Director Charles Giblyn, she decided that this famous play would give her the opportunities she desired to prove herself rightfully established as a star graduated from the serial class into the realm of screen favorites who present their appeal in one self-contained production.

"The Thief" is classified as a "society drama"—but that need make neither manager or public "shy" at the prospect, declares Fox Film. For there is heavy drama, tense interest, a story that carries logic throughout its interesting details, according to the Fox statement, and enough of the melodramatic to purge its scenes of any frailties attributed to the usual "society" offering. There is "punch" and force in every screen detail of "The Thief," asserts the statement from the Fox Film headquarters.

But the very fact that Pearl White is permitted to garb herself in fashion's latest edicts—plus Miss White's native inventiveness in designing "creations"—will lend an appeal to women in any audience that might assemble anywhere. And these gowns are not intended to turn Miss White into a manakin—she acts in them; and when Pearl White starts acting her legion of admirers well know that she waits not to pose in pretty gowns just for the sake of posing.

William Fox promises a "big picture" in "The Thief," without going into superlatives. Director Giblyn and Miss White had their own way when it came to the matter of setting and casting the offering, and the results promise showmen an opportunity to go after the "Pearl White fans" with a vigor that may not alone lead to fat box-office takings, but an outcome of entire satisfaction to the public that pays the toll.

Charles Waldron heads Miss White's supporting company, enacting the role of an aggrieved husband, who looks to Wallace McCutcheon as the cause of all his anguish. George Howard, Dorothy Cummings, Sidney Herbert and Anthony Merlo are other players who carry important roles. Max Marcin and Paul H. Sloane translated the Bernstein play to the screen.

Showmen who exhibited "The White Moll," which introduced Miss White as star of complete dramas, and her second Fox picture, "Tiger's Cub," will best show the prospect of profits that are to come from presentation of "The Thief," declare Fox officials. The records show that as star of a single showing offering Miss White has attracted all the friends she made as a star of serials—and "The Thief" gives promise of still more firmly establishing her in favor as a star of completed dramas.

Robt. Bruce Back from Europe

ROBERT C. BRUCE, creator of Scenics Beautiful, which have been produced by Educational Films Corporation for more than five years, returned this week from a several months' expedition to Europe where he is said to have obtained a large amount of footage which promises to set a new mark in European scenic subjects.

Mr. Bruce first visited England and Scotland and then went to Switzerland and finally to Italy and France. Among the pictures which he made are some which show the beauties of Alpine scenery from a novel angle. Many of the views were made from an aeroplane along entirely new lines.

Bruce always prepares scenarios for his pictures in advance and works in his scenes to fit his subjects. He contends that the scenery of a country is as typical as its peoples themselves and he has undertaken to demonstrate this in the new product that he has just completed. He will spend the next several weeks cutting and titling his own product. The new pictures will not be released before 1921.

According to Educational the demand for the Bruce Scenics Beautiful is showing a constant increase and that the past year has seen fully double the number of theatres using scenics, the gain being evidenced in all classes of theatres. The last two Bruce series which are being released alternately, the one made along the British Columbian and Alaskan coast and the others in Cuba and Jamaica are said to be enjoying their first runs in the largest number of theatres that have ever regularly played single reelers. In many instances these pictures are uniformly given special musical interpretations.
outlined in advance. With the exception of slight accidents it is said that practically every bit of material taken on his last expedition was found to fit in perfectly with the scenarios that he had outlined in advance.

First stills from Ernest Shipman's "The Foreigner," adapted from Ralph Connor's famous story

Above are shown two views of Realart's stars and latest productions. Left—Agnes Ayres in "The Furnace." Center—Justice Johnstone in "Blackbirds." Right—Here is Mabel Normand as she appears in her next Goldwyn picture, "What Happened to Rosa"

Keen Rivalry in Pathe's Drive

Uncertain Conditions Have no Deterring Effect on Drive

REGARDLESS of the general uncertainty of conditions throughout the country, Pathe branch managers, in the third week of "Pearson Month" contest, have reported brilliant accomplishments to the home-office, both in collections and new business. Even in those territories where the industrial situation, pending the "turn in the road" in the present crisis, is none too roseate, most favorable progress has been made by the Pathe exchanges, it is declared.

The race for first honors in the four divisions still remains a free-for-all. In two divisions, the leaders at the conclusion of the third week were holding some advantage, but even this margin could easily be wiped out in the final rush of business during the closing week.

More apparent even than during the second week is the fact that the winners during "Brunet Month" are likely to be upset in nearly every division, declares a statement from the Pathe headquarters, unless they set a whirlwind pace during the final seven days. At the end of the third week, the four victors in March were holding positions advantageous for the final spurt, yet none too comfortably situated to be assured of ultimate triumph, it is stated.

An entirely unexpected complexion has been placed on the $10,000 prize competition, in unforeseen strength developed by the New England and Southern exchanges, states Pathe. These sections have been the hardest hit by the economic readjustment, but despite this the exchanges in these territories are right up in front with a good chance of establishing the national high mark.

Outstanding in the many extraordinary feats reported in the contest thus far, is the increased bookings reported on the Pathe News. Two weeks after the opening of the "Pearson Month" drive, the Pathe News inaugurater its tenth anniversary. The service of this pioneer news reel has been augmented during anniversary month by a number of special features. One is the addition of specially staged thrill pictures, which are proving sensations. Another feature is the issuing of local editions, which exhibitors have found to be wonderful box office attractions, it is declared.

All departments of the Pathe organization are profiting by the run of business during "Pearson Month."

A thrilling scene from Pathe's "Ruth of the Rockies," in which Ruth Roland is starred

Coast Studios Shown in Christie Comedy

One of the most distinct novelties in film comedies is promised by Educational in "Movie Mad," a two-reel Christie which is shortly to be announced for release through Educational exchanges. As the title indicates, the story is built around production and a considerable part of the photography was done from aeroplanes.

Not only do the scenes include these novel shots of players at work, but they include panoramic views of various studios and will probably afford the average motion picturegoer the best appreciation of the scale of the work in Los Angeles that has ever been permitted.

"Movie Mad" marks the return of Dorothy Devore to the Christie studios after having been loaned to Charles Ray as his leading woman in "Forty-five Minutes from Broadway." She and Neal Burns are featured in this new Christie.

Mayer Discusses Most Popular Type

What type of picture will be in demand during the next six months or the coming year?

Will the picture-goer's appetite continue on edge for the spiritual subject or the big dramatic production or will it embrace the spectacular offering, the comedy-drama, the sex problem or the light comedy?

Louis B. Mayer, producer of pictures for First National release, starring Anita Stewart and Mildred Harris Chaplin, and a potential factor in the all-star production fields, says that the public's preference for certain types of pictures is influenced by what they see on the screen.

"The man who is trying to forecast the market demand of three or six or eight months from now on," says Mr. Mayer, "with a view of producing pictures to harmonize with public favor of that time, has but one thing to worry about. And that is to produce an unusual picture. If it is not of the type then in demand, it will create its own market."

Patricia Palmer, featured in Gayety comedies released by Educational

Picture Is Greeted by Star's Home-Town

"Once to Every Woman" was given an elaborate showing recently at the New theatre in Baltimore, the home-town of Dorothy Phillips, the star of the production, according to word from the home-office of the Universal organization, which is releasing the picture. Miss Phillips' family, including her parents, Mr. and Mrs. Strible, her sister, Miss Genevive Strible, and her little daughter, Mary Holubar, and leading citizens and exhibitors from all parts of the Baltimore territory, were on hand for the showing which was an invitation affair.

Jules Levy, manager of the Washington branch of the Interstate Film Company, Inc., distributors of Universal pictures, arranged the presentation. The twenty-piece orchestra of the New theatre, led by Professor Cupero, a well known Baltimore musician, supplied the musical background for the picture, which is the screen version of the life and romance of a grand opera prima donna. The presentation was further enhanced by a series of songs rendered by Miss Edith Richard, a local musical celebrity.

Two of the leading theatres of Los Angeles are exhibiting Buster Keaton comedies for long runs something hitherto absolutely foreign to the policy of both houses, declares Metro.

At Grauman's Rialto "Convict 13" is scheduled for a six weeks' run in conjunction with "The Restless Sex." Mr. Grauman is said to have signed for the entire Keaton output.

At the Alhambra theatre, which is managed by Gore Brothers and Sol Lesser, "One Week," Keaton's initial comedy, is scheduled for a three weeks' run. This comedy is featured in connection with Charles Ray's "Forty-five Minutes from Broadway."

Two scenes from "What Happened to Rosa," Mable Normand's next Goldwyn release

To Check Selection of Story

Goldwyn Has Plan to Judge Opinion of Exhibitors

ANOTHER manifestation of how far motion picture producers have advanced beyond the haphazard method of selecting stories for the screen, is said to be found in a report from Goldwyn Pictures Corporation's studios at Culver City where an interesting system designed to determine accurately "what the public wants" has been put in operation with excellent results. A six months' test of this check on the taste of the public in photoplays has proven it to be of the greatest value in the choice of stories that have a strong box office value to exhibitors.

Recognizing that in the last analysis, the worth of a picture must necessarily be estimated by the public, and that the exhibitor is closer to the public than any other factor in the motion picture business, the Goldwyn Coast organization, for the past six months, has been receiving complete reports from the twenty-two Goldwyn exchanges, giving accurate returns on all current productions, together with comments from theatre managers.

These reports, reflecting accurately the preferences of the motion picture public in all parts of the country, are carefully studied by Abraham Lehr, vice president in charge of production, and J. G. Hawks, managing editor, who are thus enabled to know at any time just how much money a picture has taken in. They provide a definite answer to the question of what type of photoplay will draw the largest patronage, and offer a reliable guide for the selection of future subjects.

Supplementing the reports from exchanges, are the exhibitors' comments and reviews published in the various trade papers. These are carefully tabulated and referred to the Story Committee, which consist of Mr. Lehr, Mr. Hawks, Thompson Buchanan, Clayton Hamilton and Louis Sherwin.

8 Paramount Pictures in Dec.

EIGHT features, including Roscoe Arbuckle's second production of feature length, Lois Weber's first Paramount production and the fourth picture made by William C. Hart, as an independent producer-star, find places on the Paramount release schedule for December, as announced by Al Lichtman, general manager of distribution, Famous Players-Lasky Corporation.

Thomas Meighan in William De Mille's production, "Conrad in Quest of His Youth," leads off for the month on December 5. This picturization by Olga Printzlau of Leonard Merrick's novel brings back to the screen, after a long period of retirement, Mabel Van Buren, who at one time was one of the best known of picture stars. Others in the distinguished cast are Mayme Kelso, Margaret Loomis, Kathlyn Williams, Sylvia Ashton, Charles Ogle, Bertram Johns and Ruth Renick.

On the same day comes Dorothy Gish in "Flying Pat," a comedy by Virginia Withey. The scenario was written by Harry Carr and F. Richard Jones, and the latter directed the picture.

Pointed to as a combination of the talents of the screen's funniest actor and literature's funniest author, "The Life of the Party," starring Roscoe Arbuckle, is the delectable feature ready for comedy-hungry theatre patrons on December 12. The story is by Irvin Cobb, and was scenarized by Walter Woods. Joseph Henabery directed.

Also released the 12th is the Cosmopolitan production, "Heliotrope," scenarized and directed by George D. Baker from Richard Washburn Child's story, "A Whiff of Heliotrope." The production is one of drama, the prominent roles being in the hands of Frederick Burton, Diana Allen, Wilfred Lytell, Julia Swayne Gordon, Betty Milburn, William B. Mack, Thomas J. Findley and William H. Tooker.

December 19 marks the release of Lois Weber's first production for Paramount, "To Please One Woman." It was personally directed by Miss Weber, who also wrote the story and scenario. The cast includes Claire Windsor, Edith Kessler, Edward Burns, George Hackathorne, Mona Lisa, Howard Gay and L. C. Shumway.

The other release for the 19th is Bryant Washburn in "An Amateur Devil." Douglas Bronston wrote the scenario from a story by Jesse E. Henderson and Henry J. Bixton, entitled, "Wanted—a Blemish."

On the 26th, William S. Hart comes to the screen once again in a typical Western role in "The Testing Block," scenarized and directed by Lambert Hillyer from an original story by Mr. Hart.

The other concluding release of the month is the Thomas H. Ince production, "Silk Hosiery," starring Enid Bennett. Fred Niblo directed, the story being by Frank Dazey.

H. B. Warner in "Dice of Destiny," a new Pathe picture

New Christie Comedy in Broadway Houses

"A Tray Full of Trouble," latest of the two-reel Chester Comedies featuring Snooky, the Humanzee, occupies a prominent position in the bill at the Rivoli theatre this week along with "Fatty" Arbuckle in "The Life of the Party." Following its week's run at the Rivoli, "A Tray Full of Trouble" will go to the Rialto next week.

Denies Scarcity of Production

OFFICIALS of Associated First National Pictures deny that production is at low ebb on the West Coast and point to the activities of the various producing units that release their pictures through Associated First National Pictures in support of their statement. During the past week four special productions have been completed, and eight producing companies are still busy on forthcoming releases.

Outstanding among these just completed is Allan Holubar-Albert Kaufman production "Man, Woman, and Marriage." With the filming of the Senate scenes last Friday, this mammoth picturization goes to the cutting room with reports branding it as the greatest achievement to date of Director Holubar and according to the inhabitants of Holywood's film colony, the master piece of the star, Dorothy Phillips. It is claimed that the Holubar film ran 400,000 feet in length, which means that it will have to be reduced to one fifty-seventh of its original size.

Holubar is now having prepared a special music score to accompany the presentation of the picture and is devoting considerable time and stage space to the task of selecting a suitable prologue to accompany the production. Associated First National officials, convinced of the importance of "Man, Woman and Marriage," enlisted the services of M. Leone Bracker, well-known poster artist, to travel to the West Coast in order to pose Dorothy Phillips, James Kirkwood, Shannon Day, Robert Cain, Ralph Lewis, Emily Chichester and J. Barney Sherry of the Holubar cast for a series of tableaux which will be used for the lithographs.

First National Units Just Finish Four Big Features

The production required over eight months to film and while most of the sets were prepared in the Hollywood studios, other parts were made in Los Angeles, Chatsworth Park, San Francisco, Balboa Beach and in and around the famous Millionaires Row in Pasadena. The first print of the Holubar spectacle is expected to arrive in New York before December 1.

Sidney Franklin's initial independent production is finished, and the director is now applying the scissors to what he claims is his best work. It is a film version of Harold MacGrath's popular story, "Parrot and Company." The production is declared to be a particularly beautiful one, and in it has been incorporated some new double exposure scenes which will be a distinct innovation, declares First National. The cast includes Sylvia Breamer, Richard Dix, Molly Malone, Herbert Prior, Lloyd Whitlock and many others.

Charles Ray's fourth independent production, "The Old Swimmin' Hole," has also reached the cutting room. The famed James Whitcomb Riley poem is said to have lost none of its charm in the film version prepared by Bernard McConville. The production will abound with picturesque settings to delight the eye, and the story is portrayed by a cast which will be long remembered, including Laura La Plante, Marjorie Prevost, Charlotte Pearce, Lincoln Stedman, Lon Poff, Blanche Rose. The production was directed by Joseph De Grass.

If length of time and amount of absorption is any criterion as to the merits of a film production, Marshall Neilan's "Dinty" should be his greatest achievement. Neilan has spent seven months on the making of this mystery story, and spent over two months in the process of cutting and editing it. And not until last week was the negative shipped East to First National officials. The picture will serve to introduce Wesley Barry as a star and the supporting cast includes Colleen Moore, Marjorie Daw, Pat O'Malley, Noah Beery, Tom Gallery, J. Barney Sherry, Tom Wilson, Kate Price, Walter Chung and Aaron Mitchell. The last two names are the kiddies who are cast as playmates of "Dinty" played by Wesley Barry. One of the big scenes in the production will be the grounding of the steamship Great Northern in San Francisco Bay.

And no less than eight big productions are under way in the studios of First National's independent producers. Every conceivable type of photoplay is included in this list, ranging from two-reel comedies at the Henry Lehrman plant to James Oliver Curwood's thrilling North Woods story, "The Golden Snare."

Charles Ray in "Nineteen and Phyllis," a First National attraction.

Fox's Special in Tenth Week on Broadway

"Over the Hill," the William Fox picture, is now enjoying its tenth week on Broadway, and its third week at the Lyric theatre. It is, to all appearances, destined for a long and uninterrupted run at its present quarters—its fourth "home" since its premiere at the Astor theatre on the night of September 17.

The popularity of "Over the Hill," already demonstrated through having reached the pulpit as a topic for Sunday evening Sermons, was again in evidence last Sunday night (November 21) when the Fox picture was the subject of an illustrated lecture in Newark's worshipping house, the Church of the Redeemer, on Broad street, near City Hall, declares William Fox. Beautifully colored lantern slides were used by the pastor, Dr. Harry R. Rose, to illustrate the various scenes from the picture.

Long-Run Theatres Being Built

PHIL RYAN, of Associated Exhibitors, reports, on the conclusion of his recent trip through the Eastern territory, that there is a marked increase in the construction of theatres that are to be devoted to the principle of longer runs for special picture productions. The elimination of the week or the two week stand in favor of the longer run is made almost a certainty by the manner in which the really good pictures, given the opportunity of longer runs, have made good with the exhibitors and with the public, declares Mr. Ryan. Prominent members of the Associated Exhibitors organization are active in the construction of these "longer-run" houses, being convinced, it is stated, that long-runs for motion-pictures, runs to terminate only upon the decision of the public, is a policy that has come to stay.

John P. Harris of the Associated will soon commence construction on a new playhouse in Pittsburgh, which will be devoted to the principle of longer runs. The theatre will be one of the finest in the country, it is stated, particularly adapted, because of its limited capacity, to longer runs, and the productions shown there will be presented with all the art exhibited by Mr. Harris in his previous ventures.

Phil Ryan Reports on Conditions as Seen in Tour of East

In Cincinnati, Ike Libson, also a member of the Associated Exhibitors, is preparing to devote one of his four theatres to the exclusive policy of longer runs for better pictures. All of his theatres in Cincinnati are classed among the finest in the country and his decision in favor of running time on worthy pictures is taken as a sure indication of the rapidly growing tendency of men of his calibre.

In the Southwest, J. H. Cooper, a member of the executive committee and of the board of directors of the Associated, is just completing the building of a $1,000,000 theatre in Oklahoma City. It is designed to be the theatre de luxe of the entire Southwest. The principle of booking only pictures of superior merit, capable of long runs, and of continuing them as long as public favor dictates will prevail in Mr. Cooper's new house.

The magnificent Doric theatre of Kansas City, just purchased by Sam Harding, another member of the executive committee of the board of directors of Associated, will also be immediately placed in the indefinite run class of houses. The Doric was built three years ago.

Mr. Harding is another exhibitor so well known for his many years of successful showmanship that his decision in favor of indefinite runs will be appreciated by the theatre managers of the country.

The steps being taken by these important exhibitors and by many others in various parts of the country are taken to mean that exhibitors are coming to thoroughly understand the criminal waste of shortening the life of productions of magnitude and perfection. Exhibitors of foresight are actually investing in special theatres to house these attractions just as long as the motion picture patron will continue to evidence at the box-office his willingness to pay to see them.

Two Additions Made to Alice Lake's Cast

Metro announces two important additions to the cast supporting Alice Lake in "Mother Love." They are Richard Headrick, the three-year-old child-actor, and DeWitt C. Jennings, well-known for his police-inspector roles in New York stage-productions during the past twenty years. The picture is now being made in Hollywood, Cal., at the Metro studios. Wesley Ruggles is directing.

Credit Given Adapters of "The Penalty"

"The Penalty," which was reviewed in last week's issue of the News, was adapted from the original story by Philip Lonergan and Charles Kenyon. Both Mr. Lonergan and Mr. Kenyon deserve equal credit for writing the continuity of this picture, states Goldwyn Pictures Corporation. Credit for the adaptation was through an oversight omitted from the review in last week's number.

Knowledge of Camera Aids Director

Ray C. Smallwood, who directed Nazimova in her last three productions for Metro release, bears the distinction of being a "specialist in motion-picture photography." His early days in the studio were spent in acquiring first-hand knowledge of all the photographic phases of picture production as a camera-man. He consequently became an expert in "shooting" and negative and positive printing. The present excellence of the camera work evident in Nazimova's productions is accredited to Mr. Smallwood, who finds his acquaintance with the photographic requirements of a good picture a valuable asset to his position as Nazimova's director.

The news that Hugo Ballin is at work on the filming of "East Lynne" is interesting exhibitors everywhere.

"East Lynne" will be the second independent production for Hodkinson release. Mr. Ballin chose it, after an exhaustive search, as one of the great outstanding pieces of dramatic literature. The lead is being played by Mabel Ballin.

Progressing Rapidly on New Fox Serial

Edward Sedgwick, who is directing the second William Fox serial, "Fanomas," is working so fast that he is keeping five crews of stage carpenters, electricians, painters, paper hangers, artists, property men and others building sets for him in the William Fox New York studio. Sedgwick has every bit of available space he finds not occupied by the sets of Directors J. Searle Dawley, Harry Millard and "Dick" Stanton.

The Sedgwick company remains out on location long enough to have three or four sets put up so that the director can "shoot" them and have them knocked down ready for more.

Five more chapters have been added to the continuity, making the Fantomas serial twenty episodes in all.

Carl C. Milligan with Robert C. Davis

Carl G. Milligan, motion picture sales manager of the Street & Smith publications, has resigned and will represent the screen department of the new Robert H. Davis Corporation, of which "Bob" Davis, formerly managing editor of Munsey's, is the head. The Davis organization is handling the works of prominent authors and playwrights.

Milligan has been in the amusement business for twelve years. After managing and directing his own dramatic stock companies in Seattle and Spokane, he became connected in an executive capacity with the Alexander Pantages vaudeville enterprises and was eventually sent to New York as publicity director of the Pantages circuit. Three years later he entered the service and, after the armistice, joined the scenario department of Joseph M. Schneck, where he was employed until last spring.

"Pagan Love" Shown in N. Y.

Ballin Production Has Special Showing at Selwyn Theatre

ON THE evening of Sunday, November 21, there was held at the Selwyn theatre a private showing of "Pagan Love," Hugo Ballin's first independent production distributed by the W. W. Hodkinson Corporation. The affair was, it is said, an unqualified success, viewed from every angle. Mr. Ballin's long years of training as a mural painter and interior decorator have served him in very good stead. "The Honorable Gentleman" is filled throughout with delicately beautiful bits of photography. The lighting effects are of a singular degree of excellence and the settings represent an artistic achievement.

The central role in this production is played by Mabel Ballin, Hugo Ballin's talented and beautiful wife. She plays the role of "Kathleen Levinsky," the little blind girl whose sight is eventually restored.

Togo Yamamato, seen as "Tsing-Yu-Ch'ing," draws a screen portrait as the noble-hearted Oriental and Charlie Fang, with a long record of screen successes to his credit in the past, adds new laurels to his crown as the grim little "Hatchetman." Nellie Filmore is in the role of the blind girl's aunt.

Rockcliffe Fellowes plays the young medical student who finally restores Kathleen's sight and leads her through the portals of love. Mr. Fellowes will be remembered for his work in support of Norma Talmadge.

The first number of the program was the overture, Rimsky-Korsakoff's "Hymn to the Sun." This was rendered by an orchestra of twenty-five artists under the direction of Samuel Jospe, after which Joseph M. Mack, the concert singer, rendered the same composer's "Eastern Romance." Then the curtains were drawn back and the picture began.

A great many very famous people turned out to do honor to Mr. Ballin. Representatives of the stage, the artistic world, the literary world and the editorial world were all present. Among those seen in the audience were the following:

Rex Beach, Ex-Governor Whitman, Jules Bache, Louis Joseph Vance, Maurice Tourneur, Mrs. Sidney Drew, Mr. and Mrs. Joseph Freelander, Paul Manship, the sculptor; Captain Achmed Abdullah, George Mooser, George Gray Barnard, another famous sculptor; Ernest Peixotto, Ernest Poole, Jesse Lynch Williams, Fania Marinoff and Barbara Milton, Herbert Croly, Adolph Ochs, Heyworth Campbell, Irving Wiles, Charles Melville Dewey, Alphonse Jongers, Robert Henri, Thomas Hastings, Walter Damrosch, Augustus Thomas, Agmar Embury, Charles Hopkins, Chester Beach, Solon Borglum, Frederick MacMonnier, Robert H. Davies, Arthur Vance, Maude Hannaford, Ex-Borough President Marcus M. Marks, Dr. A. A. Brill, Mrs. Isaac Seligman, Mrs. Eustace Seligman and Mrs. Isaac Untermeyer.

Series of Surprises in Store

Edeson Has Won "Rep" for Doing Things "Differently"

AS soon as Robert Edeson completes his work in May Allison's starring vehicle, "Are Wives to Blame?" he will enter upon the duties of a director under the Metro banner. A new screen drama now being prepared for the screen under Bayard Veiller's supervision will be given to Mr. Edeson to direct. The title of the story has not as yet been announced. For nearly twenty-five years Mr. Edeson has been a prominent figure on the American stage; and now upon the eve of his entrance upon the directorial field, it is announced that he is "preparing a series of surprises for picture-goers." In connection with its announcement of Mr. Edeson's prospective work as a director, Metro writes as follows:

"During his long and varied stage career Mr. Edeson earned a reputation for doing things 'different.' It was because of his original interpretations of stage roles that he was selected for important parts with such players as William Faversham, Cyril Scott, Viola Allen and others, while he was still young in years as well as experience. His purpose now is to make use of this new point of view, not merely for one role, but for the entire productions for which he will be responsible."

"For years the speaking stage was in a stage of stagnation," said Mr. Edeson. "The difficulty was that all productions were duplicates of one another. Everybody was doing the same thing in the same way.

"That now appears as a danger that picture producers must avoid. The possibilities of the camera as a means of telling a story are practically unlimited. But it is easy to follow a beaten path and overlook all but the most obvious mediums of expression. I hope to accomplish something out of the ordinary in a small way in the very near future."

Mr. Edeson has been engaged in a study of screen technique and possibilities since his first appearance before the camera in the Fox production of "The Girl I Left Behind Me," several years ago. Some of his ideas, it is stated, will materialize in the Metro production of "Are Wives to Blame?" in which he is playing an important role. Philip Rosen, who is directing the picture, has conferred with Mr. Edeson and has announced that much of the actor's personality will find its way into the screen version of this one of Ben Ames Williams' greatest stories.

"Are Wives to Blame?" is a screen version of Mr. Williams's story, "More Stately Mansions," which was pictured by Edward Lowe, Jr. Theodore von Eltz will be seen in one of the leading male roles in support of Miss Allison.

"Finders Keepers" Set for Mid-December

"Finders Keepers," starring Violet Mersereau and Edmund Cobb, will be a mid-December release of the Pioneer Film Corporation, according to a statement issued yesterday at Pioneer headquarters, 130 West 46th street. This feature pro-

Above are shown three views of "Are All Men Alike?" a Metro picture with May Allison as the star

"Greek Meets Greek." For interpretation inquire of Pathe

Big Campaign Is Promised

Prominent Exhibitors Preparing Advertising for Lloyd's Comedy

A STATEMENT from the Pathe headquarters in New York announces that members of the Associated Exhibitors organization, including some of the largest exhibitor interests in the country, have given their assurance that they are preparing to launch extensive newspaper campaigns for the new Harold Lloyd comedy, "Number, Please," which Pathe will release on December 26. An exploitation campaign surpassing in extent any so far accorded to the Harold Lloyd productions is accordingly anticipated by Pathe officials in connection with the release of the new Lloyd subject next month.

"Ever since Bumping Into Broadway, a curiously significant title in view of subsequent events, Lloyd has claimed for himself a large portion of the 'spread' advertising indulged in by the larger picture houses, so that it is no longer a novelty to find Lloyd displayed above some of the most important feature productions in the theatre advertising pages," declares Pathe in the statement just issued.

"A continuance of this practice on a notably larger scale is promised for Number, Please? and the Pathe officials are convinced that the resultant publicity will firmly establish Lloyd as unquestionably the greatest box-office attraction the screen comedies have developed.

"Number, Please? has merely to live up to the most conservative promises held out for it in order to produce an effect that becomes more amazing in view of Lloyd's comparatively brief career as a featured comedy star, for it is little more than a year since his first two reel special was offered by Pathe."

Release Title Is Selected

"Lure of Youth" Name Chosen for Metro Adaptation of Reed Drama

"LURE OF YOUTH" is to be the releasing title of Luther Reed's screen drama which Metro Pictures Corporation has just completed with an all-star cast at its West Coast studios in Hollywood, Cal. The picture was filmed under the working title of "White Ashes," but inasmuch as the theme of the photodrama is a young man's infatuation for an actress older than himself, and her deep interest in his career, Metro officials concluded that "Lure of Youth" would more aptly describe it.

According to reports from the company's Pacific Coast studios, "Lure of Youth" is unusual in screen annals in that while it is a story of love and jealousy, it is without the ever-present "villain" in the eternal triangle of the sexes, decares Metro. It is said to be enhanced by a number of scenic effects that are being used on the screen for the first time.

Luther Reed has signed to contribute four original stories to Metro for screen presentation. "Lure of Youth" and "Cinderella's Twin," in which Viola Dana is starred, are the first two from his pen under this contract.

The all-star cast in "Lure of Youth" is headed by Gareth Hughes, recently signed to appear in Metro productions for a term of years and now loaned to Famous Players for its production of Barrie's novel, "Sentimental Tommy." Others of the principals are Clea Madison, William Conklin, William Courtwright, Alta Allen and Lydia Knott. Philip Rosen directed the production. Mr. Reed provided the continuity from his own original story.

To Start Special Nov. 29th

Date is Set for DeMille All-Star Production; Melford Finishing Film

IT IS now virtually settled that Cecil B. DeMille will start work on his all-star production for Paramount, based on "The Affairs of Anatol," the 29th of November, and already the most extensive preparations are being made for this superproduction. Undoubtedly, some of the most elaborate sets and effects that can be devised will be employed in this picture, upon the scenario of which, as recently announced, several well-known writers will collaborate, incuding Jeanie Macpherson, Avery Hopwood, Elmer Harris, Beulah Marie Dix and possibly a fifth writer.

George Melford has been busy this past week making some added scenes for "The Faith Healer," his production for Paramount, and this will complete the photographic work, when the picture will go into the laboratory for cutting and assembling.

Wallace Reid, under the direction of Frank Urson, has a week or more to go as yet on his Paramount Picture, adapted by Eugene Lewis from Frank H. Spearman's story, "The Daughter of a Magnate." Some difficult and striking scenes taken in a railroad tunnel are engrossing the attention of the director of the company at this time.

William DeMille makes his last shot on his production for Paramount, "What Every Woman Knows," this week. This picture, it will be recalled, is the work of Sir James M. Barrie and Olga Printzlau made the adaptation.

Roscoe "Fatty" Arbuckle is now in New York, but is expected back shortly and will probably start work December 13 on "Three Miles Out," under the direction of Joseph Hanabery, the story being by Frank Condon. Mr. Arbuckle is enjoying a long awaited vacation in the big town.

After completing her work in Cecil B. DeMille's production, based on "The Affairs of Anatol," Gloria Swanson will begin, it is understood, on her Paramount Picture, "A Sheltered Daughter," the story of which is being especially written for her by Elinor Glyn, the noted British author.

Add to Still Department

Well Known Photographer Joins Staff at Famous Players Studio

IN order further to increase the efficiency of the still department at Famous Players-Lasky's Long Island studio, a special portrait gallery has been installed and Lewis Nathan, formerly a photographer with the Bradley and Merrill studios, 435 Fifth avenue, has been added to the studio publicity staff. Portraits, fashion pictures and all special photographs are made in this gallery, which is specially equipped for this kind of work.

The importance of better stills has been the first thought of Studio General Manager Arthur Victor Smith and he consequently has equipped the still department with the most modern appliances that could be obtained. Thus equipped, the department under William O. Lyman is turning out stills that are a real aid to the advertising and exploitation departments.

The still department with its drying rooms, chemical rooms, printing and enlarging rooms occupies an entire wing of the studio. One large room is devoted exclusively to making bromide enlargements. Two of the most modern enlarging machines take care of this work. The drying room is equipped with electrically driven and heated machines for drying matte surface prints and a specially designed machine for drying ferrotype prints. Coloring and spotting is done in a special room and in an adjoining room retouching is done.

Automatic and hand printing machines have been installed in a separate room. The automatic machine has a speed of thirty prints a minute, which makes it possible to turn out as many as ten thousand 8x10 stills a day. In the developing room are six large tanks which contain developing and washing fluids. The chemicals are stored, handled and mixed in a room equipped for this purpose. A dark room for developing negatives and a filing room where more than 150,000 negatives are filed complete the main equipment of the still department, which Mr. Smith considers one of the finest in the business. The department operates eleven cameras in addition to the portrait cameras.

Kittoria Beveridge, who appears in support of Eddie Polo in Universal's serial, "King of the Circus"

THE WEATHER. San Francisco, Oakland and Vicinity, Northern California, Sacramento, San Joaquin and Santa Clara valleys: Tonight and Wednesday fair; light to heavy frost in the interior in early morning; moderate winds.

The Bulletin
FOUNDED IN 1855

THE STORY OF THE CLOCKS
3 A.M. SAN FRANCISCO — 6 P.M. NEW YORK — 11 P.M. LONDON
FOURTEEN HOURS AHEAD

VOL. 131. 66TH YEAR. TWENTY-FOUR PAGES. SAN FRANCISCO, TUESDAY, NOVEMBER 16, 1920. NUMBER 34

SOCIETY TO STAR IN BULLETIN'S "MOVIE" PARTY

MONTE CARLO TO PRESENT $5000 TO

LEADERS ACCEPT OFFER TO APPEAR IN PICTURE

The following letter accepting The Bulletin's invitation to appear in Eric Von Stroheim's newest picture, "Foolish W[illegible]" was received by The Bulletin today:

GREEK CABINET FALLS WHEN

Friends of Little Ones Are Eager to Fill Red Stockings for Christmas

~~3 MEN SEIZED~~ AS REPRISAL

An illustration of the manner in which the Coast newspaper "played up" the society function staged for Stroheim's new Universal production

Baker Receives Five Offers

That nothing succeeds like success has been strikingly illustrated by the case of George D. Baker whose latest production, "Heliotrope," was disclosed at a pre-view at the Ritz-Carlton Hotel, November 18, as one of the greatest pictures of the season. The ovation that the picture called forth was a personal triumph for Mr. Baker inasmuch as he wrote the continuity of the story as well as personally directed it. The success of this Baker production may be attested by the fact that it has been booked for two consecutive weeks by Hugo Reisenfield. The first week it will run at the Rivoli theatre and will follow that with a week's run at the Rialto. "Heliotrope" stamped Mr. Baker as one of the greatest directors in the industry and since its first showing he has been deluged with offers. One of the best known California producers offered Mr. Baker an unusual sum if he will sign to direct a noted woman star. Another producer offered him the largest straight salary paid to any motion picture director. Two financiers offered Mr. Baker a partnership wherein he would head his own producing corporation and his other offers came from two of the largest organizations in the motion picture industry. Mr. Baker has not decided which of these opportunities he will accept, but will make his decision upon the completion of the present George D. Baker Production which he is producing for Sawyer-Lubin. Baker has a contract to direct one feature for the Sawyer-Lubin organization and in view of the offers made him by other concerns he has not decided as to whether or not he will continue with them after completing "Temple Dusk." One reason for the demand for George D. Baker's services is the fact that he is one of the few business-like directors in the industry. Baker never spends a dollar of producton money that is not shown in the completed picture, all all Baker-directed features are notable for their box office successes.

Air-Photographer Joins World M. P. Staff

Philip D. Riblet, formerly first lieutenant in the U. S. air service, has been selected as one of the official pilot-photographers for the air picture department of the World Motion Picture Corporation, according to an announcement from that company this week.

Society in Stroheim Picture

Social Function to Be Staged for Universal Production

THE most elaborate society function ever filmed for moving pictures has been arranged by Universal for a sequence of Monte Carlo scenes for Erich Von Stroheim's coming production, "Foolish Wives," announces Universal. For the scenes showing the great promenade at Monte Carlo, in which the cream of European society is supposed to be shown strolling in and out of the Casino and clustered around the band stand, three hundred of San Francisco's leading society folk have agreed to take part.

The gigantic sets which accurately reproduce the famous Casino, the terraced promenade and other architectural features of the noted Riviera resort, were constructed under Von Stroheim's direction at Point Lobos, on Monterey Bay, and not far from the Del Monte Hotel, a rendezvous for California society. San Francisco's Four Hundred is looking forward to the affair as the outstanding social event of the season. Society matrons and the younger set will vie with each other in the expense of their jewels and in the gorgeousness of the gowns to be worn at the unique film party.

Led by Mrs. Charles Templeton Crocker, Mrs. Rudolph Spreckles, Mrs. Daniel Jackling, Mrs. Robert Hayes Smith and others equally well known throughout the United States for their social standing, the West Coast aristocracy will motor to the Del Monte for the week end. Saturday night there will be a big dinner and ball at the hotel, with music by the California Theatre Orchestra, reproduced by wireless, for the dinner, and music by Art Hickman's Syncopated Orchestra, also by wireless, for the dance.

The moving pictures will be taken Sunday morning. For several hours, the belles and beaux of society will play their roles as "millionaire extras" while Von Stroheim, as the Russian Count in the story of "Foolish Wives" Marguerite Armstrong as an American ambassador's wife, Rudolph Christians as the ambassador, Maude George and Mae Busch as two vivacious Russian adventuresses, and others in the cast, mingle with the crowds and stage bits of action necessary to the picture.

After the cameramen have ground away to their heart's content, the "millionaire extras" will be guests of Universal at a luncheon served by the Del Monte on the beach below the Monte Carlo sets. Carl Laemmle, president of Universal, will be there in person as host and will present the society folk with a certified check for $5,000, to be devoted to two San Francisco charities, the Children's Hospital Auxiliary and the Girl's Recreation and Home Club.

It was this inducement, in addition to the novelty of appearing in a big feature production, that enabled Universal to win the support and cooperation of such prominent Californians. The tie-up was arranged as an outcome of a charities drive being held by the San Francisco Bulletin. The stunt is being featured in the Bulletin above everything else. Other west coast newspapers have given the affair great attention because of its news value. "Society's Day at Monte Carlo" is expected to draw hundreds of prominent persons to Monterey in addition to those actually appearing in the picture.

Vets Laud Pathe News Reel

Old-Timers Extend Best Wishes for Continuance of Its Success

LETTERS continue to arrive from exhibitors in large numbers at the home-office of the Pathe Exchange, congratulating Pathe News on the occasion of the tenth anniversary of its existence in this country and conveying their wishes for its continued success in the future. According to a statement from the Pathe headquarters, some of the exhibitors in writing in declare that they were in business when the first Pathe News reel was issued, and while still continuing at the old stand remain steadfast users of this topical reel.

E. V. Richards, Jr., general manager of the Saenger Amusement Company, is one of the original Pathe News exhibitors. That he is proud of the fact is evidenced by the following telegram:

"Have played Pathe News number one and every news made by your firm. This original idea of Pathe has grown to a place with the thinking public second only to newspapers and is undoubtedly one of the world's greatest educational mediums."

S. N. Chambers, of the Princess Theatre Co., Wichita, Kans., probably the oldest user of Pathe News in the Kansas City territory, expresses his sentiments on the anniversary in these words:

"I wish to take the opportunity at this moment to congratulate Pathe on the splendid up-to-the-minute and timely features it is releasing through the Pathe News.

"As you know, we are perhaps the oldest Pathe News customers in this territory. I think we were first to use this news when it was originally compiled, and we have never had any reason to become dissatisfied with it, as it is head and shoulders above all the rest on the market."

H. E. Ellison, of the Mountain States Theatres Corporation, owners of the Rialto and Princess Theatres in Denver, says:

"I have been using the Pathe News for a long time, with more than ordinary satisfaction. It is always up to the minute with sufficiently diversified material to make it a very wholesome addition to any program. In addition to this, I want to express my appreciation of the splendid co-operation you always give us in helpful service."

"SIMPLEX PROVES IT TO MISSOURIANS!!!"
The largest theatre in the West is the 4000 seat Missouri Theatre, St. Louis, opened with SIMPLEX.
(36)

12 Plan Book Reviews in this issue

Pearl White's third feature production on the Fox program is "The Thief," adapted from the famous stage play of the same name

"Behold My Wife" Opens Three New Theatres

Three new theatres in the immediate vicinity of New York have selected George Melford's production of "Behold My Wife" for their premieres. These new photoplay houses are the Capitol at Riverhead, the Rialto, Jamaica, and the Astoria, at Astoria, all on Long Island. Each house will have its first performance on Thanksgiving Eve or Thanksgiving Day. The cost of the three houses is over a million dollars and the event in each instance will be attended by special ceremonies in which the local commercial and civic notables will take part.

The selection of this Paramount picture for the opening of these houses, all of which are owned by different business organizations, was said to have been made not only because of the popularity of the picture but because of the ex-

"The Penalty" Is Shown at Capitol Theatre

Goldwyn's picturization of Gouverneur Morris' novel, "The Penalty," has at length had its New York showing at the world's biggest theatre, the Capitol. It did not break the attendance record at the Capitol, which has a seating capacity of 5,500, but it came within striking distance of the record set by "Earthbound" and which was nearly equalled by the attendance of "Madame X" and at "The Branding Iron."

Famous French Writer Coming to America

A cable from Paris announces to Pathe Exchange, Inc., that the celebrated French novelist and playwright, Valentin Mandelstamm, shortly will pay a visit to this country. His arrival in New York will coincide with Pathe release on December 19th of Leonce Perret's picturization of "The Empire of Diamonds," which is said to be the most original and thrilling of Mandelstamm's series of detective romances.

Subject of Timely Appeal

Fox's "The Face at Your Window" Deals with Present-Day Problem

WILLIAM FOX presents "The Face at Your Window" as a subject of timely interest. The assimilation of immigrants in America is the basis of the Max Marcin story on which the Fox picture is founded, and in a statement from the Fox headquarters William Fox points out that at the present time this subject of immigrant assimilation is occupying a big space in the news and editorial columns of the daily newspapers. Hence the claim is made by Fox officials that in "The Face at Your Window" exhibitors will find a subject occupying a place of vital interest in the limelight of current events and one offering unusual exploitation angles because of this fact. The Fox statement follows in part:

"Senator Borah, who lately visited Ellis Island, declared that his first act in the new Congress would be to introduce a bill further regulating the reception of the foreigners who are pouring into America.

"Unrest in the old world grows apace, and it is to draw the attention of foreigners as well as native Americans to the dangers of Bolshevism that The Face at Your Window particularly serves an essential purpose. Washington D. Vanderlip, as recorded in recent cables, has acquired an immense concession in Russia and is coming home to organize an urgent propaganda for recognition of the Soviet Government—with its aftermath of hoards of immigrants.

"Americanization of the foreigner—showng him in pictured drama the schemes of a plotting Red leader—is not alone the purpose of The Face at Your Window. The entertainment value of the story is just as appealing as though its story were to unfold any other phase of life in a prosperous American community.

"The Fox organization is making a special drive on the Max Marcin play. The publicity value of its subject is fully developed from all angles and in all Fox exchanges the sales forces are in active competition to place the photoplay. Public men in every community are becoming interested in the exploitation, and from many sources come indorsements of a work that is admittedly beneficial to the masses as well as the classes."

Exhibs Still Climb Aboard

Letters—Skeptical, Laudatory and Inquiring—Flood Realart's Office

"THE fairest offer ever made to me"; "some surprise"; "it is certainly going to revolutionize the industry"; "every exhibitor should support the idea"; "you can bank on me"; "a bomb";—these are some of the expressions of appreciation of Realart's new selling plan for the five Mayflower Special productions which it distributes.

It will be recalled that under this plan the exhibitor bases his rate of payment for the picture on his actual box office returns, no money being required in advance.

"The widespread success of the plan is due largely to the spirit of cooperation and fair play shown by exhibitors," says General Manager J. S. Woody.

"Letters are pouring in—most of them of a laudatory nature. Some exhibitors are frankly skeptical; others want more information. Here's one who strikes the keynote: 'Will say this looks like a very fair offer; however, would like to know what percent you consider a fair rental.'

"There were many others like that—who wanted more light on the subject. In most cases the upshot of the correspondence was that another exhibitor booked the specials. We certainly did not think it strange that exhibitors

(*Continued on next column*)

"The Kid" Survives Accident

A telegram received from Irving M. Lesser, producer of "Peck's Bad Boy," in Los Angeles, which features Jackie Coogan, tells about the serious accident that occurred last week when Jack Coogan's automobile collided with another car and he and his small son, Jackie met with serious accident.

The elder Coogan was driving the car with his boy sitting beside him. After striking the other car, the Coogan car turned over, which resulted in Jackie receiving a fractured skull and many minor bruises and Jack Coogan breaking a leg, receiving many cuts and a bad shake up.

The pair was hurried to the Glendale hospital, a distance of five miles from the accident and at first it was thought by the doctors that Jackie's life was endangered. Late reports proved that the extreme youth and health of the boy were in his favor and that his battle for life would be realized.

According to Mr. Lesser, the "Peck's Bad Boy" story was being speeded along and half of the story was filmed. While Jackie will be confined to his bed for five or six weeks, production activities will not cease.

The Realart Offer

(*Continued from 3rd column*)

should be anxious to learn more about the plan. The whole was so unusual it was only natural that they should wish to be shown.

"However, a big majority appeared willing to accept our proposition at its face value. 'I see your offer in the MOTION PICTURE NEWS,' writes a Southern exhibitor, 'and am enclosing the coupon. It looks as if you had some confidence in the exhibitor and that you would not expect any more than *all* the window receipts, at least.'

"It is still too early for me to predict what permanent changes the new plan may eventually bring about, in distribution, but I am not at all sure that one exhibitor is very far off in his prediction when he writes: 'Your ad in the MOTION PICTURE NEWS is the beginning, we believe, of a general change in the relations between the exhibitor and the producer."

JUNE CAPRICE
and GEORGE B. SEITZ
with MARGUERITE COURTOT in
"ROGUES and ROMANCE"

WRITTEN, DIRECTED and PRODUCED by GEORGE B. SEITZ

Seitz is the man who made serials famous.

He writes, directs, produces and stars in serials.

He is the man who first put feature atmosphere into serials.

Now he has put serial atmosphere into a great big feature.

That means action, thrills, suspense; and because Mr. Seitz produced it, the most intense drama you ever saw.

It cost a barrel of money,—and it *shows* it.

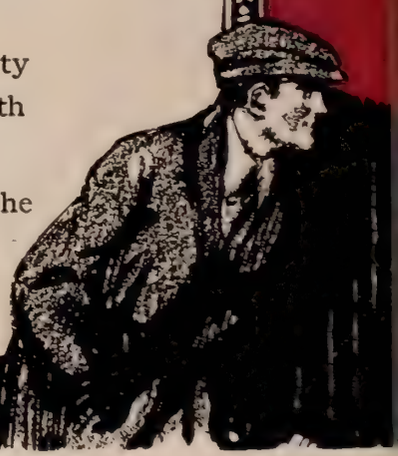
Pathé Distributors

Jesse D. Hampton
presents
H.B. WARNER *in* "DICE

Perhaps if it hadn't been for that lovely young girl Jimmy Doyle would have gone back to his old unlawful life. Perhaps if he hadn't loved her so the persecution of the detectives would have worn him down, and he would have given to them the excuse they were looking for,—to put him behind the bars again.

Perhaps if, like the other man, he had loved her for her beauty and not for her innocence, he would have dragged her down with with him into the underworld.

But he fought for her, and he fought to go straight, and he fought a winning fight.



Pathé
Distributors

OF DESTINY

Story by
JOHN MOROSO
Directed by
HENRY KING

A ROBERT BRUNTON PRODUCTION

"The DEVIL

from the novel by
FRANCES NIMMO GREENE

Directed by
ERNEST C. WARDE

Should a woman refuse to believe anything wrong of her fiance, even when the evidence seems to be pretty conclusive?

Should her sense of loyalty outweigh her prudence? Is loyalty justifiable when the object of it seems to be unworthy?

Should a girl follow through with her end of a bad bargain, even though her heart is someone else's?

Pathé Distributors

TO PAY"

LEONCE PERRET *presents*

The EMPIRE OF DIAMONDS

FROM THE NOVEL BY VALENTIN MANDELSTAMM

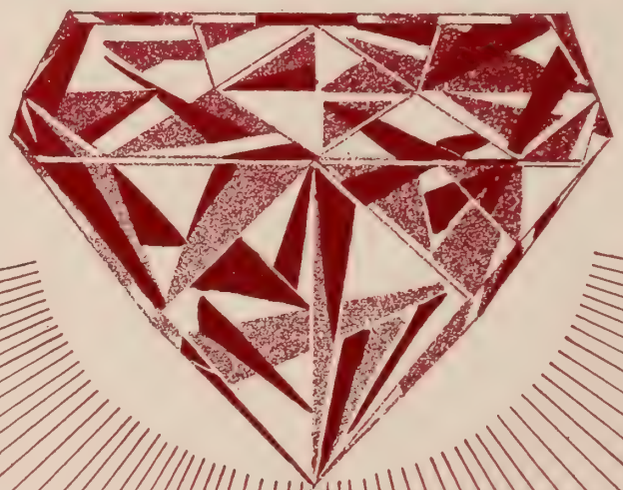
Through the ages men and women have perished in the fire of the diamond; thrones have been overturned, countries laid waste, and peoples have been massacred under its spell.

With this theme in a modern day setting a powerful motion picture filled with heart gripping action and suspense has been created. It is a great American story in a world setting.

For the first time in the history of motion pictures a production has been achieved with every scene taken in the exact locations called for in the scenario.

Monte Carlo, Nice, Paris, London, New York, and the broad sweep of the Atlantic form the actual background for the story, and the company of noted artists under M. Leonce Perret visited all of these places in the creation of the picture.

DIRECTED BY
LEONCE PERRET



WITH AN ALL-STAR
CAST INCLUDING
ROBERT ELLIOTT,
LEON MATHOT,
LUCY FOX AND
HENRY G. SELL

The main entrance to the new Robertson-Cole studios at Hollywood, California

Robertson-Cole to Open Coast Plant

THE new Robertson-Cole studios, which have been in course of construction since last summer, at the corner of Gower and Melrose streets, Hollywood, will be informally opened within the next few days and then there will have been added to the motion picture colony of Hollywood one of the finest built and equipped studios in the world. Several of the Robertson-Cole producing units are completing pictures at other studios at the present time and will move to the new studios for their next productions; some of the Robertson-Cole units are moving into the studios immediately and within the next two months every Robertson-Cole unit will be housed there as well as a number of independent units now being organized.

The studio proper covers a little more than sixteen acres of ground fronting on Melrose Avenue and Gower Street. Here eight huge stages, together with the many other structures required for complete picture production are being pushed to completion by an army of workmen under the supervision of several Robertson-Cole building experts.

The studio will have a frontage of about thirteen hundred feet on Gower street. A sixteen foot wall, set off with Grecian pillars will be broken in the center by the main entrance. Here a colonnade of Grecian pillars will lead into formal gardens which will cover a space one hundred and seventy-five feet wide and two hundred feet deep. In the center of this will be a mirror pool, which at night will reflect secluded lights upon the main executive building.

The executive building is "U" shaped, built around a large portico, with a long flight of white stone steps leading up to it. A colonial stairway leads from the reception hall to the second floor of this building. Here are the executive offices, the exploitation department, a large modern theatre for the screening of pictures and a private dining room and kitchen which will be used by the executive staff.

There will be eight enclosed stages with a floor space ninety-five feet wide; one hundred and seventy-five feet long, with scenery dock along side and with an overhead clearance of twenty-eight feet which will afford ample room for settings of the largest magnitude. Should necessity arise requiring a greater space for interior settings, the stages are so constructed that sliding doors along their sides will be opened, thus making it possible to carry the setting over two of these huge stages.

A network of bridges, equipped with electrical connections at given points, permits overhead spotlights to be placed at such angles as to secure any lighting effect that is required. Beneath the floor of the stage is a large concrete tank that can be used for water scenes or for such scenes that require a stairway leading down from the level of the action that is being photographed. A scene dock will furnish ample space for the storage of scenery and the properties that will be required during the making of a production. Near the front of the stage will be located the director's office and offices for his assistants, together with a dark room and repair shop for the cameramen. Each stage will have its own cutting room and projection room which will be located in a separate building between the stages.

Arrangements have been made for a 15,000 volt line to come into the grounds. Five 20-ton transformers will reduce this current to 2,200 watts and spread it out to the two generator stations that are located at convenient points between the stages.

The wiring of the entire plant will be laid under ground and brought to the stages through connection points located at convenient places to eliminate as far as possible cable running across the stage.

A large building for the electrical department has been constructed where lamps will be restored and repaired and the many electrical devices required for picture work will be made.

There will be no dressing rooms on the stages proper, but following out the policy of keeping each company as an individual unit, a dressing room building will stand directly in front of each of the stages. The upper floor of these dressing room buildings will contain ample dressing rooms for the cast and the extra talent, while the lower floor will have rooms for office purposes and the star's suite at one end. The star's suite will consist of a reception hall, a dressing room, private bath and reception room.

Directly behind the stages is a paved roadway, twenty-eight feet wide which leads from the freight entrance on Melrose avenue, directly through the center of the studio. Runways lead from this drive into the various stages making it possible for the trucks to carry their load right to the point on the stage where their deposit is required in place of having to carry it from the stage entrance by hand.

On the other side of this roadway are the various construction and service buildings including a large mill, electric building, machine shop, store room, property department, paint shop, wardrobe, emergency hospital, gymnasium, auto sheds, etc. There is also ample space for the many exterior settings such as streets. A part of this space is already covered with the mammoth exterior setting that was required for the Robertson-Cole production of "Kismet", which is one of the most elaborate settings that has thus far been erected for picture purposes.

In the wardrobe building will be the costume making department, the designing department, the store room for the costumes and large dressing rooms to be used when mob scenes are to be made. One of the foremost designers on the Pacific Coast, who was responsible for the elaborate creations in "Kismet" has been engaged to supervise this important detail of the organization.

A large gymnasium, with all modern equipment for the physical training will be one of the features of the new studio. Here a professional trainer will attend to the physical development of the attaches of the big plant and assist in the scenes that require a physical display.

An emergency hospital will be in constant readiness to take charge of accident cases which are bound to occur in a plant of this size and this will be in charge of a competent physician.

The Robertson-Cole studios promise to mark a new epoch in motion picture production. The keynote of the entire plant can be summed up in the words, "common

(*Continued on next page*)

A window card, exploiting Priscilla Dean, the star of "Outside the Law," a Universal picture

Pathe Serials Hang Up Record for 1920

"Ruth of the Rockies" and "The Phantom Foe," Pathe serials, are playing bookings which give Pathe a wider representation than at any time since the inauguration last year of the two-at-a-time schedule, declares the Pathe organization.

Through the medium of these two pictures, "Ruth of the Rockies," with Ruth Roland starring, and "The Phantom Foe," starring Juanita Hansen with Warner Oland, Pathe serials are showing to the largest public they have claimed in their career.

"Ruth of the Rockies" will complete its first run December 5th, or within a stone's throw of the new year, with a record-breaking mark to its credit, for according to a recent announcement from the serial sales department of Pathe, this picture had out-stripped all predecessors for the quantity of bookings acquired previous to the close of its first run.

"Ruth of the Rockies" will be supplanted on the current program by "Velvet Fingers," which will become the running-mate of "The Phantom Foe" on December 5th.

Glaum Renews Contract with J. Parker Read, Jr.

J. Parker Read, Jr., has announced, through his personal representative, Sig Schlager, now in New York, that Miss Glaum had signed a new contract to star in J. Parker Read, Jr.'s, productions and that his command of the star's services now extends over a period of years. Coincidental with this announcement came from the coast a print of Miss Glaum's newest production, "Love," the scenario of which was written by Louis Joseph Vance.

According to telegraphic advice from the Coast Miss Glaum's new vehicle goes into production within the next few days, the continuity having been completed by H. Tipton Steck. The story is by David Lisle, entitled, "The Impossible Mrs. Bellew."

"Passion" Has Big Premier

Philadelphia Showing Attended by Prominent State and City Officials

"PASSION," the Associated First National Pictures, Inc., spectacle starring Europe's leading emotional actress, Pola Negri, was given its premier showing in the Pennsylvania territory on Thursday evening, November 11th, at the Bellevue-Stratford in Philadelphia before an audience of prominent citizens. Among the boxholders were Hon. William C. Sproul, governor of Pennsylvania, and Mrs. Sproul; Hon. J. Hampton Moore, Mayor of Philadelphia, and Mrs. Moore; Mr. and Mrs. Edward T. Stotesbury, General and Mrs. Littleton W. T. Waller, Mrs. Bessie Dobson Altemus, Mr. and Mrs. Joseph M. Conover, Judge and Mrs. J. Willis Martin, Mr. and Mrs. George Horace Lorimer, Colonel and Mrs. John S. Muckle, Mr. and Mrs. Richard E. Norton, Mr. and Mrs. J. Curtis Patterson, Mr. and Mrs. Eli Kirk Price, Miss Jessie Wilcox Smith, Mr. and Mrs. Cornelius Stevenson and Mr. and Mrs. H. Schwalbe.

The ballroom was tastefully decorated for the showing of this motion picture super-drama. American and French flags predominated in the color scheme and were used lavishly in setting off the frames of the boxes and softening the corners and pillars of the huge hall. The stage was banked with palms and flowers of every description up to the edge of the screen.

The girl ushers were dressed in a Louis XV court costume, and their powdered wigs, beruffled silken waistcoats and knee breeches made a picturesque appearance in the softened light of the big room. A specially selected orchestra played a score prepared for the incidental music of the time and action of the production.

The comment on the picture was as varied as laudatory praise can be. The performance of Miss Negri was pronounced by many to exceed any acting ever before seen on the screen. The production, especially in the way the larger scenes were displayed, was accepted as a revelation of the artistic realism that can be accomplished by the camera. Many inquiries were received as to the directors and the names of other persons in the cast, and altogether the showing resulted in an endorsement of the film which has never been exceeded in the Philadelphia territory.

The presentation was organized by Mrs. Faith Greene and Mr. Joseph Kerr with the co-operation of Mrs. McGill, society editress of the Philadelphia North American.

R. E. Wales Joins Trinity

To Be Supervisor of Production for Madlaine Traverse Pictures

R. ELLIS WALES, for the past year and a half director of production service with the W. W. Hodkinson Corporation and formerly associated with D. W. Griffith and Famous Players-Lasky as a technical expert in production, supervision and design, has been engaged by Trinity Productions, Inc., as supervisor of production for the Madlaine Traverse Photoplays.

This announcement by H. Lyon Smith, president of Trinity Productions, Inc., which will make during 1921 a series of four elaborate feature films, starring Madlaine Traverse, follows closely upon the news that this gifted star was to resume her activities on the screen in vehicles especially selected for her, which would give the widest range of expression to her distinctive dramatic talents and popular personality.

Mr. Wales will begin at once to carry out the plans, already initiated by Mr. Smith, for the picturization of "The Ivory Disc," the novel by Percy Brebner, the English author, which has been selected as Miss Traverse's first starring vehicle, under her own banner.

Mr. Wales' career in motion pictures dates back to the early Kalem days and embraces years of association and experience with many of the most notable figures in the realm of the silent art.

He was D. W. Griffith's personal technologist during the making of "Intolerance," his work on this great production including designing, costuming and historical authorization. He also assisted Mr. Griffith personally in staging the premier performances of "Intolerance" in each of the Key cities of the United States and this experience has given him an unusual and valuable insight into the showman's side of the industry, a knowledge rather uncommon in those whose speciality is on the production side.

For the past eighteen months he has been associated with W. W. Hodkinson as director of production service, and while his new duties with Miss Traverse will necessarily occupy him fully for some time to come, he will not entirely sever himself from these connections.

"FIRST CLASS AFTER 5 YEARS!!"
"Condition first class. Our SIMPLEX Machines have been in use 5 years this March, 1921."
AUDITORIUM THEATRE (32) BUFFALO, N. Y.

A new photograph of Betty Ross Clark, who will appear opposite Roscoe Arbuckle in his forthcoming Paramount picture, "Brewster's Millions"

Promises Fast Action in "Velvet Fingers"

"Velvet Fingers," the new Pathe serial to be released December 5th, promises fifteen chapters of the liveliest sort of action, according to a statement from the New York headquarters of the Pathe organization. "Velvet Fingers" tells the story of an adventurous young man whose passion for excitement drives him into a career of burglary. Bertram Millhauser wrote the original play, and James Shelley Hamilton adapted the work to the screen. George Seitz, the producer, is starred in the featured role and opposite him appears Marguerite Courtot.

Supporting Mr. Seitz, who plays the role of Velvet, and Marguerite Courtot, appearing in the heroine role, are familiar figures in serial plays. Capable performances in former Pathe serials have popularized Harry Semels, Frank Redman, Joe Cuny and other members of this cast with the serial devotees. Semels plays the leading heavy role, that of the professor.

"To Catch a Thief" is the title of the initial chapter, which is in three reels.

R. C's New Studio

(*Continued from page 4277*)

sense." Avenues run between all of the buildings making it possible to drive trucks to any point on the entire lot, but there is not a foot of ground wasted in the entire studio.

The various buildings are so located that the construction departments are equally accessible to all of the stages. The technical departments are not only located where they are convenient to officials, but they are equally convenient to the construction departments and the stages as well.

The exterior of the big plant shows no hint of the mammoth working organization for it is artistic in the extreme. Back of those gardens and stone walls however, is a motion picture studio that promises to hold its place for a long time to come as the most efficient plant of its kind in existence.

First view of "Outside the Law," Universal's super-production in which Priscilla Dean is starred with such supporting players as Lon Chaney

"So Long Letty" to Open at Kinema

"So Long Letty," the Robertson-Cole super-special produced by Al Christie, will have its big Western opening at the Kinema, the Gore Brothers and Sol Lesser first run house in Los Angeles the week of November 27th. This will be the Western arrival of a wave which has swept the entire country sensationally.

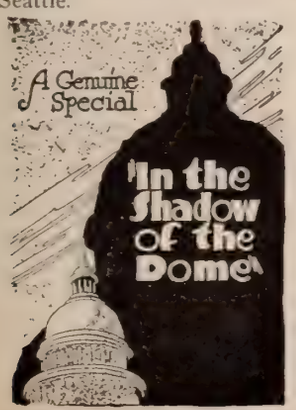
Sol Lesser, Abe Gore and Richard Spier, house publicity manager, have arranged an elaborate prologue and extensive local exploitation which is to be on a larger scale than any picture locally shown.

As a feature of the advance campaign the Kinema will show scenes of Christie's "Golden Wedding" day which was at the studio October 27th, which featured couples in the city of Los Angeles which had been married the longest time.

New Realart Manager at Omaha Office

Another promotion from the ranks of Realart's sales force is announced by General Manager J. S. Woody. Mr. S. T. O'Brien, who has been connected with the Philadelphia office as salesman, will assume the duties of manager at Omaha. This promotion, according to Mr. Woody, is in keeping with Realart's policy of advancing men who have given efficient and loyal service.

This promotion to a managership is the third which Realart has made recently from within its own ranks. James S. Hommel, assistant manager at Buffalo, was elevated to the position of manager at Pittsburgh and Paul R. Aust was promoted from assistant manager to manager at Seattle.



A David G. Fischer Production

Universal Releases Polo Serial

THE new Eddie Polo serial, "King of the Circus," has just been released through all Universal exchanges. Universal officials unite in saying it is one of the best serials ever produced. They declare that is by far the best serial ever made by Polo, who has a long string of successful thrillers to his credit.

It is a story of circus life. In many respects it is an autobiography of Eddie Polo's own life. The popular star was born of circus parents and raised in the atmosphere of the tan-bark. He became a regular performer before he was six years old and was an accomplished acrobat at nine.

Polo long cherished the idea of weaving his family history, replete with thrills and drama, into a photoplay. Upon the completion of his previous serial, "The Vanishing Dagger," an International serial, he visited New York and won from Mr. Carl Laemmle, president of Universal, the authority to write and produce this new circus serial.

The serial star spared no pains, it is said, in getting real circus atmosphere in his serial. Many scenes were taken on real circus lots. Several times during the filming of the serial, Polo took his entire company to distant cities where well known circuses were playing. In one instance, he and several of his company actually appeared in the regular circus performance, states Universal. Polo is an expert on the flying trapeze.

One of the principal supports engaged by Polo for "King of the Circus," was Charles Fortune, at one time one of the most famous clowns in America. He was one of the Fortune trio, known and laughed at wherever Barnum and Bailey or Ringlings have played. Fortune is an old friend of the Polo family. In the new serial he plays the role of an aged clown.

Polo has managed to reproduce in "King of the Circus" much of the back-scenes life of the circus that small boys yearn to see and experience. Raising the big top, feeding the animals, mealtime in the circus world, and many other bits of true circus life are worked in deftly and form a colorful background for the stirring action of the photo-thriller.

The story concerns the life and adventures of Eddie King, a young circus acrobat who has been

Eddie Polo Presented in Story Based on Circus Life

brought up as an orphan by the circus manager. The manager professes to be his best friend, but in reality was the man who killed his father and robbed the youngster of his inheritance. An old clown, his memory a blank from a blow on the head, is the only living person who witnessed the circus chief's villainy.

The action of the story deals with the awakening memory of the old clown, and of young King's fight to discover the secret of his parentage and win back his inheritance. Polo, as the young acrobat, has able support in Caroline Porter, as the daughter of a wealthy surgeon, and King's sweetheart. Miss Forter is as daring as she is pretty, and is shown in the serial taking part with Polo in all of his dare-devil stunts. She also is at home on the flying trapeze.

The serial was directed by J. P. McGowan, the leading factor in the successful production of many Universal serials. Polo, himself, however, took considerable part in the direction, lending to it his accurate knowledge of a showman's customs. Anthony W. Coldewey prepared the continuity from Polo's own story. Universal turned over the entire Universal City zoo, including animals of all kinds, to the Polo company. McGowan actually organized a one-ring circus, with main tent, side shows, benagerie, and everything down to the peanut and popcorn wagons, for use in the serial.

Has Qualities of a Special

Acting, Direction and Production of High Order in Holubar Picture

THE artistry of Dorothy Phillips, the masterful direction of Allen Holubar, $300,000 in cash and nine months' work are said by Associated First National Pictures to have gone into "Man, Woman and Marriage," the super-feature which Allen Holubar has produced for First National release.

In collaboration with Olga Linek Scholl, the story was written by Allen Holubar. Then came the casting of the picture. From New York, Los Angeles, and Paris, too, it is said the players were assembled and rehearsals began with James Kirkwood playing in support of the star. Among other widely known names in the cast are those of Shannon Day, Robert Cain, Margaret Mann, Jean Calhoun, Barney Sherry and Mlle. Valerie de Chevallier, a reputed sensation of the Paris speaking stage.

The opening scenes of the production were made when it was decided that a capable instructor should be engaged to assist Mr. Holubar in staging the elaborate dances which were to follow. Marion Morgan, who for several seasons has headed her own dancing troupe on the Orpheum Circuit, was signed to collaborate with the noted director in the scenes featuring the dance.

The story of "Man, Woman and Marriage," because of the magniture of its theme required scenes depicting dramatic action in the Stone Age, the Roman days of splendor that preceded the fall of the Empire, the medieval period and the present day. For each sequence of scenes immense sets had to be erected and hundreds of players accurately schooled in the customs of the day and costumes with elaborate splendor, it is stated.

In the filming of "Man, Woman and Marriage," Holubar was aided by a capable technical staff. Harry Bucquet was his first executive assistant; Eugene Pouyet was his second lieutenant; Ben Carre, art director; Ernest Smith, master of properties; H. Lyman Broening and William McGann, cinematographers and Mrs. Frank Lawrence, editor-in-chief.

New Melford Picture Is Given Title

"The Fighting Schoolmaster" is the effective title chosen for George Melford's production for Paramount with Monte Blue, adapted from "The Jucklins," Opie Read's novel. The adaptation is by Frank Condon.

Ed. Knoblock Has Ideas for Better Pictures

Deeper psychological treatment, more intimate development of character, not mere situation but contest of human wills from which the situation develops naturally; the exemplification of a big theme, a universal appeal—these are the elements that, according to Edward Knoblock, the noted playwright, must be infused into the modern drama of the screen, that it may advance continually and appeal to every race and class by reasons of its essential humanness.

Mr. Knoblock, who arrived at the Lasky studio with Jesse L. Lasky, first vice president of Famous Players-Lasky Corporation, will remain there for an indefinite period, studying at first hand the technique of the motion picture and developing an original story for Paramount Pictures which he and Mr. Lasky discussed while the latter was in England recently.

Clubwomen Impressed by "Madame X"

W. H. Ostenburg, Jr., manager of the Orpheum theatre, Scottsbluff, Neb., asked a committee of clubwomen of that town for their opinion of "Madame X" and gave them a special screening a day or two before its public showing.

Here is what the clubwomen had to say concerning the picture:

"My Dear Mr. Ostenburg—In the opinion of our committee, 'Madame X' is a truly wonderful production. It is essentially a 'mother' play, full of pathos and devotion, and must be seen to be appreciated. The acting of Pauline Frederick in the title role is above description or comparison. It is true art. While this is not a play for children, we feel that those who are older should consider it a privilege to attend such a production."

Marcus Hook Exhibitor Resembles Farnum

Marcus Hook, Pa., boasts an exhibitor that looks so much like William Farnum that he is often stopped by strangers and quizzed as to whether he is the real "Bill" of stellar fame or his twin brother. Among his friends, he is known as "Philadelphia Bill Farnum," but he signs his checks "Daniel McKnight, Jr." Mr. McKnight is the owner of the Marcus Hook theatre and is well known among the Philadelphia exchange-men.

Mabel Normand Picture Ready for Release

Mabel Normand, latest picture, "What Happened to Rosa," is now ready for release and promises to take a place among the finest of the star's comedies.

One of the cleverest comediennes of the screen, Dorothy Gish, in her latest production for Famous Players release, "Flying Pat"

Stoll to Be Ready Dec. 6

Business to Open Then at Pathe Exchanges: First Release Named

THE hum of activity pervades the offices of the Stoll Film Corporation of America, at 130 West Forty-sixth street. Preparations are being rapidly completed for the opening of business by Stoll representatives in Pathe exchanges on December 6. The first release date has been set for January 2. The subject listed for initial issue is "Squandered Lives," an adaptation of Cosmo Hamilton's novel "Duke's Son."

The immediate successors of "Squandered Lives" will be chosen from among "The Hundredth Chance," by Ethel M. Dell; "God's Good Man," by Marie Corelli; "The Lure of Crooning Water," by Marion Hill; "The Swindler," by Ethel M. Dell, and "Mr. Wu," by Harry M. Vernon. All of the six productions are selections from the World's Famous Authors Series, the backbone of the Stoll story source and including in its wide scope twenty-five representative authors.

"Squandered Lives" will introduce to the exhibitors of the United States Ivy Duke and Guy Newall, two actors who are certain of a hearty welcome. While it is true Miss Duke is not a stranger to the screen in this country—pictures in which she played a leading part having been shown here before the war—nevertheless she now brings in addition to her charm and wholesomeness a ripe experience. The partisans of Mr. Newall with large justification insist he is one of the screen's most natural actors as well as one of its most skillful character delineators. His work in "Squandered Lives" goes far to sustain the claim.

Featured in "The Hundredth Chance" are Dennis Neilson Terry, Eille Norwood, Mary Glynne and Sydney Seaward.

New DeMille a Winner

"Midsummer Madness" Acclaimed by Famous Players Executives

PARAMOUNT executives are said to be unanimous in the opinion that in Wm. DeMille's production, "Midsummer Madness," the company has one of the best pictures of the year. The general release of the picture is scheduled for the latter part of January when, following pre-release engagements in New York and other leading cities, it is confidently expected that it immediately will take its place along with "Humoresque," Cecil B. DeMille's "Male and Female" and George Loane Tucker's "The Miracle Man."

"Midsummer Madness" was adapted by Olga Printzlau from the novel, "His Friend and His Wife," by Cosmo Hamilton, and one of the first to see the DeMille picture at a private showing in New York was the author himself. At the conclusion of the showing he sent the following telegram to Mr. DeMille:

"I have just seen 'Midsummer Madness.' It is the most utterly satisfying, beautiful and human thing, all alive and throbbing, that has ever been created for the screen. I am proud and happy and cannot thank you enough."

"HAS OTHER PROJECTOR, BUT USES ONLY SIMPLEX!!"
"We have a . . . Projector in A-1 condition, but use only SIMPLEX. It is best."
SWETLAND THEATRE (33) MAYVILLE, N. Y.

Press Books Ready for "Kismet" and "813"

Robertson-Cole announces that press-books are available for "Kismet" and "813."

The Strand theatre, Broadway, New York, the house at which "Kismet" American premier took place, exploited the picture to the limit. Following it the Strand theatre, Brooklyn, the Goodwin theatre, Newark, N. J., and a number of others of the country's leading theatres have eagerly seized upon the exploitation chances which "Kismet" offers, and are planning campaigns which embrace every sort of extraordinary advertising in the newspapers and inside and out of the theatre.

With its cover an attractive combination of yellow, green and half tone tints, the Robertson-Cole press and campaign book on "813," the super-special based on the Arsene Lupin story of the same name, gives the exhibitor a complete outline for advertising and exploiting this production, which is soon to be released.

Pathe Announces Forthcoming Releases

Two forthcoming releases on the Pathe list are Robert Brunton's "The Devil to Pay," which appears last on the list of Pathe's November releases; and H. B. Warner's starring vehicle, "Dice of Destiny," scheduled for release on December 5th. Henry King directed the H. B. Warner production. The cast includes Lillian Rich in the leading feminine role, Rosemary Theby, Frederick Huntley, Claude Payton, Howard Davies and Harvey Clark.

Ernest C. Warde directed the Robert Brunton production, "The Devil to Pay," from the novel by Frances Nimmo Green. Included in the cast are Joseph Dowling, Roy Stewart, Robert McKim, Fritzi Brunette, George Fisher, Evelyn Selbie, Richard Lapan, Mark Fenton and William Marion.

Elmer Pearson Visiting Pathe Branch Offices

For the purpose of surveying conditions in the middle west as they affect the motion picture industry in general, and the interests of Pathe Exchange, Inc., in particular, Elmer R. Pearson, director of exchanges of Pathe, left last Tuesday, November 16th, on a trip that will keep him in the field for about three weeks.

He will visit the branch offices at Detroit, Chicago, Des Moines, Omaha, Kansas City, and St. Louis. In several of the exchange cities, Mr. Pearson will make arrangements for the enlargement of the Pathe offices.

"Old Swimmin' Hole" Finished by Ray

Work has been completed by Charles Ray on "The Old Swimmin' Hole" in Southern California, where he has been making this subject. Officials of the Ray organization are enthusiastic over this new picture, which is said to present the star in a most appropriate role. The film is now being edited, preparatory to its shipment to First National for release.

"The Big Idea" Is First Rufus Steele Film

During the week of December 5 the first of the two-reel pictures written and produced by Rufus Steele, *Saturday Evening Post* writer on commercial and industrial subjects, will be released through Educational Film Exchanges, Inc. "The Big Idea" is the first of the series of two-reelers and this will be followed a month later by "The Kick Back." The third of the series has just been completed and work is well under way on the fourth.

While the industrial life of the country forms the background for the Steele films, which are being produced by the Pilgrim Pictures Company, the pictures have nothing of the usual commercial or trade efforts. They are produced purely for amusement purposes and from the point of view of audience appeal. Educational makes it plain that nothing of the advertising element enters into them and though some big plant is used as the background for each there is not even a sign visible that indicates the name of the company.

"The Big Idea" tells the story of a well meaning American who is led astray by the false doctrines of anarchistic agitators. He is seized with the "big idea" with which he would change the whole rule of things, until the personal experiences of himself and the members of his family with those very ideas shows him the falsity of them.

Patricia Palmer Stars in Gayety Comedies

Patricia Palmer, who until she deserted the field for more dramatic roles, was a favorite in Christie comedies, has returned to the realm of fun films and will be featured in Gayety comedies, single reelers which will be released through Educational Film Exchanges, Inc., alternating with Vanity comedies.

Born in San Francisco twenty years ago, Miss Palmer started in to playing child parts in the California city at the age of five. After spending several years on the stage she entered motion pictures and became a featured player with Vitagraph. Recently she contributed an important dramatic role in support of Mitchell Lewis in "The Faith of the Strong." Her last work before returning to comedies was with Bessie Love in a feature that has just been finished.

Picture for Ex-Service Men Is Planned

C. F. McIntosh, who is at the head of the Federal Board for Vocational Education of Ex-Service Men, was a visitor at the Lasky studio on Friday, November 12th.

Mr. McIntosh has come out from Washington for the purpose of investigating and sanctioning plans for a proposed two-reel film production which will be made under the auspices of the Federal Board, to be directed by Mr. Bishop, and enacted by a cast of ex-service men and women. The picture will be entitled "Say, Buddy!" and the story and scenario were written by Mr. Bishop.

Jeane Paige and James Morrison in the characters they play in Vitagraph's "Black Beauty," adapted from the famous novel of the same title

Vitagraph Now in Full Swing

Production Activities at Highest Point in Three Years

VITAGRAPH'S production activities are now at the highest point in three years. Both the Eastern and Western Coast studios are running full tilt. Five companies are at work at the Brooklyn studio, and seven at the Vitagraph studio in Hollywood. Three big special productions are under way, and a fourth—"Dead Men Tell No Tales"—on the eve of its release following a mammoth exploitation campaign.

At the Brooklyn studio, Alice Joyce is at work on "Her Lord and Master," under the direction of Edward Jose; Corinne Griffith is filming scenes for "It Isn't Being Done This Season," with George L. Sargent in charge of the production; Alice Calhoun, the newest star in the film firmament, is completing "Princess Jones," which G. V. Seyffertitz is directing; Tom Terriss is starting an ambitious version of the David Belasco stage success, "The Heart of Maryland," and "The Son of Wallingford" is being transferred to celluloid under the supervision of George Randolph Chester, Vitagraph's production editor and the creator of the original "Wallingford."

Mr. Terriss, with Catherine Calvert, the star of his production and a large cast, will be in the South for a number of weeks in order that the true Southern spirit and atmosphere may be injected into "The Heart of Maryland." Miss Calvert has the role of Maryland Calvert, originated by Mrs. Leslie Carter, and the unusual cast includes Crane Wilbur, who plays opposite her, Felix Krembs, William Collier, Jr., Ben Lyon, Henry Hallam, Bernard Siegel, Arthur Earl, Jane Jennings, Victoria White and Marguerite White.

"Black Beauty" is one of the special productions under way at Vitagraph's Hollywood studio. David Smith is now filming the final scenes of this picture, which is based on the novel by Anna Sewell. The book has been followed in every detail, yet much has been added by Mr. and Mrs. George Randolph Chester, who have created what is called an "inside" story, dovetailing into the story told by Black Beauty, the horse. Jean Paige portrays the leading feminine role in this special, which will be released early in the new year.

Still another special production which was announced months ago, and which seems to have created interest everywhere, is "The Son of Wallingford," written by George Randolph Chester, who made "Get-Rich-Quick Wallingford" a household word. "The Son of Wallingford" is a new story. It has nothing to do with any other Wallingford story.

Holmes E. Herbert is playing opposite Alice Joyce in "Her Lord and Master," which is a screen version of Martha Morton's stage play. The supporting cast includes Frank Sheridan, Walter McEwen, Marie Shotwell, Louise Beaudet and Ida Waterman.

Webster Campbell appears as Corinne Griffith's leading man in "It Isn't Being Done This Season," which like its predecessors, "The Whisper Market," and "The Broadway Bubble,' offers Miss Griffith a rare opportunity to display some wonderful striking gowns.

Albert E. Smith, president of Vitagraph, is now on the West Coast personally supervising the wealth of production at Vitagraph's Western studio. William Duncan and Edith Johnson are more than half through the production of an entirely new type of chapter-play, entitled, "Fighting Fate," and Joe Ryan is starred in a smashing Western serial called "The Purple Riders." Larry Semon completed his two-part comedy, "The Sportsman," only last week, but is already in actual production on its successor. Jimmy Aubrey has just completed "The Mysterious Stranger," and has started on another comedy, under the direction of Jess Robbins.

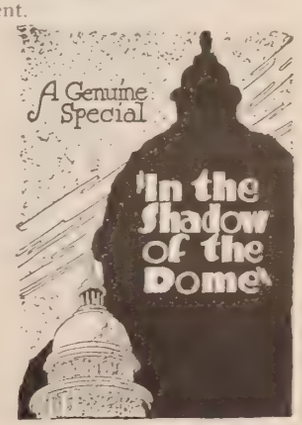
Antonio Moreno and Earle Williams head the feature companies on the West Coast. Moreno has just started his first production as the star of "Three Sevens."

"Diamonds Adrift" is the title of the five-part production which Earle Williams is completing on the West Coast.

Vitagraph's increased production activities have been accomplished by increased facilities at both studios, and Albert E. Smith has taken three trips to Los Angeles to purchase additional acreage and supervise additional studio construction. The mechanical facilities at the Brooklyn studio, particularly as related to the developing and printing of film, have been more than doubled within the past six months. Never before in its history has this pioneer company of the film industry been in such a mechanical and physical state of preparedness to produce films well and quickly. Productions of the super-feature class will continue to be made by Vitagraph at both its East and West studios during the coming year, it is announced.

Expect Record Bookings on Pioneer Release

Pioneer Film Corporation reports that advance bookings on "Thoughtless Women" indicate that the picture will be a record-breaker in the point of bookings secured for a feature production. The acting of Alma Rubens and direction of Daniel Carson Goodman are two factors that have come in for an unusual amount of praise, according to Pioneer. The wholesome character of the theme is also said to have won favorable comment.



A David G. Fischer Production

DeMille Opposes Censors

Director Against Suggestion of Censorship in Scenario Stage

"CENSORSHIP nulified the work of the creative artist because it limits that work to the mentality of the censor. Therein lies the greatest of the many evils of censorship."

So says Cecil B. DeMille, screen producer and director-general of the Famous Players-Lasky Corporation, in a recent interview given out at the Lasky studio following the wide publicity given to the suggestion that pictures be nationally censored while still in the scenario writing stage.

"It is this limiting of the creative work of the artist that is the most deadly danger of censorship," says Mr. DeMille. "It is the very fact that the creative artist is capable of rising above the level of the rest of the world that makes his work truly creative art. Without this pioneering spirit, the world of art would be at a standstill.

"Yet such a deadlock would inevitably result if censorship were permitted to become general and all-embracing. The censors, without conscious fault, would inevitably censor that which they could not understand. All too frequently this censored matter is the very heart of the creative artist's work—the particular thing that makes his work distinctive and valuable to the world.

"One hypothetical censorship board might presumably censor without damage to art. Such a board would have to be composed of the highest examples of artistic workers. Unfortunately for censorship and fortunately for the photoplay, these men are busily engaged in creating rather than destroying; in building up rather than tearing down.

"Censorship, whatever its form or however applied by official bodies, must be undemocratic and un-American. It resolves itself into a rule of minority over majority. It means that a single individual or a small group of individuals shall be permitted to dictate what the masses shall see."

Thomas Meighan as he appears in "Conrad in Quest of His Youth," his latest Paramount picture

Harding Shown on Trip

International News Has Fine Set of Views in Current Issue No. 79

A FEATURE of the views shown in International News reel No. 79, just released by Universal Film, is the interesting group of pictures showing President-elect Harding enjoying a fishing trip at Point Isabel, Texas.

Roy Kluver, the International cameraman, caught the next president in the act of landing a huge tarpon. The president-elect's stiff fight to subdue the big fish is shown in lively close-ups. These pictures give an entirely new angle on Mr. Harding's personality.

International News No. 79 also contains the first pictures received from Cork, Ireland, of the funeral of Lord Mayor MacSwiney, showing the huge crowds that followed the cortege and the militant attitude of the Lord Mayor's sympathetic countrymen.

Interesting sidelights on the situation in Ireland were sent by Captain Ariel Varges, who photographed the scenes. Writing to E. B. Hatrick, general manager of the International News Reels he said:

"A raid by the military is performed with great dash. Troops (Black and Tan) with a few officers, arrive on the scene to be raided in swift lorries, holding about twelve men each. This contingent is followed by Rolls Royce armored cars. The party places a cordon or picket at the street heads as a control and searches all persons at pistol point. Meanwhile, the suspected house of Irish Republicans is being searched by another group. The military search for arms, etc., and to reverse the tables, the Irish Volunteers perform some rather surprise attacks. It is here that the real trouble breaks.

"Last night, in returning to my hotel, I walked into a raid. Two people were shot, and I had to take pot-luck with the remainder in the street. In a few minutes ,all was quiet again. The people are out to break away from England. However, only a small percentage favor terrorism of any sort."

Charles Ray to Come East

Was to Attend Atlanta Exposition But Engagement Spoils His Plans

WORD comes from the Arthur Kane offices that Charles Ray is planning to come to New York in the near future. In addition to visiting New York, Mr. Ray will go to Atlanta, Ga., for a brief stay. The Southeastern Motion Picture Exposition is scheduled to open in that city on December 6 for one week.

The exposition management asked the Kane Corporation to assign one or more of its celebrities to attend the big show, adding the "double assurance," superfluously, it would seem, that the star would "enter hospitable Georgia heralded as he never was before" "The gateway to the South," the message added, "asks your serious consideration."

Arthur S. Kane was in the Ray studio when the telegram was delivered to him. A brief conference between Mr. Kane and Mr. Ray followed, the outcome of which was Mr. Ray's decision to return East with Mr. and Mrs. Kane in response to the invitation. Richard Willis, Ray's production manager, however, put the plan to rout, according to the statement from the Kane offices, by insisting that the star postpone his trip East until the completion of his current production, "Scrap Iron."

Mr. Willis evidently scored his point, because Ray will not come East as the guest of the Atlanta association during the week of the Exposition. But his plan to visit New York and Atlanta at a later date has not been changed.

"My long-desired trip to New York at last! Then a run down to Atlanta and after that a swing back to Gotham before returning to God's country. That's a bully idea!" is the way that the popular star expresses his delight over the anticipated trip to the East Coast.

Scientists See Novel Film

Famous Players' Pygmy Films Shown to Geographic Society

MEMBERS of the National Geographic Society at Washington had the privilege of seeing for the first time on any screen the first motion pictures ever taken of the pygmy tribe of the African Congo last Friday (November 19), the day after their completion in the Long Island City laboratories of the Famous Players-Lasky Corporation.

Dr. Leonard John Vandenbergh, missionary and explorer, who headed the Vandenbergh-Paramount expedition into Central Africa, addressed the society at the invitation of its officers.

The National Geographic Society, whose interest in the diffusion of geographic knowledge is purely altruistic and rigidly non-commercial, has honored explorers similarly. Theodore Roosevelt, on his return from Africa, made his first address before the National Geographic Society, and Admiral Peary, after his return from the North Pole, was honored with the invitation to address the National Geographic on his first public appearance.

While the cutting and titling of the 36,000 feet of film brought back by Mr. Vandenbergh is not yet completed, four reels were rushed through the Paramount laboratory and sent by special messenger on a midnight train to Washington preceding the day of the lecture.

Add to Viola Dana's Cast

Francis McDonald Opposite Star; Jackie Saunders in Leading Part

FRANCIS McDONALD and Jackie Saunders have been added to the supporting cast of Viola Dana in her latest starring vehicle for Metro release, "Sorrentina." Mr. McDonald will play opposite the star. Miss Saunders has been engaged for an important role in the picture.

Filming of this picture has been started at the studios, with Dallas M. Fitzgerald directing. In the romantic story of "Sorrentina," which centers around the adventures in New York of a pair of young Italian immigrants, Miss Dana will play the part of the wife, while the role of the husband is enacted by Mr. McDonald. Miss Saunders will enact the role of the "vamp" manicurist who lures the Latin husband from his wife. Don Byrne is the author of "Sorrentina," which is an original story. It was adapted for the screen by Ruth Ann Baldwin and Molly Parro.

Viola Dana has applied the dark make-up, donned the typical red and yellow Italian dress and started work in "Sorrentina." The initial scenes for this production were filmed on an elaborate Venetian street setting built on one of the Metro studio lots in Hollywood.

As a little Italian peasant girl, who, with her husband, has a small street show, Miss Dana will have a quite different role in this Don Byrne story to any which she has ever enacted. With her dark hair and snapping eyes, Miss Dana, when made up, might easily be accepted as a born Italian, says Metro.

Three scenes from a forthcoming Fox production, "Blind Wives," an adaptation of the Knoblock play, "My Lady's Dress"

Fox Announces "Blind Wives"

IN a statement eminating from the New York headquarters of the William Fox Film Corporation, announcement is made of a new Fox production titled, "Blind Wives," which has been produced in three episodes after the manner of the recently released Fox special, "While New York Sleeps." This picture is based on Edward Knoblock's famous stage play, "My Lady's Dress." Charles J. Brabin is the director. Estelle Taylor, Mark McDermott and Harry Sothern, the featured players of "While New York Sleeps," are again seen in the principal roles of this new production. The statement issued by William Fox in connection with the announcement of "Blind Wives" follows in part:

"Produced several years ago on the speaking stage American and European critics hailed this play as the strongest exposition of the eternal feminine and her frivolities and frailities that had ever been presented and its consequent sensation and prosperity as a theatrical attraction formed the foundation of the fame of this brilliant author whose writings are now holding the world's attention.

"To William Fox the play of 'My Lady's Dress' had always appealed as a great opportunity for the drama, the producing effect, the story carrying efficiency and the pictorial and colorful effects that it would bring to the screen. In studying methods of treatment that would give it the most pretentious and powerful presentation Mr. Fox immediately recognized the great value of again using the episode form—the unfolding of three vital life chapters—as he had done so skillfully in 'While New York Sleeps.' Great, really brilliant strokes of construction have been shown by Charles J. Brabin in preparing this wonderful story for the screen—the same bold lines of character drawing, the same subtle and swift development of plot and situation, the same striking denouements that he showed with such great power in the former episode picture—these have been shown in 'Blind Wives.' But it is with a new and a remarkably fascinating phase of life with which he has dealt.

"It is the foibles, the frivolities, the frailities, the slavery to fashion, the following of the butterfly existence, the surrender to all that is vanity this is the great theme of Mr. Knoblock's play. He tosses his frail bit of femininity into a gilded and rainbow colored world where selfishness rules and where the thought is only of today and no thought of tomorrow ever comes. Once in this velvet tangle where all is ease and luxury the character develops that side of the texture which shows only the bright designs and the colors of the weaving; with no sign of the hand that guides and which points but to one end; until the author deftly turns his fabric and shows the rough side and all of that portion of humanity which has had to suffer so that others might have luxury, which has lived in the shadow so that others might have all the sun.

"Dress, then is reason for this remarkable story—women's dress, the rainment of my lady' wardrobe, what it cost to procure for her but still deeper and more intensely interesting than that what it cost to procure—just how hard, how cruel, how tragic is the making of that which appears to eyes, that only see the surface, to be wholly beautiful. To produce such a picture, to give it the setting of luxury, the touch of fashion in all its luxury and spendthrift splendor the very gates of the temple of Dame Fashion had to be stormed and taken.

"In each of the episodes there is a different story, each dealing with that human cost of the gown or its adornment which makes a tragedy for someone in some unknown corner of the world."

A statement from the New York offices of the World Motion Picture Corporation announces that approximately seventy-five per cent of the charter members of the Associated Press have signed contracts for the use of its illustrating service, thus assuring a wide exploitation for the World's news-reel. Other papers outside of those in the Associated Press have also signed for the service, it is stated, and it is expected that in a short time the total number signed up will approximate 2,200. according to the statement.

The illustrating plan, as it is described in the World's statement, consists of a daily service of "still" pictures made by the cameraspondents of the World. This service will be supplied to the newspapers for a small consideration and will give them timely subjects for reproduction, it is stated.

All photographers will carry captions giving credit to the World Motion Picture Corporation and in this manner will the tie-up with the local exhibitor be complete, say World Motion Picture officials. Such an arrangement between the producers and the newspapers of the country is expected to result in the maximum amount of publicity and exploitation for the exhibitor.

Keaton Completes His Fifth Metro Comic

Buster Keaton has completed his fifth comedy, "The Haunted House," made for Joseph M. Schenck and to be released through Metro, at his studios in Hollywood, Calif. The picture, written and directed by Keaton and Eddie Cline, will be en route to New York, where a release date will be set, early next week. Virginia Fox appears opposite the agile comedian and as usual Joe Roberts is the "villyun."

Film to Aid Uncle Sam Abroad

WHAT is described to be the most comprehensive industrial picture ever made has just been completed by the Rothacker Film Company for the Carborundum Company, and will be used to get Uncle Sam his share of the foreign trade. The picture is really a survey of American industry.

"The Jewels of Industry" is an eight-reeler. After showing how Carborundum is made, the film visualizes many of the uses industry has found for that abrasive. In all, Carborundum is shown on the job in fifty-eight different branches of American industry.

This picture, when shown abroad, will give foreign buyers a fairly well-rounded education as to Uncle Sam's industries, it is stated. And it will be circulated in all parts of the world.

Here at home the Carborundum Company will show it to chambers of commerce, Rotary Clubs and at industrial conventions. While it is an eight-reel film it is so assembled that it can be shortened to suit any program.

The picture, it is expected, will be a revelation to the average viewer. Most people have no idea what an important part abrasives have come to play in the romance of the Twentieth Century. There is not a factory in the country that does not use an abrasive paper, cloth or grinding wheel of some kind. Abrasive cloth will do a job that is too delicate for a metal tool, and grinding wheels will cut steel that is too hard for any lathe.

Carborundum was evolved by an American scientist who was trying to make diamonds. When he opened his furnace he found, instead of a diamond, a new jewel—Carborundum, the jewel of industry, which will cut anything and is second only to the diamond in the scale of hardness.

Carborundum is virtually but everyday coke and sand welded at 4,000 degrees Fahrenheit in an electric furnace. Metal will vaporize at less heat.

Here is a scene from "Unseen Forces," a forthcoming Mayflower production, to be released through First National

Dwan Wants All-Star Cast

Producer Believes Specials Will Share Honors With Star Pictures

BEFORE leaving New York for the Coast, Allan Dwan stated that he believed the all-star special was "coming in"—not to drive the star production out of the field, but to divide honors fairly with it.

Mr. Dwan said: "You would think the idea was new, judging from the trade papers. It is really old. There was never a time when such pictures would not have 'gone over.' We were simply afraid, as an industry, to try 'em. We knew what the star production could do."

"Will stars lose their value in star series productions, through merging their talents in the all-star ones?" he was asked.

"Most of them will not," said Mr. Dwan. "A few stars who work best all alone may suffer. And then not in their series pictures? They may not show their usual zest in the all-star productions. Even that will depend upon the chance for the so-called full expression of the individuality that the particular play affords. The 'individual worker' type of star will require careful thought when the parts are given out."

This is the only danger point I can think of at the moment," said Mr. Dwan. "The very fact that they haven't seen their favorite at what they believe is her best makes them wait eagerly for her next series production. Putting the wrong star in the wrong part can only react on the all-star production. Watch and see."

Mr. Dwan said that the all-star special would at the start do bigger business than the best of the star series pictures.

He predicted that the public, unaccustomed to them, would flock to see the all-star subjects as they would any novelty, that gradually the better of the single star pictures would attract on a par with the all-star stuff, *and that the success of the first all-star subjects would result in heavy production along that line to the end that the single star pictures would never again "own the field."*

"Great Lover" on Screen

Goldwyn Picturization of Stage Success Seen at Capitol Theatre

LEO DITRICHSTEIN'S stage success, "The Great Lover," written by himself in collaboration with Frederic and Fanny Locke Hatton, received its first screen showing this week at the Capitol theatre.

"The Great Lover" is the first picture directed for Goldwyn by Frank Lloyd since "Madame X." It is also the first of the Frank Lloyd Productions, Goldwyn having decided to feature the productions directed by Mr. Lloyd. His first picture after receiving the honor of having his work featured is said to be fully up to the high expectations which Goldwyn confidently awaited. The verdict of the reviewers and of the fans proved these expectations justified.

John Sainpolis in the role of Jean Paurel, created on the speaking stage by Mr. Ditrichstein, gave a polished and brilliant performance which proved highly entertaining, and very moving in its serious phases. Claire Adams as the young prima donna who won the affections of the great tenor but whom Paurel renounced in favor of her younger lover was well liked in the part, as were Lionel Belmore as the harassed impresario, Richard Tucker, John Davidson, Mme. Rose Dione and Alice Hollister.

Big Demand for Comedies

Educational Reports Big Bookings for Vanity and Gaiety One-Reelers

ALTHOUGH the first release is set for the week of December 5, Education Film Exchanges, Inc., reports that the announcement that it would distribute single-reel Vanity and Gaiety comedies weekly has brought so heavy a demand for these subjects that it has been necessary to send a rush order to the laboratories for a number of prints in excess of the original estimate.

While arrangements for these pictures were made some time ago and production has been in progress for several months, Educational made the announcement of this new product only two weeks ago, and, according to the sales department, the response from the various exchanges shows a heavy demand for these single-reel fun-films from exhibitors who have become familiar with the Educational comedy standard as represented in the Mermaid, Christie, Chester and Torchy series.

It is declared that the only difference in these pictures and the ones that have been on Educational's schedule for several months is the matter and length and that they will be up to the full standard of the two-reelers. "The Vanity series comes from the Christie Film Company studios, and the Gaiety brand represents equal quality with a somewhat 'girlier' spirit running through them," declares a statement from the Educational Films Corporation headquarters.

The first single-reel comedy-release from Educational will be "Tea for Two," a Vanity, in which Charlotte Merriam and Eddie Barry are seen. Several of the better known Christie comedians are in the first few of this series; but after the initial ones, entirely separate casts from the two-reelers will appear. "Ain't Love Grand?" will be the first of the Gaiety series.

Prints of the first releases of both series have been in all the Educational exchanges for the past two weeks, "under instructions from the home-office that no contracts should be signed until exhibitors had been given an opportunity to see the pictures themselves and to establish the fact that Vanitys and Gaietys would establish a new standard in their field," declares the statement from Educational's home-office.

"Snow Blindness" Is Begun

Reginald Barker Production, for Goldwyn Release, Gets Under Way

GOLDWYN'S next Reginald Barker production, "Snow Blindness," by Katherine Newlin Burt, the author of "The Branding Iron," one of Goldwyn's fall releases, is now actively under way at the studios here. Director Barker, Clifford Robertson, casting director, and Abraham Lehr, vice president in charge of production, have selected an all-star cast for "Snow Blindness."

Vice President Lehr has just returned to the studios from New York where he held important conferences with the officials at the home office.

Will Rogers and his director, Clarence Badger, are putting the finishing touches to the picturization of Irvin S. Cobb's story, "Boys Will Be Boys." Editing and titling will begin early next week, tasks in which the star will have a hand.

Gertrude Atherton, here advising with Director Wallace Worsley in the production of her first original scenario, temporarily entitled, "Noblesse Oblige," is enthusiastic about the progress that has been made on the picture and about the screen possibilities for expressing an author's own ideas about a story.

J. Frank Glendon, Leatrice Joy, Wallace Beery and Jack Abee have been assigned to enact the principal roles in Gouverneur Morris' first story written directly for the screen, "The Water Lily," a tale of the Orient. An entire Chinese street of magnificent proportions was erected on the Goldwyn lot for this picture and every detail is absolutely correct. Frank Lloyd, who recently completed "A Voice in the Dark," is directing "The Water Lily."

Excellent progress is being made by Director E. Mason Hopper on Rupert Hughes' screen story which has not yet received its definitive title.

Director Victor Schertzinger is about ready to begin work on Tom Moore's next starring vehicle, "Mr. Barnes of New York," from Archibald Clavering Gunter's old novel.

Kaufman Brings Print of Picture East

Albert Kaufman, producer of the feature pictures now being directed by Sidney A. Franklyn for distribution by Associated First National Pictures, Inc., is on his way east with the finished prints of the second Franklyn First National productions which has the working title of "Parrot and Co." It is an adaptation of the novel by Harold McGrath which bears the same title, but before release the motion picture title will be changed to one not yet decided upon which will be more descriptive of the action.

Sylvia Breamer, Richard Dix, Molly Malone, Herbert Prior and Lloyd Whitlock are among the players in the cast. Billy Shea did the editing on the completed print after it was delivered to him from the hands of Mr. Franklyn.

While in New York Mr. Kaufman will discuss methods of exploiting the picture with officials of First National. The title under which the picture will be released will also be decided while he is here.

James W. Horne, a new Thos. H. Ince director, now at work on an adaptation of Louis Joseph Vance's "The Bronze Bell"

Wells Hawks Resumes Place on Fox Staff

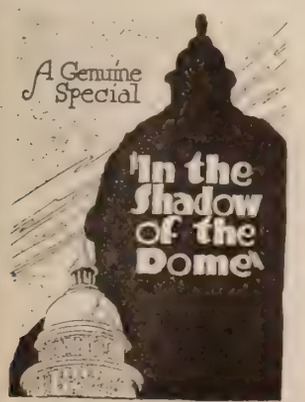
Wells Hawks, or rather "Commander Hawks, is back again with William Fox. He returns to the studio of the film producer after an extended leave of absence, during which time he acted as personal publicity representative for Governor Cox, and his presidential campaign train.

Prior to the opening of the campaign Hawks was associated with Fox Film Corporation in the capacity of special representative for William Fox. Now that the matter of "who will be our next President" has been settled, Wells Hawks takes up his duties with Fox as before.

Kate Bruce Plays in "The Quarry"

Through a special arrangement with D. W. Griffith the Famous Players-Lasky Corporation has obtained the services of Kate Bruce, who has appeared exclusively under Mr. Griffith's management since the early Biograph days, for an important role in 'The Quarry," the John Morosco novel which Thomas Meighan is now making at the new Long Island City studio.

Miss Bruce has recently scored strongly in "Way Down East."



A David G. Fischer Production

Foreign Conditions Described

Laemmle Plans Active Production Work in Germany

THE observations made by Carl Laemmle, president of Universal Film Manufacturing Company, during his recent trip to Europe and some of the activities contemplated as a result of these observations are made the subject of a statement just issued from the New York headquarters of the Universal Film organization. The statement from the Universal home-office follows:

"The second anniversary of the signing of the armistice terminating the World War finds the foreign activities of the big film producers still in much chaos and confusion. The causes are principally the depreciated currency and weak credit of many foreign countries, their inability to pay for American films and the various protective regulations by which they have endeavored to foster home industries by excluding the American product.

"The Universal Film Manufacturing Company has always been one of the largest exporters of film, having agencies in every civilized country of the globe. Four months ago Carl Laemmle, president of Universal, went abroad to investigate for himself the conditions under which business would have to be conducted by the company in European countries.

"In England extremely satisfactory arrangements were completed by Mr. Laemmle with the Film Booking Offices of London, whereby the producing of pictures in Great Britain will scarcely be necessary, though the possibility is not definitely closed. The entire Universal and Jewel product will be handled by the big British Company at the head of which is Sir Edward Hulton, a peer who is known as a great newspaper owner and a very successful business man.

"In Germany an entirely different situation presented itself to Mr. Laemmle. The film industry is more seriously regarded in Germany than in any other country in the world. It is so regarded not only by the people who attend the theatres, but by the government itself. The result has been that in Germany everything possible has been done by the government to foster the industry, to give it protection from without: encouragement from within. For the last two years there has been an effective embargo on all films coming into Germany from foreign countries. This embargo will be raised very slightly on January first. Two per cent of the footage at present released in Germany will then be permitted to come in from all foreign countries. This would be so small an amount as to be ridiculous to a company the size of the Universal Film Manufacturing Company.

"For two years the Universal has had an office in Berlin, maintaining itself by trading in German films and waiting for the embargo to be lifted. While he was abroad Mr. Laemmle decided that the only way to do business in Germany was to make his own films there under American supervision and direction, but with German actors and actresses. By making films there of the same quality that the company makes at Universal City, Mr. Laemmle expects not only to do a very profitable business in Germany itself and the new countries which are so dependent through transportation on Berlin, but to make films which will be equally acceptable in this country.

"Mr. Laemmle has gone to Universal City, the huge producing center of Universal activity, partly, to supervise the completion of two huge Jewel pictures, Priscilla Dean in "Outside the Law," and Von Stroheim's "Foolish Wives," and partly to select one or more producing units with which to produce films in Germany.

One interesting comment which Mr. Laemmle made just as he left for Universal City was to the effect that the supposed German hatred of all the countries arrayed against her in the War was entirely gone. The film industry is responsible in a large measure," said Mr.Laemmle, for this condition."

Pathe Drive Bringing Results

Unprecedented Returns in "Pearson Month" Campaign

PATHE reports "unprecedented returns both in collections and new business" just as the $10,000 "Pearson Month" campaign passes the half-way mark. In the feature department, there has been realized a gain of more than thirty per cent over the average for the three preceding months, declares the Pathe statement. The serial department is reported to have also done creditably, while a "slightly better progress" is reported for the short-subject department. The "Pearson Month" will be brought to a close at midnight of November 30. With every cog in the Pathe selling machine working at maximum efficiency and returns coming in rapidly it is not possible to forecast results at the present time, according to the Pathe report, but it is expected that the feature department will "wreck all records" and that the serial forces will surpass the "wonderful marks it has established in the last three months." The Pathe report follows in part:

"Far more than the surface gains indicate, the progress of the Pathe feature department during the first stage of 'Pearson Month' contest, has been particularly noteworthy. The average struck by the feature sales department during August, September and October, outrivalled that of any similar period in the entire Pathe history. Consequently, to beat this record by thirty per cent, meant tremendous efforts by the department. The gains have been so marked in some of the exchange territories, that a figure much better than thirty per cent will represent the gain made by Pathe features at the conclusion of 'Pearson Month.'

"Numbered among the features that are being eagerly received by exhibitors are Benjamin B. Hampton's, The Money Changers; Jesse D. Hampton's, Half a Chance; Edgar Lewis', Beggar in Purple; Blanche Sweet's, Her Unwilling Husband; Robert Brunton's, Devil to Pay and H. B. Warner's Dice of Destiny. Of the earlier releases still meeting with the widest favor, the pace is being set by the Associated Exhibitors' special, The Riddle: Woman. Key-city first-runs have been arranged in every territory on this sterling attraction, and other runs are following in quick succession.

"A wide demand has been created for George B. Seitz's first feature, Rogues and Romance, in which he is co-starred with June Caprice, with Marguerite Courtot prominent in the support. This is the production made in Spain, where Castillian plotting is mixed with American love making, into what constitutes one of the most colorful and actionful dramas ever issued by Pathe.

"Another international drama attracting wide attention is Leonce Perret's, The Empire of Diamonds, adapted from the Mandelstamm novel of the same name, which is shortly to be published in the United States. Already it has created a sensation in Europe, where Mr. Mandelstamm is rated among the prominent literary men of the old world.

"While the feature department is stepping at a pace calculated to wreck all records, the serial department has all cylinders working in a tremendous effort to surpass the wonderful marks it has established in the last three months. In these efforts they have been substantially backed up with a product that rivals comparison, including The Phantom Foe, in which Juanita Hansen makes her first appearance under the Pathe banner.

"Ruth Roland in Ruth of the Rockies, Velvet Fingers, in which George B. Seitz will again be seen in a popular role play, ably assisted by Marguerite Courtot; and Double Adventure, in which Charles Hutchison, champion daredevil serial actor, returns to Pathe.

H. Givens to Manage Pittsburgh Exchange

Al Lichtman, general manager of distribution of the Famous Players-Lasky Corporation, announces the appointment, effective Monday, November 15, of Herbert Givens as manager of the Pittsburgh exchange. Mr. Givens succeeds E. M. Stuve.

"Every Evening During the Engagement of 'The County Fair,' in Spite of the Toughest Kind of Opposition There was a Holdout at the Lyric Theatre, Minneapolis, Where the Better Attractions Always Play."—Greater Amusements, Minneapolis.

A Reel Star

FRECKLE

WESLEY

As Tommy Perkins, in Maurice Tourneur's

THE COUN

(Special Correspondence The Morning Telegraph)

Cleveland, Ohio, Nov. 8

"THE COUNTY FAIR," produced by Maurice Tourneur, opened its Ohio run last week at the Grand Opera House, Canton, setting a new attendance record for the house. *Streams of people were standing in line* in front of the *box office* for *every performance*. The Grand Opera House seldom plays a picture a whole week. In fact *"THE MIRACLE MAN," "WHY CHANGE YOUR WIFE?"* and *"THE COUNTY FAIR"* ARE THE ONLY ONES THAT HAVE BEEN PLAYED THERE FOR A FULL WEEK; "THE COUNTY FAIR" PLAYED TO THE BIGGEST BUSINESS OF THE THREE. Representatives of Feiber & Shea, who run the Grand Opera House in Canton, say it's the best money getter of the year. The picture was played like a circus. Street parade, big show in the lobby of the theatre, with apples and pink lemonade were on tap. There was a "rube" band and a comedy prologue staged before the opening of the picture. Circus billing all over the town and the country districts BROUGHT PEOPLE IN FROM TWENTY MILES AROUND.

State Right Buyers: Three
On This

The following exchanges are now accepting bo
Pittsburgh, Pa., Lee Film Company, 1220 V
Marietta Street, Atlanta, Ga., Phil. Selznick P
National Exhibitors Exchange, Denver, Col., T
Texas, Associated First National Pictures, Inc.,
De Luxe Feature Film Company, Seattle, Wa
Francisco, Cal. District of Columbia, Delaw
46th Street, New York, Tennessee and Kentuc
Friedman Film Corp., Minneapolis, Minn., Gardi
sive of N. Y. City.)

World's Rights

GCS PRODUCTIONS

GUY CROSW

807-811 LON

LONDON NEW

The Name Tourneur, the All Star Cast, a Famous Stage Play will for the Sake of Your Box Office Compel You to Lay the Weaker Features on the Shelf and Play It.

"Three Exceptional Productions, the First Two Mentioned are 'Earth Bound' and 'The County Fair,' the Latter is 'Kismet.'"—Extract From Editorial in Greater Amusements, Minneapolis, Nov. 20.

n A Real Play

FACED

BARRY

Screen Version of Neil Burgess's Famous Play

TY FAIR

Territories Remain Open

Attraction

g: Columbia Film Service, 119 Ninth Street, reet, Philadelphia, Pa., Ceanel Enterprises, 146 tions, 318 Erie Building, Cleveland, O., First lm Company, 1911½ Commerce Street, Dallas, ew Jersey, 729 Seventh Avenue, New York, ol. Lesser, All Star Feature Film Company, San aryland and Virginia, Fred Falkner, 117 West C. McHenry, Majestic Theatre, Louisville, Kv. ictures, Inc., Buffalo, N. Y., (New York State, Exclu-

Controlled by

LL SMITH

CRE BUILDING

YORK PARIS

GCS PRODUCTIONS

MILWAUKEE NEWS

By Elizabeth Scott

"The County Fair" is at the Merrill. *Talk about thrilling! Oh, boy,* this is a *crackerjack!* There's a bully horse race that's so *exciting* I could hardly stick to my pew. Believe me, the picture's varied. It contains all the necessary elements from the mortgage on the old farm to greased pig, and revolves from one thing to another as freely as one could wish.

It's a regular medley—has excerpts from *David Harum, "In Old Kentucky," "'Way Down East,"* etc., etc. But you never under the sun could say it's a steal or the same old thing any more than you could compare beef loaf and a doughnut.

This pleasing concoction was whipped into shape by Maurice Tourneur, one of the ablest directors of the screen and who assembled a cast that's very much up to snuff. Besides Wesley Barry and John Steppling, displaying freckles and avoirdupois, respectively, there's Helen Jerome Eddy. She's Sally, who gets herself all set for considerable self-sacrifice. David Butler is Joel, likable hired man, whose shrewd analysis of the villain wins the day for Cold Molasses. C. M. is a very fast trotting horse. I can't understand why they dubbed him thusly, though. I always thought cold molasses ran kind of slow.

Edythe Chapman is an awfully nice Aunt Abigail, and Charles Barton is Tim Vail, the peppy little jockey. The Merrill orchestra gives an imitation of the village orchestra that is responsible for whoops of delight from the audience. *If you don't see this, you'll be sorry.*

"'The County Fair,' with its Many Inexpensive Exploitation Angles, is going to make Many New Box Office Records, and One Thing is Certain — You can Guarantee Your Audience Complete Satisfaction."—Greater Amusements, Minneapolis.

Special Service Section on "The County Fair"

NEIL BURGESS' famous old play of rural life and a county fair horse race is so well known both as to actual plot and dramatic punch that little needs to be said in this connection. Most people know that it toured the country for many years as a companion play to "The Old Homestead", "Way Down East" and "In Old Kentucky." The majority of older people have seen it and all of the younger generation have heard about it.

The picture version of "The County Fair" is a very faithful transposition of the play to the screen. No liberties have been taken with the plot and many of the original lines of the play are retained as titles. The characters with the exception of the extras are the same as in the dramatic version, all excellent types and entirely adequate for the roles they portray.

"Sally" is played by Helen Jerome Eddy whose reputation for parts of the kind, the simple wholesome country girl rivals that of Charles Ray as a country boy. David Butler, through his recent starring vehicles, such as "Fickle Women" and "Girls Don't Gamble", is now well known as a likeable personality and a competent player and has a considerable following. As "Aunt Abigail" Edith Chapman, one of the best known and most popular character women who has ever appeared for the screen, has an ideal role. Wesley Barry, whose screen debut as a full-fledged star is just announced in his appearance in "Dinty" is the "Tommy Perkins" of the story. The balance of the cast is more than competent, boasting such names as William V. Mong, Arthur Houseman, John Steppling and Charles Barton.

The production was personally supervised by Maurice Tourneur.

High Lights of "*The County Fair*"

Adapted from a stage play in which Neil Burgess toured for many years, playing nearly every city and village in the country.

A cast in which three real stars, Wesley Barry, David Butler and Helen Jerome Eddy have principal roles and where the balance of the company is carefully picked for types from the most distinguished players to be secured.

A picture produced by a director who has an enviable reputation and whose previous productions have been so successful that his name is in itself a real box office attraction.

A production that offers unlimited exploitation opportunities of the sort that never fail to go over.

The adaptation of "The County Fair" has been intelligently done. No attempt to make it a dramatic picture is made. The big punch is the race in which "Cold Molasses" comes in second but wins the money because Solon Hammerhead's horse is disqualified. Homely bits of rural life, correct atmosphere and pleasing scenic locations backed by the titles from the play make up the rest of the offering.

EXPLOITATION OPPORTUNITIES

"The County Fair" is essentially an "exploitation" picture. The pre-release showings that have been given in various parts of the country beginning with the one by S. Barrett McCormick manager of the new Rivoli theatre, Toledo, Ohio, as described at length some two months ago in the NEWS, and followed by such notable engagements as that at the New Lyric theatre, Minneapolis, as explained by photographs and tests in this same issue have demonstrated this fact.

The angles of exploitation presented by this picture begin with the fame of the play itself. This applies to large and small cities since there are few of even the smallest towns where Neil Burgess did not take his drama in the days when the road show was in its prime. Next in importance from a box office angle as applied to the average theatre which is not in a position to put on big exploitation stunts is the cast. Such names as Wesley Barry, which the writer considers of greatest importance from the star angle because of the amount of publicity the youngster is receiving and will continue to receive as the featured player of "Dinty", David Butler whose pictures as mentioned have been pronounced successes by both press and public and Helen Jerome Eddy are seldom associated in one picture. Then comes the reputation of the producer and supervising director, Maurice Tourneur. His many pictures of unusual dramatic and entertainment value have established his name as meaning something with picture patrons. Therefore these three things should be given the greatest publicity except for the largest theatres. In the case of the last named houses, the opportunity to stage a horse race in the theatre by the use of the tread mill, with live horses, is the best bet.

This stunt is of course not new. It has been used with such pictures as "In Old Kentucky" and many others but it is always the greatest box office attraction that a theatre can contrive, if not worked too often. How to put on the tread mill race is something that any house which is equipped for such a stunt will not need to be told. If any manager does want details on this idea they have but to refer to other pages in this section where what was done by the New Lyric of Minneapolis is fully explained both in text and by photographs.

For special stunts that will fit in well with "The County Fair" we can not do better than to refer you to our pages for the past six months where exploitation on "Down on the Farm" has been described. Exhibitors who wish an index to these exploitation pages will be furnished same on application to the Exhibitors' Service Bureau.

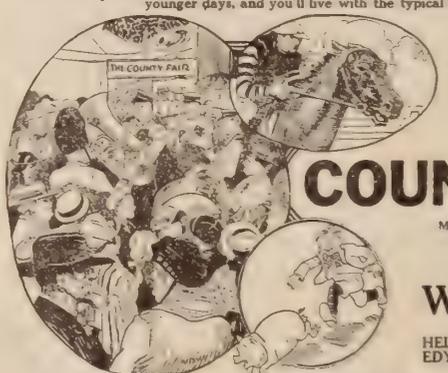
Suggestions as to appropriate "hokum" stunts are to be found in the producer's press book. In addition to these the writer submits the following:

If you use a "rube" orchestra, for press book suggestions, for "bally hoo" purposes, present the overture you select for the bill behind a screen lighted from the rear as has been described in this issue, in an article about one of the prologues used by Sid Grau-

Another view of "The County Fair," showing a rural church

Live Again Your Joyous Childhood

This remarkable rural American story will recall many happy moments of your younger days, and you'll live with the typical characters of the screen.



Here is a photoplay of sparkling mirth, of sweet romance and ambition which will thrill you and bring you back a second time. It radiates good cheer.

"THE COUNTY FAIR"

Maurice Tourneur's Masterful Screen Production of

Neil Burgess' Famous Play

FEATURING

WESLEY BARRY

The kid with the freckles

HELEN JEROME EDDY, DAVID BUTLER

EDYTHE CHAPMAN and a Host of Others

Presented with Lively Music That Brings Back Memories of the "Shin-Digs" and "Hoe Downs" of the Old Days.

Rube Band playing "The Village Orchestry"

Coster and Clements

George Getsey and Jack Ermatinger, Plain and Fancy Musicers Singing Special Songs.

STARTS TODAY

THE NEW LYRIC

FEATURE SHOWINGS 12-1:50 1:50 3:40 4:50 6:40 8:30 9:45

COMING—"SOMETHING TO THINK ABOUT"

Forty thousand people paid admission to see it at the Rivoli Theatre, Toledo, Ohio, week of Sept. 12th

NEW YORK STATE

Exclusive of Greater New York City, Long Island, Westchester County

Carrying a complete circus requiring a SPECIAL 60 foot BAGGAGE CAR to transport it. Band Concert. Big street parade daily.

Exhibitors arrange your bookings now

GARDINER PICTURES, INC.

C. A. TAYLOR, General Manager

WARNER BUILDING 257 Franklin Street BUFFALO, N. Y.

CLINTON AVENUE, ALBANY, N. Y.

Wesley Barry, Helen Jerome Eddy, David Butler and Edith Chapman are in "The County Fair." Lyric Theatre, Minneapolis, gross receipts one week $8,300.

Here they are, all the famous characters that made Neil Burgess's "The County Fair" an immortal stage play

"The County Fair" Has Three Big Exploitation Angles

If you use a "rube" orchestra, one of the press book suggestions, for "bally hoo" purposes, present the overture you select for the bill behind a screen lighted from the rear as has been described in this issue, in an article about one of the prologues used by Sid Grauman of Grauman's theatre, Los Angeles, and as Hugo Reisenfeld, managing director of the Criterion, Rialto and Rivoli theatres did in presenting the overture used in conjunction with "Something to Think About". The "shadowgraph" stunt was used by Grauman and Reisenfeld without the comedy angle but for "The County Fair" we recommend making the figures grotesque and burlesqueing the idea whenever possible.

Even before Wesley Barry became a full-fledged star, exhibitors were getting results with "freckle-faced" contests for pictures in which he appeared. For "The County Fair" this idea can be elaborated in many ways. One good stunt is suggested by a scene in the picture in which "Tommy Perkins" goes to church with squeaky shoes. Give prizes for the boys who show up at a stated time with the "squeakiest" boots. In this connection window tie-ups with shoe stores where a picture of "Tommy" showing him in his shoes is explained along with a window of boys' shoes and the information to the effect that "Tommy Perkins'" shoes in "The County Fair" differ from those shown in more ways than just the "squeak."

Other scenes of the picture that present opportunities are those showing "Tommy" catching the greased pig and climbing the greased pole.

You can stage a greased pig race outside the theatre, preferably in the street if police permission can be gained and the greased pole stunt can be pulled off on the stage. Both are sure-fire interest arousing events good for free newspaper publicity and a lot of talk among both the youngsters and the grown ups.

PROLOGUE SUGGESTIONS

A prologue for "The County Fair" that would provide entertainment and atmosphere is also to be found in scenes of the picture.

Use a stage setting showing the exterior of a side show tent at a county fair, with a raised platform on which the various "performers" do their stunts. You can use your orchestra again dressing them as musicians in a typical side show band. For other characters a couple of dancers attired in the traditional showy tinsel dresses, the fat lady, the living skeleton and the barker will be suitable. Let your band open up the ballyhoo show with the other artists following. Off stage use the effects that go with a fair, such as the noise of rubber squawkers, the cries of the "hot dog" man, the bellowing of calves, the clang of the starter's bell on the race track, etc.

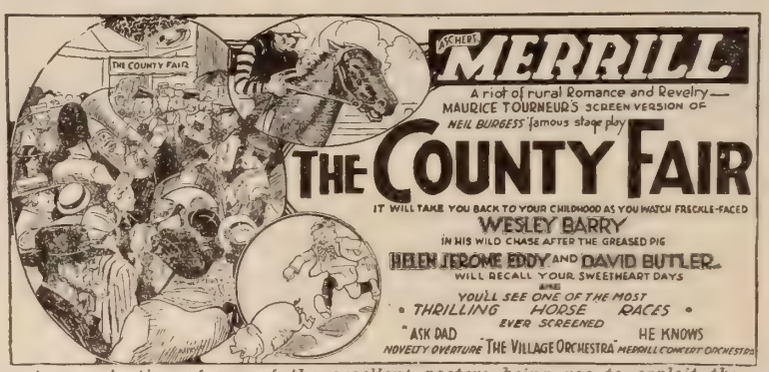
If you want to bring out the more serious side of the picture and build on its rural note rather than on the horse racing and "hokum" side of the offering, a "husking bee" in a barn could be staged with a musical program and rural gags featured.

For such a stunt, build a set that represents the "drive in" bent of a barn. The back wall should represent barn doors with a loft and the roof of the barn showing. The sides of the set should show the cornstalks' butts and underneath this the hay that fills the two mows on each side.

Your players dressed as rural types, burlesqued somewhat since the actual rube is now a scarce article should be kneeling in pairs in front of shooks of corn with bushel baskets about for the husked ears. Old time country songs, like "All Bound Round With a Woolen String", "Seeing Nellie Home", "Johnny Won't You Go", "Little Brown Jug", "Bingo Was His Name", "Captain Jinks", "Solomon Levi", "Mulligan Guards", "Sweet Adeline", "Old Black Joe", "Old Zip Coon", "Turkey in the Straw", etc., can be used in chorus style.

For details in your stage setting, the fanning mill, lumber wagon, horse rake, double harness hanging on peg, etc., will be suitable. At this time of year unhusked corn will be easily obtainable and a considerable emount of "business" can be evolved in the actual husking of the corn. The red ear of corn that permits the finder to kiss his partner can be used for good gags, such as the girl running to escape, the struggle over the kissing process, can all be worked up to provide action and atmosphere. For effects the wind whistling about the barn, a rural scene in winter to be shown when the barn door is opened, "northern lights" flashing on your scenic sky and a winter moonlight effect will add to your prologue.

For specialties in the prologue the male quartette selection is bound to please. Such old time quartette favorites as "Old Black Joe", "The Old Oaken Bucket" should be used. As to the personnel of the quartette select singers who can make up to eccentric characters. A fat chubby tenor, a lank Yankee baritone with chin whiskers, a basso with a "peg" leg (to be faked, of course), etc. The farm dog, sheep the red rooster, doves, etc., can be used to advantage in dressing the set.


THE COUNTY FAIR
ARCHER'S MERRILL
A riot of rural Romance and Revelry—
MAURICE TOURNEUR'S SCREEN VERSION OF
NEIL BURGESS' famous stage play
THE COUNTY FAIR
IT WILL TAKE YOU BACK TO YOUR CHILDHOOD AS YOU WATCH FRECKLE-FACED
WESLEY BARRY
IN HIS WILD CHASE AFTER THE GREASED PIG
HELEN JEROME EDDY AND DAVID BUTLER
WILL RECALL YOUR SWEETHEART DAYS
AND
YOU'LL SEE ONE OF THE MOST
• THRILLING HORSE RACES •
EVER SCREENED
"ASK DAD HE KNOWS
NOVELTY OVERTURE THE VILLAGE ORCHESTRA MERRILL CONCERT ORCHESTRA

A reproduction of one of the excellent posters being use to exploit the "The County Fair."

NEWSPAPER DISPLAY

Suggestions for display advertising for "The County Fair" can not improve on that which has been turned out by the exhibitors who have already run the picture for pre-release showings, notably S. Barrett McCormick of the Rivoli, Toledo, Ohio. Mr. McCormick is an advertising expert whose newspaper ads while manager of the Circle theatre, Indianapolis, Ind., won him wide fame. For the benefit of exhibitors who would like to inspect Mr. McCormick's copy for "The County Fair" we are reproducing two of the displays used for the Rivoli showing: also a display used for the New Lyric, Minneapolis engagement, last week.

PROGRAM AND PRESS NOTICES

Do not miss Maurice Tourneur's picturization of "The County Fair" when it comes to the . . . . theatre for . . . . days commencing next . . . . .

It's the big screen version of Neil Burgess's famous play which took the country by storm some seasons back. The picturization is bigger and finer than the original story and it is a sure fire winner both for its fine rural types, its quaint humor and the fun and excitement of a county fair ending with the greatest horse race ever staged for a screen production.

Do not miss Maurice Tourneur's screen story of "The County Fair", which is on view at the . . . now. It is the biggest thing of its kind ever shown and has all the fun and excitement of a day at the fair crowded into a tale which reaches its climax in the best horse race ever flashed before the camera. A great all-star cast is also in it, including such stellar favorites as Wesley Barry, the delight of all kids; David Butler and dainty Helen Jerome Eddy.

"Talk about thrilling! Oh, boy, this is a crackerjack! If you don't see this you'll be sorry!"

—Elizabeth Scott, in "Milwaukee News."

Traveling as a

ROAD SHOW

with

RUBE BAND

and

BIG STREET PARADE DAILY.

Reserve your

PLAY DATES

At Once in

WISCONSIN, MINNESOTA NORTH AND SOUTH DAKOTA

With the

FRIEDMAN FILM CORPORATION

BEN. FRIEDMAN, *Pres.*

FILM EXCHANGE BLDG. MINNEAPOLIS, MINN.

Seven thousand persons saw it in one day at the Merrill Theatre, Milwaukee, Wis.

The New Lyric's Exploitation for "The County Fair"

The engagement of "The County Fair" at Finklestein and Ruben's New Lyric theatre, Minneapolis, was characterized by an exploitation campaign originated by Manager Charles C. Perry which ranks with anything of its kind ever put over in the Twin Cities. The illustrations show Mr. Perry's rube band and circus parade staged each day of the showing. The bottom cut presents a view of the stage setting used for a prologue and the characters which took part therein. No text matter is needed to explain that the picture did a capacity business during its week run

"Toledo movie audiences actually and positively cheer when Cold Molasses wins the horse race in 'The County Fair.'"

Toledo News Bee

BOOKING ONLY AS

A SPECIAL TRAVELING ATTRACTION

With Sawyer's Corners Husking Bee Band. Sensational Free Circus Acts for outside your theatre and the famous Village Choir

FOR

TEXAS OKLAHOMA ARKANSAS

ADDRESS

THE TRUE FILM COMPANY

1911½ Commerce Street - - - DALLAS, TEXAS

It's the kind of a production your patrons advise their friends to be sure and see. You can stand in the lobby when the picture is over and listen to its praise.

Gardiner Pictures Expects New Records

"Full Steam Ahead!" is the password from C. A. Taylor, the genial general manager of Gardiner Pictures, of Buffalo, who will distribute "The County Fair" in northern New York, to the whole Gardiner sales force.

The Gardiner Pictures of Buffalo and Albany is one of the livest independents in the business. It was organized by "Tom" Gardiner, who is still the president of the concern. Mr. Gardiner is known to all exhibitors in New York State since he purchased "Mickey." He put his efforts forth in special exploitation methods and largely through his personal efforts he sold the patrons Gardiner Specials.

"Yankee Doodle in Berlin," "Birth of a Race" and "The Lost Battalion" followed "Mickey." Now comes "The County Fair," and from the inquiries received and the contracts closed on this picture, it appears that it will surpass any super-feature ever shown in Northern New York.

The new quarters of Gardiner is fully equipped to handle "The County Fair." The new publicity director, Mr. Ward, and the art and scenic director, Harry Epstein, have their departments working day and night.

Each company of "The County Fair" will have two advance publicity experts, a rube band, side show paraphernalia and a lobby display said to be different from any other ever shown in that territory.

Another new and thoroughly attractive tie-up has been arranged with the Victor and Columbia record dealers for a demonstration in their windows and in the theatre of the talking record by Cal Steward of his trip to "The County Fair." This talking record, of the "Rube" variety, is one of the most amusing ever made for phonographs.

"The County Fair" Books Quickly in South

The reported bad conditions existing in the South have not affected the sale of "The County Fair" in that section, according to reports received from Ceanel Enterprises, who are handling this special for that territory. According to the Southern exchangemen, the bookings on "The County Fair," which has only been offered to exhibitors for a comparatively short time, are phenomenal.

The Ceanel Enterprises is a recently formed exchange, and in presenting "The County Fair" they are making their bow in the independent field in that territory. Their office is at 146 Marietta street, Atlanta, Ga.

Up to the Minute

News of the Independent Field is always carried in the columns of The "News."

"County Fair" in Northwest

Friedman Film Controls Picture; Premieres Held in Two Cities

Benjamin Friedman, president and general manager of the Friedman Film Corp., of Minneapolis, and owner of "The County Fair" in his territory

THE Friedman Film Corporation, which is distributing "The County Fair" from its Minneapolis office, in the Film Exchange Building, is one of the largest independent film exchanges in the Northwest, and has been in existence approximately eight years. It has exploited, in addition to a number of well-known productions, the following specials: "The Unpardonable Sin," "The Whip," and "The Spoilers." Now it intends to go just as hard at "The County Fair."

At present the Friedman Film controls a number of Triangle pictures featuring the Talmadges, Douglas Fairbanks, Charles Ray, Wm. S. Hart, Louise Glaum and a number of other famous stars. They also own the special "Peggy," and the serial, "The Evil Eye," "The Screaming Shadow," and "The Trail of the Octopus."

Ben Friedman is president and general manager of the Friedman Film Corporation, and is one of the oldest State Right men in Minnesota. His exchange occupies the second floor of the Film Exchange Building, having approximately 5,000 square feet of space.

The first big showing of "The County Fair" in Minneapolis was given on Sunday, November 14th, at the New Lyric theatre. On Saturday morning at ten o'clock a big street parade, headed by a hick band, several clowns and animals, which included bears, donkeys and so forth, followed by two thousand newsboys, was staged. The boys gave a special showing of "The County Fair" on Saturday morning. They were paraded for about a mile up to the theatre. This caused quite a sensation and the morning newspapers carried stories on the affair.

Charles Perry, manager of the New Lyric theatre, is responsible for the publicity which "The County Fair" drew forth from its Minneapolis premiere. In addition to the parade Mr. Perry conceived an elaborate prologue entitled "The Village Orchestra." The regular theatre orchestra was dressed in rube clothes for the occasion.

In Milwaukee the picture was first presented at the Merrill theatre on November 7th. It was staged under the personal direction of Manager Rouda, of the Merrill, who was assisted by Art Abelson, formerly manager of the New Lyric in Minneapolis. Every conceivable kind of circus advertising was used to put the picture over. Thousands of inches of newspaper space was also used before the run.

"County Fair" Breaking Records in South

Ceanel Enterprises, of 146 Marietta Street, Atlanta, Ga., who held the rights for "The County Fair" in North Carolina, South Carolina, Georgia, Florida and Alabama, gave the first showing of "The County Fair" at the Grand theatre, Montgomery, Alabama, recently. Although it had had very little advertising, due to the fact that it was not booked until two days before its opening, it proved to be a knock out. Business doubled itself on the second day, and on the third day, the people were standing in the street from one in the afternoon until nine-thirty at night. It proved to be a wonderful attraction for children.

The Imperial theatre, of Charlotte, North Carolina, also played to a record breaking business for three days, and reports from small towns where it has played, proves that it is going just as well with the small exhibitors as it is with the larger houses. Cedartown, Georgia, a town of three thousand people, played to $400 in one day.

"The County Fair" will be the attraction in Atlanta's leading theatre, The Rialto, during the week of the Southeastern Motion Picture Exposition, and in anticipation of the bookings to be made the Ceanel Enterprises have ordered four more prints, making a total of nine prints to be used in these five Southeastern states.

Company's First Picture Is "County Fair"

The Lee Film Co., of 1220 Burns street, Philadelphia, who are handling "The County Fair" for that district, is a new concern, headed by Louis Bache. "The County Fair" is their first production.

Although heading a young exchange, Mr. Bache is one of the best known exchangemen in the Philadelphia territory. He is personally known to hundreds of exhibitors in the district, and is a man whose judgment of pictures is considered phenomenal.

"I believe," said Mr. Bache, in discussing "The County Fair," "that I have picked a winner and one that cannot fail in drawing at the box office. Of course, I will road-show it throughout my district. I hope to make it one of the sensations of the season. The Lee Film Co. could not have picked a better picture for their initial offering to the Philadelphia field."

Huge Business Reported at Paterson Showing

The Garden theatre in Paterson played to one of its biggest crowds during the week just ending. "The County Fair" was the attraction that crowded them in. Fabian's Garden is the theatre which staged the world's premier of "Passion" not so long ago. "The County Fair" is controlled for Greater New York and New Jersey by the First National Exchange of New Jersey, headed by J. Fabian, who also owns the Garden theatre.

In presenting the picture at the Garden, special attention was paid to the lobby display. This was conceived and executed by Alex. Reid, one of the best known stock directors in the country. The entire lobby was made to represent a country farmyard scene, with corn husks and pumpkins scattered about. The stage setting was elaborate, and a prologue of a rube choice was used. Bad weather alone prevented the execution of further streetstunts which were planned.

A. M. Fabian, general manager of this exchange, announces that "The County Fair" is receiving especially heavy bookings everywhere. It will not be roadshowed, as it was considered to be unfair to the many franchise holders to do so. The First National Exchange of New Jersey has now sold 68 per cent of its franchises, and further sales of 12 per cent are pending.

True Film Co. Controls Southwest Rights

True Thompson, president of the True Film Co., of 1911½ Commerce street, Dallas, Texas, one of the youngest and best known exchangemen of his territory, controls the rights for "The County Fair" for Texas, Oklahoma and Arkansas. Among other big specials which he has successfully exploited in the past was "The Whip."

Mr. Thompson announces that "The County Fair" will be a road show in his territory. It will be presented with an original prologue and a hick orchestra.

True Thompson, of the True Film Co., of Dallas, Texas, owners of "The County Fair" for Texas, Oklahoma and Arkansas

No matter how bad conditions are, a winner at the Box Office can always find a home.

It packed the

GARDEN THEATRE

at

PATERSON, N. J.

ALL WEEK
NOVEMBER 14th

Snow, Rain and Unsettled Labor Conditions Could Not Affect It.

FOR BOOKINGS IN

NORTHERN NEW JERSEY

Associated First National Pictures, Inc.
of New Jersey
729 Seventh Ave., New York

"Here is a picture you can't help enjoying. It is wholesome and pleasant throughout."

Milwaukee Sentinel, Nov. 8th.

Eight Scenes From Neil Burgess's "The County Fair"

This page shows some of the scenes from "The County Fair" adapted from Neil Burgess' famous rural drama to the screen under the same title and enacted by an all star cast

"Wesley Barry's Stunts and Capture of the Greased Pig Made the Audiences Roar With Laughter."—Earl Aiken, Toledo News Bee, September 13th.

Why Worry About the Price of Cotton?

Book The County Fair

GEORGIA

FLORIDA

ALABAMA

NORTH

AND

SOUTH

CAROLINA

CEANEL ENTERPRISES

146 Marietta Street **Atlanta, Ga.**

"The Screen Needs More Films Like 'Humoresque' and 'The County Fair.'"—Toledo Blade, September 13th.

Guy C. Smith, Ltd., Handling "County Fair"

DEPARTING from its customary task of handling American-made film productions for foreign distribution, the Guy Croswell Smith, Ltd., has undertaken the sale of the Maurice Tourneur production of "The County Fair" to state-right buyers in this country as well as to distributing agencies abroad, because the heads of the organization are convinced that this picture version of Neil Burgess's former dramatic sensation is destined to outdo the wonderful success registered by the stage drama when it toured the country two decades ago.

We at first contemplated the purchase of only the foreign rights to the Maurice Tourneur production, as is our usual practice, but convinced that 'The County Fair' was a picture of unusual possibilities we decided to buy the entire world's rights to the photoplay and sell the territorial rights to state-righters in this country ourselves," said Guy Croswell Smith, president of the corporation which bears his name, to a representative of the NEWS during a recent interview.

"Against the advice of many in the business we decided not to offer the picture to any program distributing organization, but to dispose of it by selling territorial rights to the production on the state-right market. And the worth of our judgment was attested by the fact that within two weeks after the picture had been made available to state-right buyers the majority of the territories in the United States had been disposed of. This leaves us at the present time with but a few territories still open for sale. The ready sale of 'The County Fair' on the state-right market goes to disprove the theory that has been advanced quite frequently of late to the effect that the independent market is becoming a 'closed' channel of distribution. Our experience with 'The County Fair' is entirely to the contrary; the really worthwhile picture finds no closed market in the state-right field as is conclusively proved by the way that the territorial rights to 'The County Fair' have been eagerly bought up by the state-right buyers.

"As I remarked at the outset," continued Mr. Smith, "we extended our negotiations from the American rights to the world's rights to this Maurice Tourneur adaptation of the old Neil Burgess stage-play, because we felt the picture version had all the elements or an extraordinarily strong box-office attraction. Our faith in the picture has been more than realized in the way that the picture has been showing to capacity business at various points throughout the country where the production has already been presented. The picture had its premier at the Rivoli Theatre, in Toledo, Ohio, during the week of September 11th, under the auspices of S. Barret McCormick, a theatrical manager of national repute. Its run of one week at the big Toledo house attracted nation-wide attention, and prominent buyers from all over the country, after viewing the picture during its engagement at the Rivoli, closed immediately for their respective territories. Thus it was that within two weeks after its opening at the Toledo house the majority of the territories had been disposed of—an achievement that stamps the picture at once with the unqualified endorsement of the leading state-right buyers throughout the country.

"'The original methods of exploitation that have attended its presentation at various big centers have also attracted considerable attention to the picture. Minneapolis, Milwaukee, Paterson, Clarksburg in West Virginia, and Youngstown, Ohio, are some of the places that have already shown 'The County Fair' with elaborate advertising and exploitation campaigns. The reports received have been most favorable. At Youngstown, it ran the full week—the only picture to enjoy this distinction besides 'The Miracle Man' and 'Why Change Your Wife.' Joe Lee is in active charge of the exploitation of the picture, with headquarters at the main offices of the Guy Croswell Smith Company in New York City, and he stands ready to lend every available aid in putting the picture over.

"In addition to the sales already effected for 'The County Fair' in the United States, several foreign rights to the production have already been disposed of. Despite the fact that 'The County Fair' is a picture of a distinctly American character and atmosphere, success has attended our efforts in distributing the picture abroad, and this because the photoplay has a strong appeal of universal heart interest that knows no geographical or political limitations. The dramatic suspense of the spectacular horse-race has also been a strong factor in securing sales for the production abroad. Already the picture has been sold for South America, Scandinavia, the Orient and South Africa. And one of the most remarkable features of its foreign sales is the fact that foreign buyers have paid for 'The County Fair' double the price that they have previously paid for Maurice Tourneur productions.

"Mr. George Bowles, our foreign representative, with headquarters at 6 Rue de La Paix, Paris, is at the present time making preparations for the presenting of 'The County Fair' in Paris. Just now he is at our London headquarters, 19 Sackville street, Piccadilly, negotiating for a theatre to stage 'The County Fair' photoplay before the English movie fans. It is expected that the Tourneur subject will be introduced to the French and English audiences in the near future."

Story and Cast of "County Fair" : : : :

THE story unfolded in the picture version of the Neil Burgess stage success, "The County Fair," is, of course, substantially the same as that presented in the play. However, there are side-plays and additions of a humorous and serious appeal which the visualization permitted over and above the dramatic and laughable situations found in the stage version of the story. The plot is a single one, providing characterizations of plain home-spun New Englanders, commonplace men and women, but compelling characters nevertheless because of the universal heart appeal and dramatic interest of the situations in which they move. Accordingly, although the characters and atmosphere of the story are distinctly American and moreover peculiar to that phase of American life found in the New England States, yet the universal appeal of the theme itself and the dramatic situations involved claim the interest of all human hearts irrespective of racial, political or geographical limitations or prejudices.

Aunt Abigail and Sally are being sorely pressed by financial embarrassments when Solon Hammerhead, who holds a mortgage on the little cottage in which they live, threatens to foreclose on them unless his schemes are complied with by them. His alternative to eviction is that Aunt Abigail become his wife or that Sally marry his worthless son Bruce. Unable to meet their financial obligations to Solon, the women are faced with the certainty of expulsion from their old home or consent to an undesirable matrimonial alliance.

Sally, who is really in love with Joel, the hired man, driven to desperation and prompted by a heroic motive to keep the roof over the head of Aunt Abigail, is about to yield consent to the perverse and selfish plans of their hard-hearted creditor, when things begin to happen. Only a few days remain before the terrible decision must be made.

That evening, Tim Vail, who was formerly a jockey of considerable repute and at present a victim of adverse circumstances, breaks into the cottage with the intention of stealing nothing but food. Vail is discovered in the act of looting the pantry and tells his story. No charges are pressed against him, and in gratitude he sets about to find some way to aid the embarrassed women. While inspecting the barn and the sole piece of horse-flesh left to Aunt Abigail, Vail discovers that Cold Molasses is built for the race track. Joel and Vail in close co-operation set out upon a well laid plan to balk the conniving Hammerhead and rescue the distressed women-folks.

Having secured permission to begin a systematic training of Cold Molasses with a view to enter the horse in the free-for-all race to be held as a part of the events attending the great County Fair. It happens that this most important county event of the year is scheduled to take place on the same date that the mortgage is due on Aunt Abigail's home. The Hammerheads, who also have a horse entered for the race, become acquainted with the intentions of Joel and Vail; and fearful of the results if Cold Molasses is permitted to run, they set about to thwart the plans of the jockey and hired man. The barn in which Cold Molasses is stabled is set afire by the Hammerheads, but Vail at great peril enters the burning building and rescues the horse from the flames.

On the day of the County Fair, interest centers in the horse-race in which Lightning is matched against Cold Molasses. Considerable speculation attends the contest. Lightning is a proved steed of considerable merit while Cold Molasses is still an unknown as to speed and endurance. At last the horses are sent away from the wire on a flying start. The struggle is a hard fought one with the ultimate victor always in doubt. At the three-quarters, Lightning and Cold Molasses are neck and neck. Down the home-stretch they tear at a tremendous rate, when in a final spurt Cold Molasses, responding to the trained hand of the experienced Tim Vail, pulls ahead of the rival horse and passes across the line, a winner. The prize of three thousand dollars is awarded to the winning horse; the designs of the Hammerheads are frustrated just in time—and, of course, there are wedding bells, while the fade-out conveys the story that never loses its appeal—that they all lived happy ever after.

In the cast that has been engaged to interpret the various parts, Edith Chapman appears as Aunt Abigail, while Helen Jerome Eddy plays the role of Sally. David Butler is seen as Joel, and William V. Mong appears as Solon Hammerhead. Charles Barton takes the role of Tim Vail, while Arthur Houseman interprets the character of Bruce Hammerhead. John Steppling is also given a prominent part, and Wesley Barry, in the role of Tommy Perkins, plays a most amusing "kid" part.

All the News of the State Right Field will be Found in the "NEWS"

It has the Comedy of "TILLIE'S PUNCTURED ROMANCE," *the Thrills of* "THE WHIP," *the box office Appeal of* "MICKEY." *Like* ANNETTE KELLERMANN, *it's the* FIGURE *that Counts. Played to $13,000 in Seven Days in Toledo.*

S THE GREATEST HORSE RACE EVER SCREENED

E THE BIG MIDWAY IN FULL OPERATION

E WESLEY BARRY CAPTURE THE GREASED PIG

E TIM RESCUE COLD MOLASSES FROM THE BURNING STABLE

EASTERN PENNSYLVANIA

SOUTHERN NEW JERSEY

LEE FILM COMPANY

L. BACHE, General Manager

1220 Vine Street **Philadelphia, Pa.**

"'The COUNTY FAIR' *Will Break Any Box Office Record."—Exhibitors Trade Review. "Long Lines in Front of the Box Office Every Day During the Run of 'The County Fair' at Canton, Ohio."—Correspondence New York Morning Telegraph.*

Edith Stockton

F.I.L.M. CLUB ENTERTAINS

The New York City F. I. L. M. Club held its fifth annual dinner and dance in Hotel Claridge on Saturday evening last.

It was voted by the guests the most brilliant and entertaining that this Association has yet held. Many were the compliments paid the arrangement committee headed by Mr. S. Eckman, Jr., and assisted by Messrs. Abeles, Buxbaum, Raynor and President Chadwick..

The cabaret feature was especially entertaining. The feature of the evening, however, was the first run presentation of the one-reel comedy in which all club members took an active part. President Chadwick cast in the principal role proved he can act as well as conduct club meetings. The titling, which was under the direction of Mr. George Uffner, was clever.

Three prominent exhibitors—Charles Goldreir, Hy Gainsboro and Sam Book took leading parts in the comedy. These showmen were so well satisfied with their acting that they have arranged for exclusive run in their neighborhood, it is stated.

Screening of the Motion Picture Board of Trade August Picnic was another feature that caused much merriment.

Schenck Secures Rights to "Passion Flower"

Oscar Osso, representative of the French and Spanish Authors, and Mr. Richard J. Herndon have just sold the world motion picture rights to "The Passion Flower" to Mr. Schenck. Norma Talmadge will be starred in this subject.

Conditions Affect Receipts

General Condition of Prosperity Booming Business, Declares Pathe

THE general condition of prosperity, recently pointed out in a statement from the Pathe home-office as being favorably reflected in the box-office coffers of the nation's exhibitors, is further verified, according to a more recent report from the Pathe headquarters, by the preliminary estimate of crops just made by the Department of Agriculture. The Pathe statement quotes the following excerpt from the New York Times in support of its assertion:

"American farmers broke production records, with five crops this year. Preliminary estimates announced today by the Department of Agriculture show the corn, tobacco, rice, sweet potatoes and pear crops to have surpassed in size those of any previous years in the country's history. Other crops closely approaching records, were of oats, barley, rye, potatoes, apples and hay. The buckwheat production record, however, has stood since 1866, with this year's crop more than 8,000,000 bushels under it. Final crop production figures will be announced next month."

The increase of bank deposits in the city of Philadelphia and a notable flocking of people to the picture theatres in "Quaker Town" form the subject of another statement from the Pathe office, emphasizing how prosperous conditions among picture fans are favorably affecting the motion picture business. Charles Henschel, branch manager for Pathe at the Philadelphia office, is in New York preparing for the continued heavy patronage expected in his district. He declared that last week bank deposits in Philadelphia had shown a sharp increase.

"There was the inevitable result," added Mr. Henschel. "The picture houses were crowded; everybody was in search of this most popular form of recreation because everybody felt that they could afford it. Whenever the family bank account exhibits dwindling figures, the situation is the reverse. People cut down all their expenses, and amusements are apt to come first."

British Office Aids Universal

London Firm Pushing Exploitation Campaign for Universal Products

NO stone is being left unturned by the Film Booking Office, Ltd., of London, in its drive to exploit Universal pictures throughout Great Britain, it was reported by Mr. Carl Laemmle, Universal president, upon his recent return from Europe. By special trade shows in all the big film centers, by elaborate publicity in all trade publications and by a special monthly magazine devoted entirely to Universal products, the British distributing agency is preparing for its Universal schedule of releases, to begin next year, according to Mr. Laemmle.

Since Mr. Laemmle signed a contract with the F. B. O. several months ago, giving the British film agency rights for the distribution of all Universal products in the British Isles, Messrs. Arthur and Albert Clozenberg, the two brothers at the head of the F. B. O. have concentrated their entire attention on Universal pictures. A surprising awakening of interest in the Universal output among British exhibitors, critics and patrons has resulted.

The F. B. O.-Universal program begins October 3, 1921, with "The Virgin of Stamboul," Priscilla Dean's big picture. It will be followed by one Jewel or a special attraction every week. Succeeding Universal Jewel releases are "Under Crimson Skies," November 28; "The Devil's Pass Key," December 26; "Home," with Mildred Harris Chaplin January 23, 1922: "The Right to Happiness," February 20; "The Great Air Robbery," March 20; "Once to Every Woman," April 10; "The Breath of the Gods," May 8, etc.

Erich Von Stroheim's pictures especially have met with enthusiastic reception at the hands of British reviewers and exhibitors, it is stated, "Blind Husbands" is declared to have caused more discussion than any other film previously shown in that country.

'Love Madness" to Be Shown by Saenger

The Saenger Amusement Company, operating a chain of theatres in the South, have booked "Love Madness," the J. Parker Read, Jr., production, starring Louise Glaum, which was recently released on the Hodkinson program. The booking is for a total of fifty-five days over their circuit.

George King, president of the Stoll Film Corporation of America, has received word from Ralph Proctor, general manager of the company, now in the West on his way to the Coast, that he is making rapid progress in the organization of his sales force and that in a few days he will be ready to announce its composition. Mr. Proctor left New York October 25. The sales representatives of the company, who will make their headquarters in Pathe exchanges, the distributors of Stoll pictures, will begin work December 6. The first release will be made about January 1.

At the Stoll executive offices on the third floor of the building 130 West Forty-sixth street, carpenters, painters and decorators have effected a transformation during the past three weeks.. Adequate preparation has been made for the convenience of projection room visitors.. A new screen and new machines also are being put in place.

The negatives of the first four releases already have reached New York. Also there have been received the still negatives for the same productions. These indicate that exhibitors will be supplied with a strong line of publicity with which to exploit Stoll pictures.

The Origin of Coal to Be Shown on Screen

The world as science believes it was 10,000,000 years ago will be shown in the prologue of an educational film now in production at the Rothacker Chicago studio. The prehistoric sections of the picture will be animation visualizing the origin of coal.

The animation, which is being executed by Wallace A. Carlson who puts the "Gumps" on celluloid, shows the enormous dinosaurs and pterosaurs and other strange beasts which lived when nature was filling her treasure chest with the substance which keeps us warm today.

Grand Opens Exchange

P. B. Dana, sales manager of the Arrow Film Corporation, visited Boston on November 9th and 10th as Arrow's representative at the opening of Sam Grand's new Federated Exchange. Mr. Grand has closed for several new features including "The Penny Philanthropists."

PALISADE FILM LABORATORIES, INC.
Opposite West 129th St. Ferry Morsemere 621, PALISADE, N. J.
QUALITY and SERVICE
F. DOUBLIER, General Manager
The Pioneer of the Motion Picture Industry
O. W. BIARMER, Special Representative
220 West 42nd Street Telephone Bryant 5909

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

Robert Ellis has become a member of the Motion Picture Directors' Association, New York Lodge, and was initiated at the last meeting, which was well attended, to welcome the young director to the fold.

After being dangerously ill for over seven weeks, Maurice Tourneur, the French producer-director, is spending a few days in New York, where he journeyed from California to attend the national premier of his picture, "The Last of the Mohicans," released via Associated Producers. While East Mr. Tourneur will confer with a number of famous authors regarding his next story, the scenario for which will be rushed to completion so that he may start production immediately after his return to the West.

George Irving, director, and Creighton Hale, leading man, in American Cinema's production of "Her Majesty," starring Mollie King," have hung up a record for "goat getting" in a profession that knows a good bit of "goat." They recently came upon a means of getting the goat of a goat, who apparently had none. The action of the story called for the goat to emit an emphatic kick—a kick aimed at the person of the fat boy in the story. The goat apparently belonged to no union. He had no kick to register. It was Mr. Hale's brilliant idea, seconded by the activity of Mr. Irving that finally brought about results. A fine wire was connected to the rear hoof of the unwilling goat and an electrical current. The result was eminently satisfactory—as the picture promises to prove.

Thomas H. Ince has spirited Fred Niblo away from Douglas Fairbanks, and Niblo will make a series of special productions under the arrangement. Niblo is the husband of Enid Bennett, the star.

The fad of motion picture producers for filming famous novels and other published works persists, in spite of the wails of starving scenario writers. Recently it was announced that the Bible is to be filmed.

Following the trend of the times, Jay Chapman and Rene R. Rivierre, screen scribes for Ben Hampton and Robert Brunton, respectively, make an even more startling announcement. They are going to produce an all-star photodrama of Webster's Dictionary!

As Director of Motion Pictures for Community Service (formerly

Chet Withey, who is now directing Constance Talmadge

War Camp Community Service) Miss Graswinckel will have splendid opportunity to draw on her experience, said to be broad and versatile in its scope.

For a number of years Miss Graswinckel devoted her time to intensive work in the mail order field and gained an enviable position there as executive and counsel for large mail order houses.

This work, together with personal visits and study of thirty-three states in the Union and in Canada, have given Miss Graswinckel a sympathetic understanding of the territorial conditions and peoples, their interests and ideals, that is a valuable asset for her present work of stimulating community interest and spirit. With ability to interpret America to Americans and newcomers alike, Miss Graswinckel is well equipped.

At the close of the war, and after completing her wartime activities, Miss Graswinckel joined the forces of Leggett-Greun Corp. as Chief of Export Sales Films, applying her experience in export advertising and sales promotion as a foundation for industrial and educational film work.

In directing the film work of Community Service, which is one of her activities, Miss Graswinckel plans to produce the best in educational and promotional films, and to provide her audience with pictures having the most sympathetic appeal and the greatest message.

Several negroes were on location in the Mojave with Ben Hampton's company last week, filming Sahara desert scenes of "There was a King in Egypt." Dressed as Nubians, they were rolling African dominoes on a blanket. Suddenly the game halted. Director Howard Hickman's megaphonic voice was calling to his assistant:

"We'll use the still in the picture today, Billy!"

The black boys scrambled to their feet and stared about.

"Boy, yo hear 't?" gasped one. "Wundah if they makes cactus whiskey out yere?"

They descended en masse on the director.

"Captain, whereat is this still you mentions?"

"Still photography, you mean, Mr. Hickman explained, take still pictures for advertising the moving picture."

Gloom settled down on the "Sahara." Even the antics of the galloping ivories had lost their charm!

"The Road to London," first Bryant Washburn production which was picturized and directed by Eugene Mullin, will recall some of the adaptations Mr. Mullin made for Douglas Fairbanks, since the story is a rollicking one of how a young American thwarts the plans of a "dragon aunt," said to be a "true to life characterization." The role is played by Saba Raleigh, wife of the noted author-manager of London. Mr. Raleigh is the producer of some of the most successful Drury Lane melodramas, in which his wife invariably appeared in a leading character.

Victor Fleming has completed work upon the picture for John Emerson, and will make another one at once, but first spend the alloted time between New York and Hollywood. To date the picture to be made on the west coast, has not been named.

ABOUT PLAYERS

Vera Gordon, the famous mother of "Humoresque," will soon be seen as the star of "Devotion," a forthcoming Harry Rapf-Selznick special which gives this polished actress another role of the type with which she has become associated. Since "Humoresque" flashed on the screen and established Vera Gordon as the greatest film find in several years, Mrs. Gordon has been seen in "The North Wind's Malice," the Rex Beach-Goldwyn production now being shown at leading theatres.

Most recently Vera Gordon has been headlining in vaudeville as the star of "Lullaby," an appealing sketch written expressly for her by Edgar Allan Woolf. Mrs. Gordon's elevation to the highest place in the "big time" is a noteworthy tribute not only to her own sterling dramatic talent, but also to the universal box-office value of a motion picture reputation.

Lucreta Belle, recently appearing in support of Norma Talmadge, who will be seen in another First National release

Joseph J. Dowling, famous character actor of the films, is now playing another interesting role in Benjamin B. Hampton's pictures. Mr. Dowling played the gambler, "Place Hough," in "The U. P Trail," by Zane Grey; "Anderson," in "Riders of the Dawn," by the same author, and "Uncle Peter Bines," in "The Spenders." Now he takes the role of the Egyptian excavator in "There Was a King in Egypt," Mr. Hampton's photoplay of Norma Lormier's novel, a colorful and exciting romance written around the discovery of the tomb of Ahknaton.

When Olga Petrova was headlining in vaudeville out in California, last season, she met Mary Pickford for the first time. As the Polish artiste has always admired Miss Pickford's work more than that of any other American woman on the screen, she asked Mary for an interview, and this account of when Star meets Star, ought to prove particularly interesting, when it appears in the January issue—out in December—of the *Photoplay Magazine.* MissPickford herself says "this article is the most delicately beautiful tribute I have ever received from a fellow-player." Petrova's impression of Mary will be syndicated in 2,000 newspapers after the first rights have been given to the magazine. It is entitled "Mary, Mary, How Does Your Garden Grow?"

Marion Davies and other members of "Bride's Play" company returned to New York from California, immediately upon completion of their work. Miss Davies will immediately start upon another starring vehicle for Cosmopolitan.

IF IT'S

"DIRECTED BY"

VIGNOLA

IT IS A

BOX-OFFICE ATTRACTION

WATCH PARAMOUNT EXCHANGES FOR RELEASE DATE ON

"THE PASSIONATE PILGRIM"

BY SAMUEL MERWIN
SCENARIO BY DONNA DARRELL

VIGNOLA PRODUCTIONS

Made for Cosmopolitan — Released by Paramount

MEMBER M. P. D. A.

Robert Scable, entrusted with the portentous role of the "heavy" in George Baker's under-way production, "Temple Dusk", finds that his ten years as stage director for John Drew, and his services in a similar capacity for Ethel Barrymore and Marie Doro, is most helpful in his work now devoted to the screen. Following a successful career as stage director and actor, Mr. Schable became an instructor at the Sargent School of Dramatic Art, which year after year he forsook to assist in directing for John J. Robertson, Charles Maigne and others. Then George Fitzmaurice persuaded Mr. Schable to turn his talents to screen acting. Since that time he has had little for anything else, although he is still interested in directing photoplays. His seasonal releases number four Paramount pictures, one Fox special and the Metro release, in preparation, "Temple Dusk."

Gary McGarry, through the good offices of the Actors' Equity Motion Picture casting department, has been assigned a role in a production for Famous Players under the direction of Jack Dillon.

"A Million More or Less", the title of the first of the Legend Film Comedies, now under production, will star Edna Shipman and John Junior.

Corene Uzzell has been cast in one of the leading roles in "Determination", the super-feature photoplay by Capt. F. F. Stoll, which is now under production. She is now busily at work in her role as Madge Daley, the confidence queen, and is rapidly creating a remarkably fine character as the leader of the London underworld.

Miss Uzzell has appeared on the screen with such stars as Edwin Arden, George M. Cohan, William Courtney, Lina Cavalieri and Elsie Ferguson, has starred with House Peters in "Thunderbolts of Fate", and co-starred with Maclyn Arbuckle in "Mr. Potter of Texas". She has also starred for World in "The Oakdale Affair", and the "Clouded Name."

Since Antonio Moreno parted company with serials, and started upon his first feature for Vitagraph, he has been enjoying the usual search for "something different" for his next picture. He has found it evidently, since the next picture he plans to do will take him to Spain, the first visit he has enjoyed abroad since 1910 when he spent a vacation with his mother at her country place near Gibraltar.

The father of Clara Kimball Young, Edward Kimball, will have a prominent part in Irvin Cobb's story, "Boys Will Be Boys", starring Will Rogers.

Maude Wayne, the talented golden-haired emotional actress discovered by Paramount a few short months ago in Sennett comedy, has moved her makeup box to Ben Hampton's studio. She takes the roles of the alluring "Millicent" in "There Was a King in Egypt", Mr. Hampton's big all-star production of the Norma Lorimer novel. Miss Wayne was once leading lady in comedy, and has switched to heavy emotional roles in cinema drama.

In "Peck's Bad Boy", starring Jackie Coogan, Charlie Chaplin's protege, Wheeler Oakman and Molly Malone will support him.

Kenneth Harlan, who recently played opposite Constance Talmadge in "Dangerous Business" and "Mamma's Affair," has proved such a satisfactory type to play opposite the Talmadge girls, that Mr. Schenck has signed him up for a year's contract. Mr. Harlan will continue with Constance in her next picture, now being directed by Chester Withey, "The Man from Toronto." It is probable that he may occasionally support Norma, also.

Kenneth Harlan is the second leading man to be signed up by Mr. Schenck, for a long term contract within the past few months, as Harrison Ford, now playing with Norma in "Satan's Paradise," was also recently signed exclusively.

Rumor has it that Marguerite Fischer, who has been unattached since she left the American company is to form her own producing unit.

A new stellar candidate for favor, Louise Price, will have the lead in the Garson production "Charge It."

The announcement of the acquisition of Virginia Valli to the cast of "Sentimental Tommy," whose recent picture with George Walsh, "The Plunger," is now being released by Fox, has been engaged to create the role of Lady Alice in the film version of the Barrie story.

Those who have commented on the dark-haired beauty of Virginia Valli in all her productions heretofore will note with surprise her appearance in this picture as a blonde. Although the part of Lady Alice calls for a blonde girl, Director John S. Robertson was so determined to have her in his company that he persuaded her to wear a wig for this characterization.

Claire Adams believes in the virtues of singing for health. Not the singing lesson or concert or private entertainment type, but free, full-throated singing of the sort that develops one's lungs. Fortunately for those around her Miss Adams has a fine voice. Director Howard Hickman observed that it was all right for her to sing so much, but not to recommend it publicly.

"If your health theory got noised abroad, good night! Blessed would be the deaf!"

Jack London's novel "The Lady of the Big House," will be titled "What is the Matter with Marriage," when it is released to theatres, with Milton Sills featured.

Having recently completed filming the leading male role in "Dead Men Tell No Tales" and the part opposite Hope Hampton in "The Better Way," Percy Marmont took advantage of a fortnight off and spent his vacation at Lake Placid. He has just returned to New York and will soon commence work in one of the forthcoming all-star

(*Continued on page* 4304)

Some True Stories Not for Scenarioizing

CHARLES RAY has lost the distinction of being one of the very few recognized stars who had never made a personal appearance in connection with the showing of one of their own productions. At the Alhambra theatre in Los Angeles he made a personal appearance on the opening night of a second run of "Forty-five Minutes from Broadway," the first of his independently produced features from his own studio to be distributed by Associated First National Pictures, Inc., and from remarks he made afterward it may be taken for granted that it won't be quite so hard to induce him to make other appearances.

Since he became a star Mr. Ray has consistently refused to make personal appearances on the ground that it helped nobody.

"If a production can't stand alone, the appearance of the star isn't going to help it or the star," was his favorite rejoinder to all pleas from exhibitors and others who tried to arrange for addresses from him as an added attraction to the showing of one of his films.

In Los Angeles the personal appearance of stars is no novelty for all of them are so close that it is easy to arrange for dates if the star will consent. Many previous efforts have been made to ensnare Ray but to the management of the Alhambra goes the credit of getting him on the stage of his theatre for the first time.

"The day the picture opened at the Alhambra a telephone message was received at the Charles Ray studios as to whether Mr. Ray wanted the management of the Alhambra to send a car for him or if he would come to the theatre in his own. It was the star himself who answered the phone. A long conversation ensued, which ended with Mr. Ray much perplexed.

"I have got to go to the Alhambra tonight and walk out on the stage and make an exhibition of myself," is the way he announced it. "Somebody fooled him into thinking I had promised to appear and he went ahead with his advertising and got himself into a fine fix if I don't show up."

He went, and he received an enthusiastic reception. No star with the liking for other people that Charlie Ray has could long resist the warmth of the public's greeting and a little heart to heart address followed. As he came off the stage Edward Kidder, author of "Peaceful Valley," who had accompanied him, said:

"Well, it wasn't so bad. They sure liked it."

"They haven't anything on me," answered the star naively, "I liked it, too.'

* * *

"I should think, Mr. Roseman," said a studio technical man in conversation with Edward Roseman, who plays the villain in "Fantomas," "that you would have changed the spelling of your name long ago. Did you ever notice that it takes thirteen letters to spell it?"

Roseman, big, dark and naturally optimistic in his everyday life, dropped for the moment the villainous character of Fantomas, and stepped away from the set as Edward Roseman, the gentleman and student.

"Do you know," he said after a moment's reflection, "that I believe those same thirteen letters have pulled me through many a tight pinch during my career as a screen actor? Change the spelling to kill that combination of thirteen? Never!

"I played straight through "Bride 13," he continued, "with '13' in the title of the picture, and exactly 13 times I escaped serious injury, and possibly death. That was a real thriller. But the '13' was with me and I believe in it.

"There are 13 lights in my dressing room here, and we are now working on the thirteenth episode of 'Fantomas.' It's all in the way you look at it. The number 13 has been a lucky one for me."

* * *

Robert McKim, "the handsomest villain" and one of Benjamin B. Hampton's stars, believes in boosting his friends and disclosing their virtues in a bluff, jovial way. One day, while lunching at the Brunton studio, Hollywood movieteria, he called everyone's attention to a short, husky little fellow who wore an infectious smile.

"Who's the greatest art director in the world?"

The poor chap looked "scared to death" at such a boost in the public eye. His smile flickered, dimmed, died out and then returned. His face took on the hue of a red brick wall. McKim, with his well-trained villainous heart and cruelly focused eyes, watched his victim burn with embarrassment, and cast his eyes about for an avenue of escape. At last, the villain supplied the answer himself in his well known operatic baritone.

"Homer I. Mesick!"

Homer I. Mesick is Benjamin B. Hampton's art director, one of those modest men of big achievements whose work has won him fame and honor. Calling down all of that public notice upon him with such an embarrassing remark is perhaps the most ruthless act the famous villain has done in his career of celluloid crime.

* * *

The R. A. Walsh company early this week returned from Monhegan Island, off the coast of Maine, where the players underwent an experience rivaling D. W. Griffith's celebrated trip to the Bahama Islands.

Monhegan Island is a chunk of rock that juts out of the ocean eighteen miles off Brockbay Harbor. Director Walsh took Miriam Cooper, Henry Clive, and other members of the cast out there to shoot the final scene which featured a leap from the top of the island into the sea—a sheer drop of 100 feet.

After the picture had been successfully taken, the company started back on the Monhegan Island mail boat and got caught in the recent storm that swept the Atlantic coast. The wind blew sixty miles an hour and it was impossible for the small mail boat to make headway. She was blown far out to sea and for twelve hours the storm lashed the Walsh party with all its fury. Although their peril was apparent to two ships that passed, the violence of the gale made rescue impossible. With a dead engine it seemed for a time that the little vessel would surely founder. However, the final abatement of the wind made it possible for the boat to limp into Brockbay Harbor.

Del Clawson, Walsh's chief cameraman, succeeded in getting a hundred feet of film showing scenes aboard the boat when the storm was at its height. This will be turned over to First National by Mayflower to be used as an advance trailer with which to advertise the picture when it is released.

* * *

The discovery of a "bottomless" pool in the bed of the middle fork of the San Joaquin river near Balloon Dome has been reported to the California State Fish and Game Commission by William D. Taylor, the motion picture director.

Descent of a granite cliff 1,800 feet high was made by Taylor and his guide to reach the river, which runs for miles between unscalable precipices. Because of the velocity of the water Taylor was unable to reach bottom with a quarter of a pound of lead on his line. The pool, 150 feet wide and 350 feet long, is stocked with quantities of fly-hungry trout, Taylor says.

Tracks of bear, deer, mountain lion and wild cats were found on the sandy shore, where they come to drink. The Indians say that no human being had ever stood before at the bottom of "the big hole."

Audience Psychology the Secret, Says Vignola

THE successful production of motion pictures is predicated fundamentally upon the thorough appreciation of the psychology of the average cinema audience, according to Robert G. Vignola.

"Success in the motion picture business is based on one's knowledge of the audience, and in the proportion as we understand the emotions, feelings, thoughts, sensations, and experiences of that audience during the showing of a picture.

"It must be remembered that a motion picture audience is always a crowd and never a public. This is due to the fact that the momentary nature of present day exhibition prevents a motion picture from acquiring a public. Except in rare instances pictures are judged by single isolated crowds, here, there, everywhere with no opportunity of welding these crowds together to the end that a public criticism might finally develop.

"Therefore, having no public to deal with we fall back upon the crowd which is of a different psychological nature. The individual in a crowd is not the same as when he is alone. Close contact with the others in the same audience has its effect on him. While he may not know it or admit it if he did know, he is subconsciously influenced by his neighbors until his emotions are heightened and his desire or ability to think is lowered. The individual in a crowd thinks with his heart and not with his head. He is inclined to be more sentimental and less philosophic. He wants a maximum of entertainment with a minimum of thinking. That is why when he is in a crowd he is more responsive and more demonstrative than when alone.

"The director or writer who knows the psychology of his audience knows that for them three classes of appeal exist in every motion picture that tells a story: the sense appeal to the eye; the emotional appeal; and the intellectual appeal. Of these the first two are the most important. The second is relatively slight.

"The first impression upon an audience is caused by the beauty of the subject photographed. This delight of the eye is a primitive sensation experienced by every spectator whether he be an infant or a mature man of culture. This first impression on the audience is tremendously important. Then follows the emotional impression. The audience by a law of psychology projects its selves into the characters on the screen experiencing their sorrows and their joys. It is human nature to crave an increasing experience which is not limited by circumstance or propriety.

"It follows therefore that if audience psychology consists mainly of sense appeal to the eye and the emotional appeal the productions that satisfy this appeal are bound to be successful not only commercially but artistically as well.

"There is only one test to apply to the motion picture. It is this: does it please the eye? does it stir the self-emotion of the individual in the crowd? does it arouse and maintain his social sympathies? does it give him intellectual entertainment without mental fatigue? If it does all that it is sure-fire and cannot possibly fail."

"OUTRUN EVERYTHING IN TOWN!"
"SIMPLEX excellent and they have outrun everything in town so far."
GRAND THEATRE 23 RENO, NEVADA

Virginia Lee

Hemmer Stages Fire Scene

Almost too realistic, think members of the Hemmer cast, of an explosion, and fire scene staged a few days ago, at the Estee studios. Smoke and flame seemed quite likely to make it necessary to call the aid of the city fire department, but Director Edward Hemmer worked on inwardly delighted at the realistic atmosphere he had obtained, which was producing just the excitement and consternation necessary to the picture.

The production, "Sunshine Harbor," is being completed in record breaking time. Only two or three important scenes are yet to be filmed, which Mr. Hemmer figures will be only a task of a few days. Then the cutting, titling and assembling will follow with dispatch, if this strenuous director has his way, for plans are already under way for another picture, which will occupy the producer's entire attention. William F. Haddock will continue with Mr. Hemmer in the next picture.

Jacobs a Busy Man

Within the past two weeks Arthur H. Jacobs has been among the busiest men in New York, during which time he concluded negotiations placing Olive Tell and William H. Tooker in a production starring Eugene O'Brien. For Director William P. S. Earle, Mr. Jacobs secured Warburton Gamble and Lucia Moore. Miss Moore will be remembered for her noteworthy work in "39 East" and at present is scoring success upon the legitimate stage in the George M. Cohan production, "The Tavern."

In addition to the above, and in the same week, Mr. Jacobs closed negotiations through Harry Rapf, Selznick Studio executive, for the services of Harry T. Morey, Faire Binney and Roland Bottomley to appear in the Ralph Ince forthcoming production, said to be made up of an actual "all star cast," presenting "A Man's Home."

Directors to Give Annual Dinner

At the Hotel Biltmore, on the evening of December 7, will assemble members of the Motion Picture Directors' Association, New York Lodge, their brothers belonging to the coast organization, who are in New York, and a most representative body of guests. Heretofore, M. P. D. A. dinners have been affairs that the wives of members, and other interested ladies, have been obliged to hear about, yet not personally enjoy. This time, however, the popular slogan "ladies, too," will prevail.

An elaborate entertainment is planned, interspersing and following the dinner. The guest of honor, who at this writing has not been announced, is said to be one of great importance and interest. The invited guests will be authorities and celebrities affiliated with kindred arts, for the good of the art and the progress of motion pictures, in closer affiliation with the musical, literary and the artistic world.

M. P. D. A. affairs have always carried a unique distinction. This one, it is believed, will surpass all previous efforts. The committee upon arrangements appointed by Director James Vincent, should prove duly adequate, since it includes: Charles Miller, chairman; Charles Giblyn, George Irving, J. Searle Dawley and Ashley Miller, all men who have stood for "action" in M. P. D. A. activities and for the progress of the organization.

Martin Objects to Profanity

A letter from Hollywood emphatically denies that Al Martin is to be featured in a series of "Pinnacle Comedies," one of which entitled, "The Damfool Twin."

"Reading each number of your publication," writes Martin, "I am surprised to learn that I am being featured in a series of comedies with Leo White, released by Pinnacle, one called, "The Damfool Twin." This is absolutely erroneous, and though I was connected with the mentioned firm, it was not in the capacity of an actor. I am at present directing Alexander Alt and Helen Howell in a series of two-reel "situation comedies," being engaged to direct the first twelve pictures.

"Thanking you in advance for printing the above denial.

(Signed) "Al Martin."

Three New Equity Members

The Actors' Equity Association membership has been increased in number and distinction since in the past week the names of Victor Fleming, George Beranger and Richard Barthelmess have been added, hailing from the motion picture field.

"SIMPLEX BEST MACHINES MADE!"
CLEVELAND THEATRE 29 CHICAGO, ILL.

Corine Uzzell

"Blimp" Wrecked in Neilan Production

In the production of a number of big scenes by Marshall Neilan for his latest film, "Not a Drum Was Heard," at Glacier Park, Montana, recently, a "blimp" was wrecked high in the mountains after endangering several lives and injuring the master electrician of the movie troupe.

The use of the airship carrying the cameramen to take long "shots" of the players from the air marks the first time that a dirigible has been so employed. The accident happened after the scenes were taken. Just as the pilot was about to land a gale came up and carried the ship high in the air. After tossing about for an hour the wind abated and another attempt was made to land.

With the "blimp" about thirty feet from the ground, William Linahan, Mr. Neilan's master electrician, grabbed one of the ropes as a sudden wind again lifted the ship high in the air. Thinking his weight would bring the ship down, Linahan held fast and was carried fifty feet in the air before he let go. He fell to the ground senseless, and at the hotel later, the doctor announced a broken arm and several strained ligaments in the patient's back would confine him to bed for three weeks.

Players Notes

(*Continued from page* 4302)

special productions to be made by Famous Players in accordance with its new policy of super pictures.

Marmont's latest picture to be seen on the public screens was "The Branded Woman," in which he played the lead to Norma Talmadge. He will be remembered as having played with Alice Joyce in four consecutive Vitagraph productions, setting a record in the number of continuous characterizations opposite this star.

A. J. Callaghan, the producer of the new Bessie Love features, announces that Bessie's projected trip to England for scenes for the filming of the Dickens's novel, "The Old Curiosity Shop" will be made early in the new year.

Giblyn to Represent Coast Directors!

At the Motion Picture Directors' Association's fourth annual dinner, which will be held at the Hotel Biltmore on December 7, the Coast Lodge of M. P. D. A. will be represented by Charles Giblyn. The appointment came by wire from Tom Ricketts, secretary of M. P. D. A., Los Angeles. It read: "At regular meeting of our lodge last evening, you were unanimously elected to represent us at the M. P. D. A. dinner December 7. Your letter to Director MacGregor read at meeting brought forth enthusiastic demonstration. Write often."

Mr. Giblyn was one of the founders of the M. P. D. A. and has been an untiring and interested worker since the early days of the organization. That he has been directing in the East the past few years has not been sufficient reason for him to have his membership transferred. He is always in attendance at New York lodge meetings, but still retains his membership in Hollywood.

Death of Wm. S. Davis

On Friday, November 19, after a severe illness confining him to a hospital, William S. Davis passed beyond. Mr. Davis was formerly a well known and popular actor. Later he became a director of motion pictures. A wife and two children mourn the loss of husband and father. The final rites and ceremonies were assumed by the Motion Picture Directors' Association, although Mr. Davis was not a member. Interment Philadelphia.

First National Releases "Unseen Forces"

"Unseen Forces," the Sidney A. Franklin Production which Mayflower is presenting as a First National Attraction, was released last week and is now available to exhibitors. Sylvia Breamer heads the cast, which includes Rosemary Theby, Conrad Nagle, Sam De Grasse, Edward Martindel and Aggie Herring.

James W. Morrison

Jessen's Studio News by Wire

BRUNTON

Bryant Washburn has returned to the Coast and has leased studio space at the Brunton plant. Mr. Washburn is now editing "The Road to London," which he made abroad.

Benny Ziedman has been appointed production manager of the Mary Pickford producing organization. The titling of "A Flame in the Dark," which was written by Frances Marion, is now being done.

Ruth Roland, the Pathe serial star, was injured in a fight scene during the filming of the twelfth episode of "Avenging Arrow". Her back was badly wrenched, and it will be necessary for her to absent herself from the studio for three or four weeks' rest.

Announcement is made of the supporting cast for Betty Compson in her third subject. The following members have been engaged by director Arthur Rosson: Emory Johnston, Doris Pawn, Gerald Gring, Richard Rossen, Arthur Delmore, and Mazie Harlan.

The final scenes have been made for the Benjamin Hampton production, "There Was a King in Egypt." Schayer has completed the continuity for "A Man of the Forest", written by Zane Grey.

Elliott Clawson is engaged in writing the continuity for "A Certain Rich Man" by William Allen White.

The big Robert Brunton stage will be used by the local order of Shriners for its fourteenth annual charity ball which will be held on December 2nd. Five thousand people are expected to attend. Elaborate decorations and electrical effects are being prepared for the event. The Shriners' auditorium was burned last February.

METRO

Philip E. Rosen has been selected to direct the all-star production, "What Is the Matter With Marriage?" The cast is headed by Milton Sills, Ora Carewe and Nigel Barrie. The picture has been adapted for the screen from Jack London's novel, "The Little Lady of the Big House."

Gareth Hughes, who has been playing in "Sentimental Tommy" for Lasky, will return in the near future to Metro to be starred in a forthcoming Metro release.

Albert Sheldy Lebino, who has been a member of the Metro scenario staff for the last four years and who has written sixty-one adaptations, leaves the Metro organization to enter the free-lance field.

Edward Connolly has been selected for an important role in Nazimova's production of "Aphrodite." Norman McNeil has been engaged by Metro to prepare a series of musical settings for the Nazimova production. Mr. McNeil was formerly with D. W. Griffith.

Edward Cecil and Marjorie Prevost have been engaged for the all-star cast in "What Is the Matter With Marriage?"

The allegorical episode of the "Four Horsemen of the Apocalypse" is the only portion of the Ibanez super-special that remains to be filmed.

Constance and Norma Talmadge, who will remain as First National stars

FOX

William H. Shean, who is at present on the Coast on a tour of inspection, has made numerous plans for the extension of production activities; additional stage space and production equipment are being negotiated.

William Russell has begun the production of "Brute McQuire" written by A. Chaney Edigton. James Jogan is directing, Mary Thurman leads the cast, which includes George Fisher, Charles French, Correan Kirkham, Edwin Booth Tilton, Charles Gordon, Jack Rockleigh, Charles Stevens, John Cook and Joe Lee.

George Marshal has been selected to direct Eileen Percy in "Nobody Home" by Paul Cazeneuve. Harry Myers plays the leading male role. The cast includes Ray Ripley, Harry Dunkinson, Mella Davenport, J. Miller, Hayward Mack and J. Webster Dill. Bess True, a Sunshine girl, will play her first drama part in this production.

Bernard Durning is completing production work, "Pardners of Fate," starring Louise Lovely. Stephen Chalmers is the author.

Lynn Reynolds is making the last scene for "Happy Go Lucky," with Tam Mix in the stellar role.

Buck Jones has begun his new starring vehicle, "Fighting Buck," under the direction of Jack Ford. The story was written by Jules Furthman. The cast includes Barbara Bedford, George Simon, Jack Curtis, Jac MacDonald, Jenny Lee and Al Freeman.

"The Jockey" has been selected as the title for Clyde Cook's forthcoming comedy for William Fox. Jack Blystone is directing the picture.

Al St. John is working on his new Fox comedy titled "Spring."

"Chin Toy," from a story by Pearl Doles Bell, has been selected as the new starring vehicle for Shirley Mason. Howard Mitchell has been assigned to direct Miss Mason in her new production. Raymond MacKey is playing opposite the star. The cast includes Edward McWade, Eileen Northrop and Scot McKey.

George W. Hill, who was formerly a camera man for D. W. Griffith and George Loane Tucker, has written the "Unbelievers" and will direct Louise Lovely in this subject.

UNIVERSAL

While taking scenes for Stroheim's "Foolish Wives" on last Friday two cameramen were swept from the deck of a barge near Monterey by a mammoth wave. The cameramen swam to a boat nearby, and the cameras were recovered after an interval by divers. Due to the accident 800 feet of film must be retaken.

Gloria Hope has been selected as the leading woman for Frank Mayo in the screen adaptation of the stage play, "Colorado." The picture version will be brought up to date, the story being laid in the days just following the European war instead of the Spanish-American war. George C. Hull is preparing the scenario. Reeves Eason is directing.

Leo McCarey is directing Eva Navok in "Plain Folks." The supporting cast consists of Harris Gordon, Gertrude Clair, George Berrell, Clarissa Sullivan, Carl Stockdale, Lucy Conahue and many others.

The title of John G. Hawk's story, "The Prince and the Pauper," has been changed to "The Millionaire Kid." This will be used as Gladys Walton's next photoplay. Harry Harris will be the director.

Priscilla Dean will be starred in "False Colors" under the direction of Stewart Paton.

Hoot Gibson is now playing "Part of the Act," with Albert Russell directing.

E. G. Gayol, a former newspaper man of New York, and now a member of Universal's scenario staff on the Coast, is adapting for the screen "My Lady of the Island," from Beatrice Grimshaw's novel. This story will be used as the next starring vehicle of Edith Roberts.

GOLDWYN

Abraham Lehr returned on Friday of last week with Samuel Goldwyn and F. T. Godsill, after an absence of three weeks. He announced the purchase of a number of stories, including an original screen story by Booth Tarkington.

Rupert Hughes arrived on Monday of this week to work with E. Mason Hopper in the filming of "Mister and Misses Miserable Jones," an original story for the screen written by Mr. Hughes.

Kate Lester, Lewis Willoughby, Anna Lehr, Sidney Ainsworth and Otto Hoffman are the principal members of Tom Moore's supporting cast, "Mister Barnes of New York."

Victor Schirtzinger is directing, and Naomi Childers plays the lead.

Clarence Badger has completed the direction of the Irvin Cobb story, "Boys Will be Boys," with Will Rogers in the stellar role.

Reginald Barker has left for Canada to shoot exteriors for his current production, "Snow Blindness."

A large set showing three typical Chinese streets has been erected for the Frank Lloyd production on "The Water Lily," an original Morris story for the screen.

The famous Five Points of New York East Side have been reproduced for the Gertrude Atherton story, "Noblesse Oblige," under the direction of Wallace Worsley.

Announcement is made from the Goldwyn studio of the purchase of "Wake Up Jonathan," stage play by Elmer L. Rice.

ROBERTSON-COLE

L. J. Gasnier has begun production work on the C. Gardner Sullivan screen story, "Good Women." The cast includes Rossmary Thebe, Earle Schenk, Hamilton Revelle, Irene Blackwell and Peggy Pierce. The scenes are laid in France, America and Monte Carlo. W. L. Hayward is the art director.

Sessue Hayakawa's next star vehicle will be "Black Roses," an original screen story laid in the Chinese quarter of New York. Los Angeles scenes will also be shown.

Pauline Frederick has completed

the 'Mistress of Shenstone," Christy Cabanne has also completed production work on "What's a Wife Worth? "

ASSOCIATED

The C. Gardner Sullivan Production Company, whose tie-up with the Associated Producers was announced last week, will work at the Ince studio. The first story is now being prepared by Mr. Sullivan. Lambert Hillyer, who is now with Hart, will direct Mr. Sullivan's initial production, which starts in January.

Thomas H. Ince will launch a national exploitation campaign for "Lying Lips," his second production for Associated Producers. As a part of his program he will send six exploitation men to various parts of the country late in December. These men will work under the supervision of Hunt Stromberg.

VITAGRAPH

Director David Smith is completing production work this week on "Black Beauty."

Larry Semon begins work on his new comedy, entitled, "The Hick."

Three producing units are absent from Vitagraph studio making exterior scenes. Antonio Marino, Director Chester Bennett and company of fifty have gone to Florence, Arizona, where a number of the prison scenes of "Three Sevens," from the Perly Poorie Sheehan novel, will be filmed. Jean Calhoun is playing the feminine lead. Director David Smith is taking the final scenes for "Black Beauty," near Santa Barbara. Aeroplanes, automobiles and railroad trains will be utilized to get close-ups and long shots of the races for this film. Jean Paige, James Morrison and George Webb are the leads.

William Duncan, Edith Roberts and company, are at Riverside using the Government Aviation field for scenes in "Fighting Fate." Work has been delayed on the Western Serial, featuring Joe Ryan because of injuries Elinore Field received in the forest fire scenes.

SPECIAL PICTURES

Roy Marshall, formerly of J. Parker Read organization, has been engaged for the making of an Art Acord two-reel Western which will be sponsored by the Western Photoplays, Inc.

Final title for the initial Ford Sterling comedy is "A Ball Room Romeo."

Reggie Morris is working with the scenario department for the selection of the next Neely Edwards picture to be released by Comic Classic and work on this will be started shortly.

Harry Edwards is directing the making of "The Winner Loses," a Chester Conklin comedy which has Lillian Hackett as leading woman. The story was written by Frank Terry, formerly of the Hal Roach-Harold Lloyd staff and the continuity by Everett Maxwell.

Bids are to be made by contractors in the next ten days for the construction of the nine unit studio on Santa Monica boulevard, near La Brea, for Special Pictures Corporation. The company purchased the site some time ago, and the plans for a big production plant are now completed.

HERE AND THERE

The Lloyd Ham Hamilton Company is now working on a comedy entitled, "Moon-Shine," under the direction of Charles Parrott. While this is being made Jack White is editing the subject recently completed.

In the hope of securing better material for theatrical publicity and lobby stills, Thomas H. Ince has engaged John Ellis, portrait photographer, to take charge of the still department of the Ince studio. Ellis has had considerable experience and will turn out three classes of stills, art portraits, for lobby display, off stage stills for newspapers and magazines and special pictures for newspapers.

Leeds L. Baxter has been engaged by Marshall Neilan to serve in the capacity as business manager. He has been affiliated in the film industry for the past four years following such service as the cashier of big corporations. His experience in film circles has been with Lasky and Fairbanks companies.

FAMOUS PLAYERS

Fred Creswell, the field sales supervisor for Famous Players-Lasky, is now on the Coast to conduct a school of salesmanship. He is spending a week at the studio while on a tour of the exchanges.

Henry Arthur Jones, celebrated English author, is expected shortly on the Coast.

Form Company to Star Florence Lawrence

Announcement was made this week or the organization of Producers Picture Corporation, backed by St. Louis capital, for the filming of a series of pictures featuring Florence Lawrence, who has been absent from the screen for several years because of an accident.

George H. Kern is to be in charge of affairs of the company, and he has engaged James Caldwell and Reed Heustis to write the continuity of the first production, which will be "The Unfoldment." D. W. Dustin, identified with St. Louis theatrical enterprises is business manager and W. E. Keef, formerly production manager for D. W. Griffith, will be production manager. The company plans to produce at the Brunton studio.

President of the Renco Film Coming East

H. J. Reynolds, president of the Renco Film Company, recently completed the filming of "Lavender and Old Lace", from the Myrtle Reed novel. He left for New York this week to make releasing arrangements for this and other Reed stories which are to be filmed.

A new picture of Dorothy Gish, whose next Paramount picture is "Flying Pat"

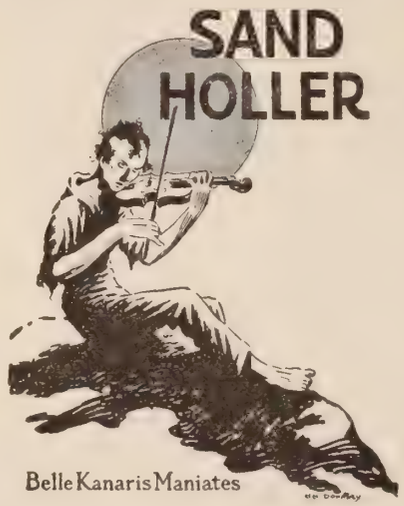
Mission Theatre, Los Angeles, to Open

The Mission theatre on Broadway, Los Angeles, owned by Mack Sennett, is shortly to be opened and will become the home of Associated Producers Photoplays. The opening bill will have as its feature the Douglas Fairbanks production, "The Mark of Zorro." This theatre has been in existence for a number of years under various names and for the past several months has been undergoing a complete rebuilding and enlarging with many important and attractive features added. One of the most important is a big stage and another is a most attractive lobby.

Irvin V. Willat is busily at work on the West Coast making his second production for Hodkinson release. It is called "Partners of the Tide" and is the screen version of Joseph Lincoln's book.

The entire cast for this production has not been made public yet, but it is stated that Gordon Mullen, who has appeared in "Nomads of the North," "Crooked Straight," "False Roads," "Paris Green," "Dangerous Hours," and who is also a featured player in Douglas Fairbanks' newest production, has been engaged for the role of the "heavy."

A CORKING NEW NOVEL THAT WILL MAKE A GREAT PICTURE



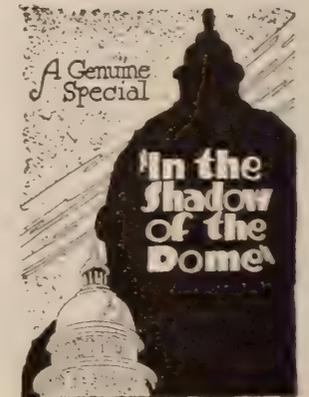
"Sand Holler" is a better story than the delightful "Amarilly of Clothes Line Alley" which made such a tremendous hit in the films.

"Benny of Top Hill Trail," by the same author, has just been filmed with Bessie Love as the star.

For Moving Picture Rights to

"SAND HOLLER"

Address Reilly & Lee Company, Publishers, Chicago



A David G. Fischer Production

The industrial division of the Rothacker Film Mfg. Co. enjoying their get-together dinner at the Hotel Sherman in Chicago

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Adolph Zukor has arrived.

Louise Fazenda is the owner of six cats.

Mildred Harris went to New York this week.

Florence Lawrence is coming back to the screen.

Harry Lehrman is training a temperamental lion.

Sylvia Breamer has come out to winter in our midst.

Arthur Kane continues to give our town the once over.

Ham Hamilton is a brave man for he is now making "Moonshine."

Sol Lesser is wiring, "Have just put over the biggest deal yet."

Bee Monson has been named "The Honey Girl" of Mermaid Comedies.

Metro staged a wild party this week for scenes in Alice Lake's "Mother-Love."

Now that Dick Jones is back on the Sennett lot the place looks normal again.

Mack Sennett is threatening to announce a definite schedule for his coming releases.

H. J. Reynolds left our town this week with "Lavender and Old Lace" under his arm.

Eddie Baker has been made coach of the Special Pictures Female Girls' Baseball Team.

Hoppy Hopins, the subtitle hound, is said to have been paid as high as Twenty Dollars per word.

Buster Keaton insists that a first night audience does not give a correct impression of a picture.

Proof of comedy was found in a Universal theatre when Lyons and Moran were caught laughing at their own stuff.

Tony Kelly has flicked the Los Angeles dust off his Fifth Avenue shoes and flitted Eastward. Come again, Tony.

Maude Wayne has been taken to be Mary Pickford, and we expect to hear of her salary being boosted at the current pay-day.

Art Rosson found so much snow on Mt. Whitney he is glad to come back to California's summer climate. How we love our State.

Saucy Stories tried to steal our stuff by putting a headline on an article, "The Hollywood Scandal." We're clean.

Seena Owen flitted from our midst this week and we learned later that she is to scintillate on the Cosmopolitan banner.

A carbon copy tells us that Hayakawa is going out to show the Universities how much they need a motion picture department.

All the extras around the Metro Studio drew $7.00 per day this week to permit three barbers to shave and cut their hair continuously.

Ora Carewe is working in Metro's "What's the Matter with Marriage" and we are confidentially told she is doing a number of dare-devil stunts.

Vi Dana is hipp-ity hopping about like a wop girl and we expect to learn of her being taken for some one who has come from the Italian quarter.

Little work is reported at the Carter de Haven Studio, because a very fascinating gambling device was required for certain scenes, (sh-h—roulette).

In our year-round southern climate Reggie Barker finds it impossible to produce "Snow Blindness," so he is scampering off to Canada with the troupe.

Jimmy Adams was kicked by a mule while working out a comedy gag, which leads to the conclusion there is a right and wrong end for working out comedy gags.

Neely Edwards is so optimistic he expects to sometime make a comedy without chases, kicks, pastry, bedrooms, skyscrapers, bathing girls, or a thread-bare plot.

Bill Duncan is a high-flyer these days for he is doing scenes at Marsh Field by aeroplane and train. This is the first time a run-away train has been caught by an aeroplane.

Eddie Cline is responsible for the statement that more girls are needed in motion pictures, which means that Business Manager Lew Anger at the Keaton Studio is going to have a lot of trouble.

William E. Keefe, who graces the Astor occasionally with his sylph-like form, is back in our midst doing a lot of things that may or may not make him famous. We hope for the former.

Frank Mayo started to run the gamut of state plays, but he is not going to do it alphabetically. His first is "Colorado" and maybe he will later be seen in "Alabama" and "Mizzouri."

Special Pictures want a catchy name for their diving maids and here are some of the suggestions:—California Kittens, Special Sirens, Morris Maids, Special Sylphs, Conklin Cuties.

Publicity note advises us that Pell Trenton is to be in "The Blue Moon." The last time we heard that name it was respecting a mixture, but that was before the Eighteenth Amendment became effective.

Gordan Mullen, the heavy, was forced to leave his warm downy cot at 3 a. m. to work in scenes that provided he should jump over board in the cold waters of San Pedro harbor. What could be more fitting for a heavy?

Irving Willat's lighting device "got on the fritz" (whatever that means) and so he induced the United States Navy to light up a harbor scene with search-lights, which made the producer say, "Why have a Navy if you can't use it?"

Views of Mimic Aerial Raid on Washington

International News has obtained a remarkable series of air pictures made in co-operation with the U. S. Army Air Service, it is announced by Mr. E. B. Hatrick, general manager of the news service, who characterizes the series as a new International News "beat."

It is the film record of a lively mimic air-raid on Washington, D. C., by a bombing squadron of sixteen giant battle planes, undertaken by army aviators as a test flight and to demonstrate to Army heads and the nation's legislators the menace of enemy aerial attack unless America is strengthened in its flying arm.

The scenes include the battle formations of the giant war birds and their maneuvrings over the nation's capital. They show startling pictures of loop-the-loops, tail spins and nose dives over the Capitol dome and the Washington monument.

The pictures were made under the general direction of Major Scanlon, commanding officer of Bolling Field, in Virginia, and were photographed by J. C. Brown, Washington representative of the International News, and John Bookhurst and Jerome Frankel, of the News reel's New York staff. These men accompanied the battle squadron in the "raid" being carried in three scout planes which flew first above, then below, before and after the battle-planes. The air fleet made the 150-mile trip from the Langley flying field to Washington in seventy minutes.

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

CANADA

That 300 out of 5,800 moving picture releases had been condemned by the Ontario Board of Moving Picture Censors during the past, was the point which was brought out by Mr. G. E. Armstrong of the Ontario censors when a deputation of self-appointed social workers appeared before Hon. Peter Smith, Provincial Treasurer, at Toronto, on November 18, to protest against moving pictures generally. The deputation received scant courtesy and Rev. Gilbert Agar, who headed the delegation, declared that he was not satisfied with the interview. Not one of the visitors spoke after Mr. Armstrong, the chairman of the Board of Censors, had defended the work of the censor board in Ontario.

Hon. Mr. Smith also spoke sharply to the "uplifters" when he gave the smarting reply that it was "impossible to censor pictures to suit eight-year-old children." The Provincial Treasurer produced a considerable number of commendatory letters which he had received after he had sanctioned the presentation of a certain feature to which objection had been raised.

During the discussion, the interesting announcement was made that one picture, which had been running in Ontario for the past four years, would be recalled for another examination by the Ontario censors with a view to possible rejection at this late date. This feature is "Poppy," in which Norma Talmadge is starred.

Winnipeg has also seen the organization of the first branch of the Good Films League of Canada, the establishment of which has been encouraged by the Association of Canadian Clubs, the latter having units in numerous Canadian centres. The purpose of the league is to cooperate with film exchanges and exhibitors for the presentation of high-class moving pictures. No announcement has yet been made as to the standard of quality which the league will determine nor just how that standard will be arrived at. Five people of Winnipeg have been named as local officers.

Montreal, Quebec, saw the opening of a brand new moving picture theatre on Saturday, November 20, when the Belmont theatre, Main street and Mount Royal avenue, opened its doors for the first time under auspicious circumstances. The inaugural feature was "What's Your Hurry?", starring Wallace Reid, and the initial program included overture numbers by the orchestra under the direction of Prof. J. Shea and vocal selections by Miss Brault.

The Belmont will be operated with a policy of continuous shows from 1 p. m. to 11 p. m. and the price of admission to evening performances will be 35 cents, with matinees 17 cents. The theatre has a seating capacity of 2,000. It is understood that the house is independently owned and controlled.

Manager Joe Price of the Allen theatre, Calgary, Alberta, took advantage of the presence in the city of Gaston Glass to feature him in personal appearances at the theatre during the week of November 15 when the attraction was "Humoresque," in which this star plays a prominent role. Gaston Glass has been staying in Calgary for a number of weeks in order to appear in "Cameron of the Royal Mounted," which is being produced by the Northern Pictures Corporation under the direction of Don McRae.

The sales force of the Famous-Lasky Film Service, Limited, with headquarters at Toronto, has been reinforced by the addition of Mr. E. G. Zorn and Mr. W. S. Alliston, both of whom arrived in the city from New York where they had been schooled under the supervision of the Famous Players-Lasky Corporation.

Charles G. Branham of New York, a former newspaperman, has arrived in Toronto, Ontario, to become director of exploitation for the Famous Players Canadian Corporation, Limited. Mr. Branham will make his headquarters in Toronto but he will supervise the stunts and specialties which will be arranged to boost picture presentations at all theatres controlled in Canada by the Famous Players corporation. He will also conduct various drives for the film exchanges affiliated with the corporation.

To celebrate the first anniversary of the Alhambra theatre, Toronto, one of the handsome new houses in the uptown section, an afternoon tea was held each day during the week of November 15 on the mezzanine floor of the theatre. All patrons of the theatre were invited to attend these functions. One of the attractive features was a large birthday cake which bore a lone candle. The screen features for the week were "39 East" and "The Fortune Hunter."

Manager Clarence Robson of the Regent theatre, Toronto, a downtown film palace, has instituted a daily bargain sale of admission tickets, Saturdays and holidays excepted. The plan consisted in the placing of a block of 400 balcony seats on sale at 30 cents each at 5 p. m. on five days of the week. The reason for this stunt is quite obvious to exhibitors. It is intended to boost attendance for the supper-time shows and, for this purpose, the price of the tickets in question were slightly reduced.

Mr. John Arthur, conductor of the Regent theatre orchestra, presented an original musical novelty, "Southern Memories," with special scenic and electrical effects, as an added attraction for the week of November 15, the star being Miss Marjorie Pringle, a popular local vocalist, who was accompanied by Dr. Harvey Robb, a talented pianist of Toronto.

CONNECTICUT

Joseph Wood, who has been conducting a motion picture theatre at Stafford Springs, Conn., for the past two years, has bought the Comique theatre building in that borough and will take possession of the playhouse as soon as new equipment is secured. Joseph Lessard, who has conducted the Comique theatre under lease, has vacated it and stored the fixtures.

Mrs. H. C. Christman, for some years an orchestra leader with the Walter Murphy Amusement Company, lately attached to the Crown theatre at New London, Conn., has resigned to give her entire time to music instruction in that city. She is a graduate of the New England Conservatory of Music.

A new high-grade motion picture house for Springfield, Mass., to cater to patronage in the residential Armory Hill district is forecast in the purchase of the realty at 531-533 State street by Samuel and Nathan Goldstein of the Goldstein Bros. Amusement Co., proprietors of a chain of Massachusetts motion picture and vaudeville houses, and Samuel Prowler of that city. Plans for the theatre are now being drawn. Price paid for the site was $40,000, of which $15,000 was equity. The property is now occupied by three houses, that will be either razed or moved away.

CLEVELAND

Leon D. Netter, who used to manage the Masterpiece Film exchange in Cleveland, is now located in Seattle, according to advices received. Netter is associated with Mike Rosenberg out in Seattle.

The Ohio Motion Picture Review, a local motion picture trade paper published weekly in Cleveland, has been rechristened and will henceforth travel regularly through Ohio, Southern Indiana, West Virginia and Kentucky as The Interstate Film News. George Cole is editor and John Hill associate editor.

Paul Tessier, manager of Pathe's local exchange has received a telegram from assistant director of exchanges Storey saying that Cleveland and Chicago are leading all other branch offices in the national sales contest, with the central division on the close trail.

A. A. Schmidt, Universal manager out here, was in Buffalo this week, visiting the branch offices there, and looking over the film situation in that section.

Albert Brown, who played the part of Ambassador Girard in the film production of "My Four Years in Germany," is in Cleveland doing character work for the Pierrot Pictures Company, a recently organized local company, making two-reel comedies. Charles Broz, managing director of the Pierrot Films is now making a series of two-reel Poker Party comedies. They are fashioned after the Penny Ante cartoons.

H. A. Bandy, manager of Associated Producers, went to Columbus this week. But before leaving he took time to announce that "The Last of the Mohicans" will play all next week at the Knickerbocker and Orpheum theatres simultaneously.

Emery Downs, manager of the Knickerbocker, sent special invitations to the members of the school board and the school principals, to be his guests during the engagement of "The Last of the Mohicans" at his theatre.

Ohio Amusement Company is listed on the boards of the Sloan Bldg. now-a-days. And on the door of room 312, under the official heading one may read the names Schumann, Fine and Kramer. This is the trio of exhibitors who now control the Dennison Square, Five Points, Savoy, Jewel and Yale theatres, all of Cleveland.

"Witch's Lure" released in Ohio through the National Film Service, 305 Sloan Bldg., is meeting with unusual success all over the territory, according to Mr. L. Levenson, general manager of the exchange. It's a picture dealing with oil, and it is of timely interest.

The entire staff of the Elyria Chronicle-Telegram, Elyria's leading newspaper, from the managing editor down to the office boy, was entertained at a regular performance of "Go and Get It" during its recent engagement at the Colonial theatre. O. J. Bannon, owner of the Colonial, was host of the occasion.

Joseph Grossman and Mrs. Grossman, who, jointly used to own and manage the Standard theatre, one of Cleveland's leading downtown motion picture theatres, have sold their beautiful lake shore home and moved to California. Mr. Grossman has been out of the picture business for a year, during which time he has been traveling in the Orient. He will probably engage in the film industry out West.

C. R. N. Morris, better known throughout the territory as "Battleship" Morris, has just joined up with the Cleveland exchange of the Fox Film Company in a sales capacity and will cover the territory with Fox specials only.

Milton Crandall, representing the Crandall Film Company, has opened offices at 501 Standard Theatre Bldg., and is already busy serving Ohio exhibitors with new prints on "Mickey" and "The Spoilers." There are three new prints of each of these pictures and Mr. Crandall stands back of the guarantee that they're better than they were when they were new.

With Joseph M. Duskin as general manager and Max Sheinman as secretary and treasurer, the Fidelity Photo Play Productions has opened an office in 416 Belmont Bldg., for the purpose of serving Ohio exhibitors with high grade independent feature photoplay productions. The first picture ready for distribution is "A Child For Sale," a picture which is said to have been a big hit in other territories. Associated with Messrs. Duskin and Sheinman is Barney Jacobs. Other pictures to be released by the Fidelity Photo Play Productions include "Ashes of Love and "Echoes of Youth."

William Finkel, who used to sign Pittsburgh on the hotel register as his home, is now located here in Cleveland. Finkel is in charge of the National Exchanges, 2163 East Ninth street, where he will be pleased to meet all exhibitors who want to hear what a tremendous success his pet feature, "Confession," was at the Hoffman-Palace theatre last week.

SAN FRANCISCO

Adolph H. Zukor, president of the Famous Players-Lasky Corporation, is spending a few days in San Francisco. He will leave soon for Los Angeles on his annual tour of inspection. He would make no statement for the press except to say that the management of the California and Imperial theatres as well as the Portola, which are connected with his concern, are being managed exceptionally well in his judgment.

F. Howard Butler, former Fox exchange manager in San Francisco is now with the Robertson-Cole concern. He has been appointed by Newton Levi, district supervisor, to represent all of the Western exchange territory.

NORTHERN NEW YORK

Shea's new North Park theatre opened in Buffalo Sunday, November 21 with Wallace Reid in "What's Your Hurry?" and Buster Keaton in "One Week." The house will change pictures four times a week. It has a capacity of 1,500 on one floor. It is one of the most attractive neighborhood houses in this end of the state and is in the heart of the rapidly growing North Park section. Art Amm is the manager and Harold B. Franklin, managing director. There is a ten piece orchestra and a Wurlitzer organ.

Hugh Rennie, Buffalo's First National manager, and H. L. Knappen, manager of the F. N. New York exchange, are traveling through the state signing up franchises. Mr. Rennie and Mr. Knappen had a conference with Eddie Hayes, city sales manager and G. E. Dickmon and Murray Hawkins, in Buffalo, Sunday, November 21. Mr. Rennie has signed up the Regent theatre in Corning, the Olympic, Watertown and the Happy Hour and Arcadia in Syracuse. Mr. Hayes has booked everything up to the franchise at the Park, Colonial, Columbia and Variety theatres in Buffalo. Mr. Dickmon has signed the same material for the Rose Garden and Jefferson theatres in Rochester. Eleanor M. Pardeis, for two years with Metro is now billing clerk at the First National office. Mr. Hayes has also closed a number of big productions for week runs at the Regent theatre in Rochester. Two First National features were on the opening week bill at Shea's new North Park.

C. A. Taylor, general manager of Gardiner Pictures, Inc., has signed up the Eckel theatre, Syracuse for an extended run of "The County Fair," which Man-

(Continued on page 4337)

Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 4309-4336

Beautiful lobby and balcony staircase of Broadway theatre, South Boston, Mass.

Screen Setting Designed for the Allen, Vancouver, B. C.

Lower view shows the commodious lounging room in the same theatre

Should the Motion Picture Theatre Use Fuel Oil for Heating

A Straightforward Practical Discussion of This Important Question

By Raymond Newcomb

In some parts of the country coal is becoming scarce while fuel oil is plentiful. Whether or not it would pay the theatre owner to change fuels depends on several factors. They are explained in this excellent article.

DUE to the scarcity and high price of coal in recent years, the attention of the public has been turned to the possibility of burning the heavy crude oils in the place of coal. The purpose of this article is to point out to the theatre operator the various considerations which must be taken into account when choosing between the two fuels. Not only is there the engineering problem, but also the very important one of relative costs.

The entire matter can be separated into two main subdivisions, (a) engineering considerations, and (b) economic considerations.

The first consideration, i. e., engineering has to do with the kind of equipment required and the operation of the same. This phase of the question need receive very little attention from the operator because it is technical and can be successfully handled by any of the reliable oil-burning equipment concerns. The development of the art has reached the stage where it is entirely practical and easy to operate the system. It does not necessarily require a licensed engineer; in fact, there is a sizable installation in Boston operated by a woman.

The oil burned in every case is the heavy Mexican oils, which is either in the crude state as it comes from the wells, or having undergone partial refinement to take out some of the valuable gasolines, etc. No scheme which contemplates the use of anything but the crude oils is feasible because of the excessive cost of the lighter oils.

The oil-burning equipment consists of storage tanks, piping to carry the oil to the burner, the burner which atomizes the oil, regulating valves, motor and pump for pumping the oil and running the burner, and the fan for supplying the air.

The burner takes the oil, breaks it up into small particles by some form of rotary action and throws it into the furnace in a fine spray, so that it will burn evenly and completely. This is the important unit of the system and should be installed in duplicate, so that in case one becomes clogged with dirt, as they often do, another can be used while the first is being cleaned. The motor and fan are of small capacity and do not require much power.

The systems used for heating boilers where the steam is generated at low pressure are universally of the low-pressure type, in contra-distinction to the high-pressure type as used in power plants. In the latter case the equipment is much more specialized, but this is not necessary or advisable for heating work.

The exact requirements vary somewhat with the local rules as laid down by the fire commissioner. This phase will be discussed later in the article. Almost any type of boiler can be adapted for oil-burning, even if it is now using coal. The grates are removed and the burner usually set in the ashpit door; sometimes special brick work is put in the furnace of the boiler to increase the efficiency of combustion.

The principal advantages of fuel oil are:

1. Ease in regulation of the fires and ability to conform with changes in load. This is accomplished by adjustment of the oil feed valves, etc. For instance, when the auditorium is being first heated and the fans are started, there is a severe load on the heating system, but once the theatre is warm throughout, the load is very materially reduced.

2. Less attention in the handling of the fires and reduction in labor. There is no banking of fires or cleaning of fires. This is somewhat offset by the fact that the usual heating system only has one man in attendance anyhow, and even though the labor is materially reduced, it would still be necessary for one man to be on the job.

3. No ashes to handle and greater ease in storing and handling the fuel.

4. It is a simple matter to put the grates back in the boiler and burn coal if the oil supply fails.

5. If the system is operated properly there is a marked increase in efficiency due to the more complete combustion of the oil than with coal.

On the other hand, the advantages are somewhat offset by the fact that:

1. An improperly handled fuel oil fire means a greater decrease in efficiency than with coal, and also the former will then give off a smutty black smoke which is a

(*Continued on page* 4316)

Interior of Broadway theatre, South Boston, Mass.

Description of Broadway Theatre

WITH the opening of the Broadway theatre in South Boston a few days ago the Hub added an amusement center to its long list that compares favorably with any of the long established and well patronized houses in the heart of the city. The orchestra, with its loges equipped with comfortable arm chairs, is entered through a spacious lobby built of marble with green and gold decorations.

The entire scheme of light, warm colors, with liberal uses of gold is in keeping with the best examples of the last French Renaissance period, as found in the beautiful palace at Fontainebleau. The walls, the ceiling and the front of the balcony show a range of closely harmonized grey green shade tinged with gold, which shades down to an ivory color in the moulding of the relief ornaments. The frame of the proscenium arch is finished in pale gold again toned down to an ivory. Gold, grey green and rose violet are the prevailing colors visible to the seated audience. Rose violet is also the color of the stage curtains, for the box hangings and the curtains. These effects are beautified by the large mirrors back of the auditorium and carpets of Jacquemot rose colors.

An orchestral organ purchased from the Robert-Morton Company, of Los Angeles, at $55,000 has a special arrangement that is new to Boston theatres. By means of hydraulic power the instrument is raised three feet above the level of the stage, when the vaudeville is completed at each performance and the organist furnishes a concert in full view of the audience.

The curtain of the Broadway theatre is adorned with a $10,000 oil painting of unusual beauty and of particular historic interest. It depicts Washington and his generals at Dorchester Heights and was reproduced from a Congressional medal awarded to Washington to commemorate the evacuation of Boston. The scene of the painting is less than a mile from the site of the theatre, and for this reason it is an appropriate decoration.

The house is furnished with a women's rest room and smoking room on both floors. The gold fibre screen is set back on the stage and is slightly slanted. Potted plants and palms are a part of the decorations of both lobbies and an internal telephone system connects all parts of the house. The manager, Joseph J. Raymond, is well known in New York film circles and gives his theatre, which seats 2,500, as much attention as if it was on 42nd street.

James Opens as 3000 Seat House

THE James, at Columbus, Ohio, will be opened to the public about the first of the new year. It will be dedicated to the showing of super-films and will fill a long felt want in the Buckeye capital. Approximately $1,500,000 has been invested in the structure and its equipment.

The building has a frontage of 194 feet on West Broad street, one of the city's principal thoroughfares, and extends to the street in the rear, a distance of 187½ feet. In addition to the theatre auditorium there is a five-story office building in the front. The seating capacity on the two floors is 3,000.

E. Howard Crane of Detroit and his competent staff of co-workers drew up the plans and specifications for the building, which is generally conceded to be an architectural gem. The Longacre Engineering & Construction Co. of Chicago was awarded the contract for the work, and despite the fact that construction work was not started until the middle of the summer and considerable delay was experienced in the delivery of materials, the building is rapidly nearing completion. Charles C. Hamilton served as superintendent of construction for the Longacre Company.

The entire building is of fire-proof construction. The exterior is of white glazed terra cotta and pressed brick and is very elaborate. Over the 35-foot entrance leading to the auditorium is a large ornamental iron marquise which extends to the curb.

No expense has been spared in treating the auditorium, vestibules and lobbies. The floors and walls of the latter two have been artistically finished in white and green marble. Ivory, blue and gold form the color scheme of the theatre proper. There will be a large velours curtain at the stage opening, and beautiful hangings to match will be found in all box openings.

Directly over the foyer and under the

Views in Broadway theatre, South Boston, Mass.—Left: Balcony promenade. Right: First floor lobby

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Just visualize the color scheme of this Rialto Theatre. The main body of the frontage is speckled gray Terra Cotta. To set it off, the first story, the columns, the frieze, and the cornice are in green matt glazed and purple bright glazed Terra Cotta.

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The new Terra Cotta brochure, "The Theatre," has been written for you. Its 36 pages are closely packed with pictures of some of the finest theatres in the country. It shows how your new theatre should look. It shows how your old theatre can be made to look new. Write for it today, to National Terra Cotta Society, 1 Madison Ave., New York, N.Y.

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Permanent *Beautiful* *Profitable*

balcony is a spacious mezzanine lounge. This has been treated in the form of a large well opening. Luxurious furnishings are to be provided, making it an ideal place for patrons to meet and gossip. There is a cunningly arranged tea room for women which is decorated in quaint Japanese style.

A concealed system of lighting will be used throughout and the latest electrical devices for the manipulation of the lights will be employed. It will be possible to illuminate the theatre with four different colors, all separately controlled from a switchboard on the stage. This board is arranged so that the colors may be dimmed or blended to give the most unusual effects.

While the James is being planned solely as a motion picture theatre, its owner has provided a stage large enough to accommodate any road attraction. On this has been fashioned a French garden of rare beauty, with the screen itself in the background. A huge pipe organ has been installed and thirty-five men will play in the orchestra, to be directed by Prof. F. L. Neddermeyer, formerly of Detroit.

Columbus' new theatre will stand as a monument to the progressiveness and enterprise of William M. James, president of the James Building Co., which is erecting the structure. Mr. James opened the Broadway theatre, a vaudeville house, about ten years ago, and succeeded despite the fact that other theatrical interests fought him at every turn. He enjoys wide acquaintance in business and theatrical circles.

Mr. James retains his interests in the Broadway, which adjoins the new building. He also controls the Ada Meade theatre in Lexington, Ky., and the Rivoli and Empire theatres in Toledo. J. Real Neth, formerly assistant manager at the Broadway, who for the past two years has been in charge at the Lexington house, will return to Columbus as manager of the James.

"To Be Larger than New York Capitol"

WITHIN thirty days ground will be broken for construction of the largest and finest motion picture theatre in the United States, on Fourth street, between Jessie and Stevenson streets, San Francisco, according to a statement of Fred Dahnken on his return from New York. The new theatre will be known as the "T & D." It will cost $2,500,000. The house will have a seating capacity of 5,000 people and will take 12 months to build. Complete plans for the new structure were brought back from the east for the new theatre by Mr. Dahnken.

"The Capitol theatre in New York is now the world's largest film theatre, but it has practically no lobby. Our new theatre will surpass it in every respect," declared Mr. Dahnken in an interview to local newspaper men. The T & D theatre lobby will be 55 by 110 feet and 70 feet high.

The lobby of the projected T & D theatre in Sa n Francisco. This lobby will be 70 feet in height and the theatre as a whole will be the largest in the world according to its builders

Frank Costello, manager of the Tivoli, whose prologues are famed the country over will be in charge of the new theatre, it is understood.

"The theatrical business is booming everywhere, and San Francisco certainly has its full share of the business," said Mr. Dahnken after his six months' trip to the East.

"Motion picture houses of San Francisco are ahead of those in New York, and the Western city has a decided supremacy in productions," said Mr. Dahnken. "This is also true of the smaller California cities, as compared to towns of the same size in the East," he averred.

"Big theatres are now the rule," declared the head of the T & D circuit. "The day of the huge production has come, and, although the smaller theatres are still prospering, no more are being erected."

Turner & Dahnken are building a house at Richmond, Cal., which will have a seating capacity of 1,800 and one at Salinas to seat 1,200.

New Theater Opened in Eaton Rapids, Mich.

The new Capitol theatre has just been opened at Eaton Rapids, Mich., a city of a few thousands half-way between Jackson and Lansing, the capital city. The new house is one of the most attractive small-town theatres in the state, according to picture men, and the class of picture programs lined up gives Eaton Rapids an exceptional amusement enterprise.

The new theatre is owned and operated by the Capitol Theatre Company, composed of Earl M. and Cleopatra Whitehead, who for the past five years have been managing the Bijou theatre at Eaton Rapids.

Four hundred fifty-four are seated in the new house. The chairs are all eight-ply mahogany, upholstered in brown leather, ball-bearing hinges, making them easy to adjust and noiseless.

The front of the new house is of white marble Kellastone with a red tile coping. The marquise is white with embossed gold letters, "Capitol Theatre." In ap-

(*Continued on page* 4320)

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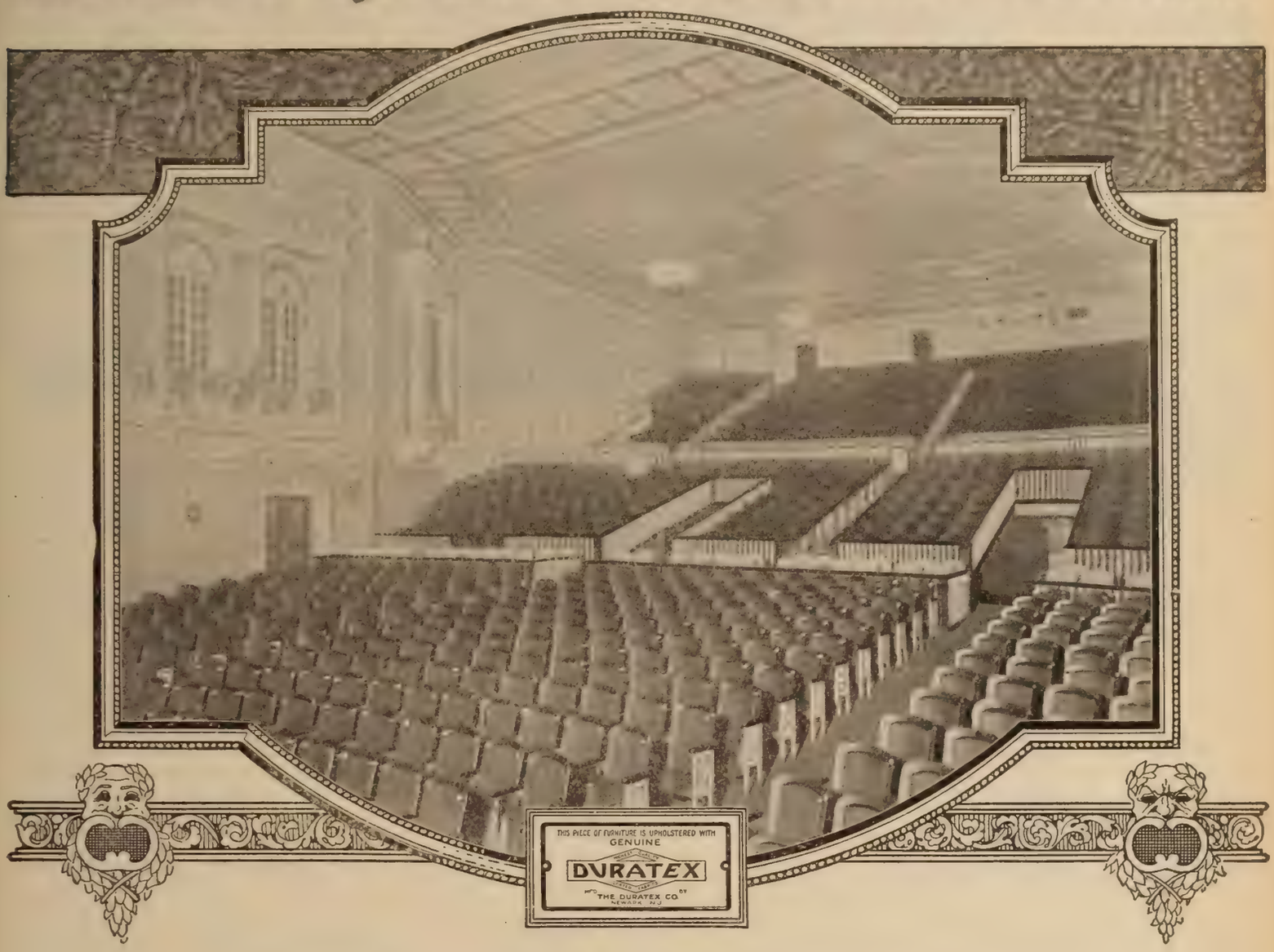

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A New Design of Opera Chair that Adds to the Comfort of Your Audience

Eliminates Constant Rising of Patrons to Allow Late-Comers and Early Goers to Pass

ANYTHING that adds to the enjoyment or comfort of your patrons has a vital effect on box office receipts. There is a constant striving on the part of men interested in the motion-picture business to reach the ideal of pure enjoyment for their audience. Great strides have been made in the pictures themselves, the music has been improved, the best actors have joined the ranks of the motion-pictures, the photography is well nigh perfect. Ventilation, lighting and the mechanical and electrical equipment for projection and ease of operation have all been developed to a wonderful extent. The method of seating is practically the only thing that hasn't experienced marked improvement.

One type of MovEzy Chair

The pictures themselves have been developed to such an artistic extent, the audience is so much more critical than in the past that the slightest interruption often makes a great difference in the enjoyment of a picture. One often hears "We're always bothered at the most exciting time!" An annoyance at the thrilling part of a picture is liable to spoil the whole effect. It is also embarrassing to come into a dark theatre and grope around for a seat—bumping into people and stepping on feet, as well as trying for the people who own the feet!

A new invention that will solve many of these difficulties in a simple and unique way has recently been placed on the market and called the MovEzy chair. It is the last word in comfort and eliminates the greatest inconvenience in theatre operation.

The seating capacity of a theatre is not lessened by the installation of these chairs. As many can be put in as you could of the old-fashioned opera chairs. In fact, additional seating capacity is gained in a good-sized house and there is still more room for passing and for people's limbs. Just one type of chair has been developed—the most comfortable possible. It feels something like a Pullman. Different finishes are obtainable and can be furnished in the following materials:

Blue leather and imitation leather, brown leather and imitation leather, velour—any shade, dark green leather and imitation leather, silver gray leather, brick and mahogany wood finishes.

The base is the same in all cases and is finished in black enamel.

The MovEzy chair has been developed to accomplish a long felt need and its two main advantages are ease of operation and comfort. Simply revolving noiselessly a quarter turn or less to one side when anyone passes sums up the operation. The chair has an easy tendency to face straight forward and all chairs will line themselves when unoccupied. The comfort of the chair combines all good features and developments in chair manufacture. One of the chief comforts being that the MovEzy chair is an individual chair with two arm rests of your own.

There is a feeling of ease, luxuriousness and roominess when seated in this chair. Lots of elbow and foot room!

This new invention removes the greatest cause for complaint. It means less time required to fill and empty the theatre, no crowded aisles, greater comfort to everyone concerned, pleased patrons and bigger box office receipts.

The Argus Enterprises with branches in all the principal cities have made arrangements with the Motion Picture Chair Co., whereby they will handle exclusively the MovEzy chairs. Mr. L. C. Toole of the Motion Picture Chair Co. has been placed in full charge of the Chair Sales Department.

Oil as Fuel for Theatres

(*Continued from page* 4311)

menace to the surrounding community.

2. Increased fire hazard, which means strict supervision by the municipality.

All in all from a solely engineering standpoint, it would seem that fuel oil is very desirable, and it is.

The second consideration, i. e., economic has to do with the cost of installing the equipment and the relative cost of fuel oil and coal. These are matters which vary with each case and should receive the most careful study prior to any decision.

Oil-burning equipment is expensive and made more so by the regulations laid down by the various municipalities. New York City issued its regulations in December, 1919, and while they are more severe than the average, they are typical. These regulations govern the grade of oil to be used, the design of the installation, the apparatus to be installed and the operation of the system. Thus they require the large storage tank must be at a lower level than the burner in the boiler and surrounded by concrete walls. This usually means that the tank must be set down in a pit underneath the boiler room. And if it is a question of changing over a system already in operation, then probably the tank must be brought into the building in sections, fabricated on the job; and the floor dug up to accommodate the tank.

Then there is the problem of cost and reliability of the supply of fuel oil. This is indeed the crux of the entire matter and requires the most thought. The operator must be able to get a long term contract for delivery of the oil at such a price that it will allow him to pay for the equipment in a reasonably short time and give a saving over coal besides. In certain parts of the country these contracts are available, as on the west coast and other places, but in New York City they do not seem to be on the market. Indeed, these conditions may change in the course of time, and it is for the operator to determine the conditions in his locality.

The available supply of the two fuels on this continent is another important matter. David Moffat Myers, in "Combustion" October, 1920, points out that the supply of coal in this country is estimated to last 2,000 years and upward, while the supply of oil so far as can be prophesied by our best geological authorities will be completely consumed in a period of 20 to 30 years at the present rate of consumption. This combined with the increasing use of fuel oil in the industries, merchant marine, and the Navy points to an ever increasing price. In fact, there is a movement under way to secure governmental control of the oil supply so that it can be conserved and directed to the most useful channels. The advantages of fuel oil in marine and industrial work are much more pronounced than in the heating field, and it is entirely possible that there may be some unfavorable legislation or at least governmental regulation.

Engineers use the following rough and ready rule; if the cost of coal in dollars per ton is greater than twice the cost of fuel oil in cents per gallon then fuel oil is probably the cheaper fuel. One hundred and fifty gallons of fuel oil is approximately equal to one ton of good coal in fuel value.

It can be only pointed out again that this question of fuel oil versus coal is one that varies with each particular case, and it is for the operator to make his investigation along the lines suggested and then draw his own conclusions.

Drawing shows Gold-Seal Battleship Linoleum on floor of typical theatre lobby.

St. James Theatre, Boston, Mass. Gold-Seal Cork Carpet laid in 1914 by Gilchrist Co., Boston.

Inman Square Theatre, Boston, Mass. Gold-Seal Battleship Linoleum laid in 1915 by John H. Pray & Sons Co., Boston.

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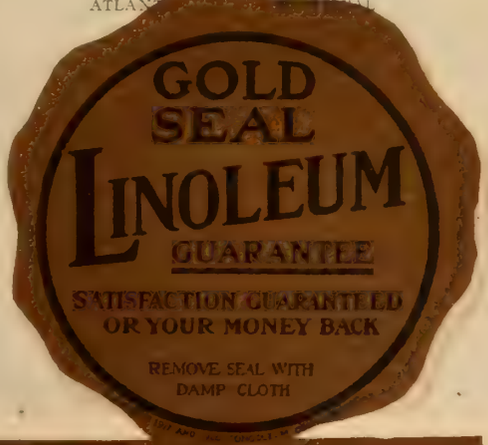

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UNITED MIRROROID

DAYLIGHT SCREEN

New Theatre Opened in Eaton Rapids

(*Continued from page* 4314)

pearance, it is exceptional and forms one of the most imposing structures in the business section of the lively little city.

The decorative scheme inside is pale rose, ivory and gold, with beautiful floral effects used in abundance. The auditorium, being finished in the pale rose, blends into the cream or ivory ceiling. The exits on each side of the stage consist of French doors finished in ivory, with fifteen mirrors each, making a total of sixty mirrors in the four doors.

Above these doors are French windows, finished in ivory, overhung with beautiful rose sprays. The screen, a pure white velvet finish, encased in a two-foot black shadow box, will bring out every detail of the picture. It is ten feet three inches by thirteen feet six inches.

In finishing the proscenium arch, ivory scrolls have been used, covered with the rose sprays, in the center of which the word "Capitol" appears in large raised ivory letters. There are large palm trees on either side of the stage.

The main floor seats 336, besides the boxes, of which there are eight, with six bent wood chairs in each. The balcony will be entered from either side of the foyer by winding stairs, finished in ivory and mahogany. The foyer and lobby are finished in mahogany. Green silk plush drapes separate the auditorium proper from the foyer.

There is a ladies' room, drinking fountain and all that goes to make up an up-to-date little theatre.

The lighting effects are unique and pleasing to the eye. During the presentation of the picture, a subdued light will prevail from eight inverted bowls, made possible by the use of dimmers. During the intermissions, the lights in the bowls will be brightened and a dozen ivory finished wicker wall-pockets filled with handsome illuminated bouquets will enhance the beauty of the place.

An American blower has been installed which will change the air of the place every six minutes with the aid of powerful fans. In the winter, this blower is attached to the steam plant and forces the fresh air through large radiators.

The projection room is absolutely fire- and sound-proof. It is ten by twelve feet, and the walls, ceiling and floor are made of eight-inch concrete. All the fixtures are made of iron, even the window casings being covered with the metal. Two of the latest type Powers machines are installed, eliminating all waits between reels—a real feature in the small picture houses of Michigan.

Mayor Opens Missouri Theatre

WITH the opening of the Missouri theatre, just completed at a cost of more than $1,000,000, St. Louis acquired the second largest, and by many considered the most beautiful moving picture theatre in the United States.

The new showhouse was opened yesterday afternoon with a matinee performance. It was formally dedicated at 8 p. m., when Adolph Zukor, president of the Famous Players-Lasky Corporation, of New York City, presented the Missouri to the citizens of St. Louis, through Mayor Henry W. Kiel.

The dedication ceremony was attended by prominent motion picture magnates from all parts of the country. Every one of the 4,000 seats were occupied and crowds thronged the lobby and foyer in an effort to see the beautiful showhouse.

Visitors at the new showhouse were amazed at its beautiful architecture, sumptuous appointments, excellent lighting and scenic effects, and other features that go to make the perfect theatre. While elaborate in every respect, the Missouri instills a feeling of comfort that is seldom found in the modern theatre.

The lobby and mezzanine promenade and the softly lighted corridors made such an impression on patrons last night that many were loath to leave until the last lights were turned out. Many visits were paid to the ladies' rest rooms and nurseries in the foyer of the balcony.

The general layout of this foyer and the arrangement of the smoking room, rest rooms and other features surpasses anything that has ever been attempted in St. Louis in the construction of theaters of any type.

The lobby, with its beautiful marble staircases, excited the admiration of all who visited the place yesterday.

The arrangements of the seats, both on the first floor and in the balcony, are quite perfect. The theater is so designed that patrons are not required to crane their necks or compelled to view the picture from behind a post or other obstruction. All seats command a direct view of the screen.

To further fascinate the patrons of the Missouri, an orchestra of 40 pieces will render musical selections perfectly synchronized with the picture being screened. Another musical feature is a pipe organ, the largest in use in any theatre in this section of the country.

More than 100 employes are required to operate the theatre. In addition to the orchestra and manager's staff, there are 25 ushers, six stage hands, three cashiers, and more than 25 maids, nurses and matrons.

The opening attraction was the Paramount feature production "Behold My Wife." The leading parts are taken by Elliott Dexter and Gloria Swanson.

Charles Dahl is stage manager. The musical selections will be arranged by Emanuel Baer, imported from New York to take charge of the music at the Missouri. Antonio Farli will conduct the orchestra.

Mirroroid Produces New Type Screen

A special weight projection screen has been perfected and is now ready for marketing by the Mirroroid Mfg. Corporation of 727 Seventh Avenue, New York. Mr. Cohen of that firm reports that the qualities of the screen are such that distortion and fade out are eliminated. At the New Rialto theatre in Newark, N. J., one of these new screens was installed and even though the auditorium is wide the picture seen at the sides is exceptionally satisfactory.

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Fuel Oil vs. Coal

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Equipment Operating Projection Questions Answered

A New Type of Continuous Motion Picture Projector

A Paper Delivered before the Society of M. P. Engineers at Montreal

By C. FRANCIS JENKINS

(Continued)

This machine, considered first as a camera, is built on the principle that if a ray of light coming from a distant point could be bent just after passing through the lens so that it would impinge on the film at an initial position, that is, at the top of the aperture, and should then be caused to travel down one frame in exact synchronism with the movement of the film, our problem would be solved.

This bending of the ray of light just after passing through the lens can be accomplished by interposing a prism, say of 5 degree angle, with ith base up, (S., Fig. 1) which will project the ray to its initial position (a) at the top of the picture aperture; and finally with its base down (S., Fig. 1) to project the ray to its final position (b) at the bottom of the aperture, that is, the end of the downward travel of the film. Obviously at the moment the ray passes the middle of the aperture it is not bent at all, and, therefore, the "prism" cannot be a prism at this point but only a plain, parallel-sided piece of glass.

The light ray acts as though it were hinged at the location of the prism. If, therefore, we could make a solid glass prism and endow it with the ability to automatically change the angle of its faces in synchronism with the movement of the film, the ray of light or the picture-carrying cone of light would follow the film, which is exactly the object we seek.

Such an assumption seems paradoxical, but it may be accomplished by employing a long strip of glass of prism section with the base up at one end and base down at the other end and a gradually changing contour from end to end between these two extremes. (See Fig. 2). If this strip of glass is passed across the path of the film, in the light cone and in synchronism with the travel of the film, the constantly running film will appear stationary on the screen when used as a projector.

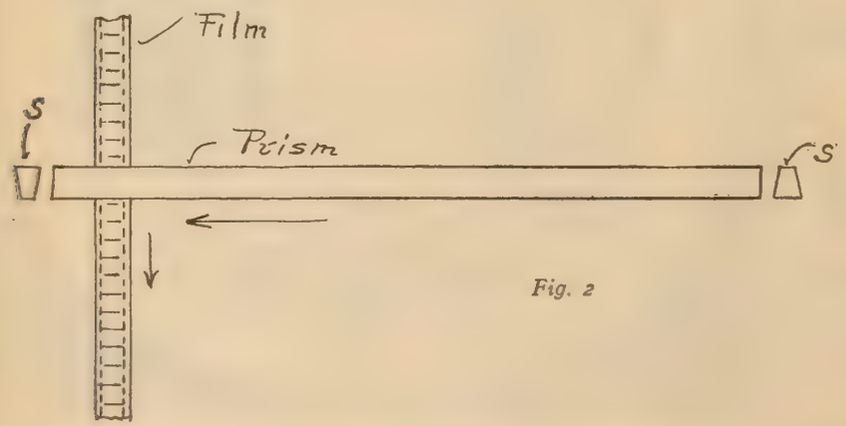


Fig. 2

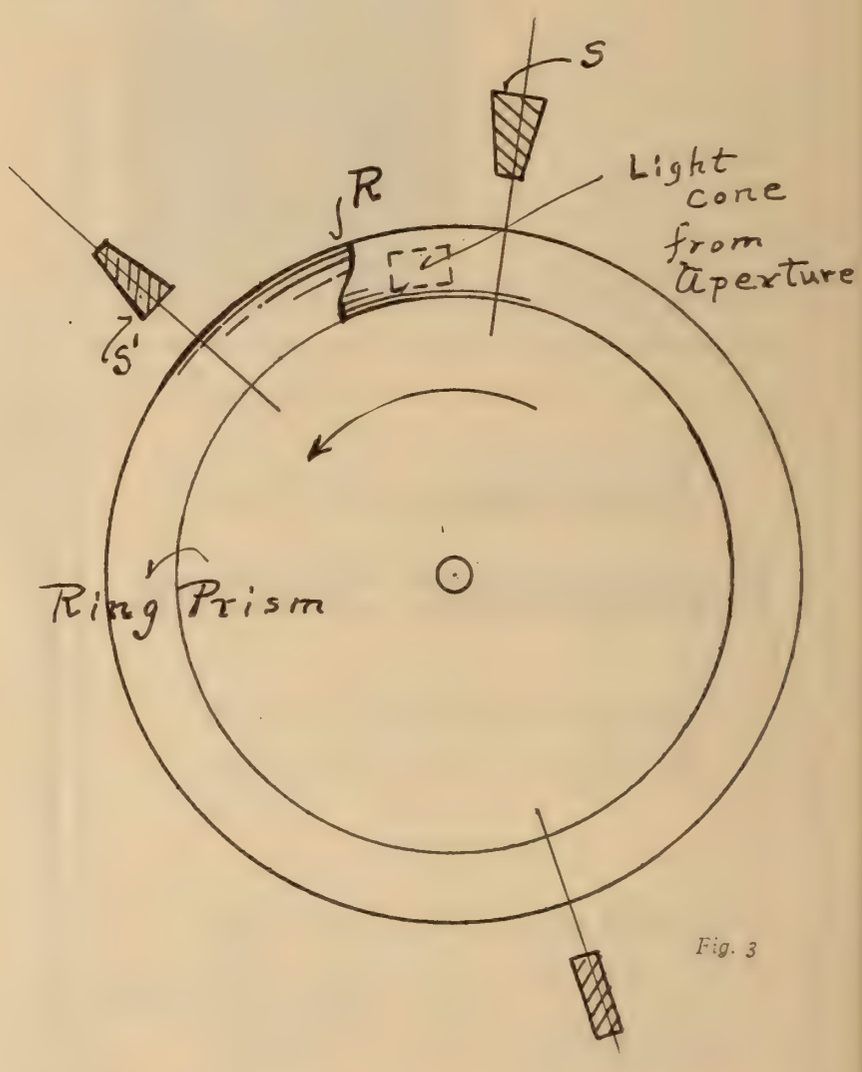
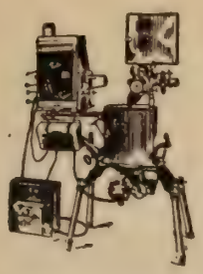


Fig. 3

But to make the continuous motion machine of these elements the strip of prismatic glass must be made into a ring (in the plane of its width) with the two ends abutting. When this is done, the contacting ends (R., Fig. 3) rep-



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MANUFACTURERS O
MOTION PICTURE PROJECTORS
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INCANDESCENT LAMP
EQUIPMENT

EXECUTIVE OFFICE

NOVEMBER 19, 1920.

TO THE MOTION PICTURE INDUSTRY:

Unfamiliarity with actual conditions has led to an assumption in some quarters that the near future will bring a material reduction in the list prices of Power's projectors.

The error in this assumption is quite apparent to those who are in position to know the facts. Aside from there being no possibility of any reduction in the near future, there is but scant probability that a marked reduction will ever take place.

During war times the cost of labor and material advanced so rapidly, and to such extremes, that it was impossible for us to make proportionate increases in the list prices of our product. We do not expect this cost ever to revert to the low pre-war level. When the cost of labor and material does decrease somewhat, it can have no effect on list prices which were never advanced to adequately take care of the increase in cost.

Then too, a comparison of our 6B equipment today with that of several years ago reveals the fact that during this period of time many refinements and improvements have been made, each by itself not having been sufficient to justify an increase in the list price of the complete equipment, but all together making a substantial increase in the cost of our product, for which we must receive remuneration now and in the future.

Our confidence in this opinion is best expressed by the following guarantee:

ANY EXHIBITOR PURCHASING NEW, COMPLETE POWER'S EQUIPMENTS THRU OUR AUTHORIZED DISTRIBUTORS OR DEALERS AT ANY TIME UP TO JULY 1, 1921, WILL BE REIMBURSED IN FULL BY THIS COMPANY FOR ANY DIFFERENCE IN PRICE ON SUCH EQUIPMENTS, OCCASIONED BY A REDUCTION IN THE LIST PRICE, IF SUCH REDUCTION BE MADE BEFORE JULY 1, 1921.

Yours very truly,

NICHOLAS POWER COMPANY, INC.

Edward Carl, PRESIDENT

resents crossed prisms, one with the base (S) outward, and the other with the base (S') toward the axis of rotation of this ring.

As a matter of convenience on fabrication, this ring prism is actually ground in the face of a disc of glass, as you will observe, for this then makes its own support on the rotating shaft, upon which it is mounted.

This ring is so geared to the film-feeding sprocket that it makes one revolution with the passage of each single frame across the aperture, and, of course, in exact synchronism therewith. The median line of the prismatic ring, the objective, the picture aperture, and the light source are all located in the axis of the cone of light, the prism being located at the point where the hinging or beginning of the light cone is to be effected.

As explained above, the ring makes one complete revolution for the passing of each picture frame, and in synchronism therewith, each frame instantaneously dissolving into the next as the joint in the prism ring crosses the light cone, so that the picture on the screen is stationary, continuous in action and without interruption by shutter blades.

Observe that the machine employs standard film, stock objectives and condensers, and the usual light source, all readily changeable as to size, focus, etc. However, as noted, it does not have the usual fifty-fifty rotating shutter necessary on the intermittent machine, and so the incandescent lamp may be expected to still further replace arc-lamp equipment, for there is 100 per cent increase in screen lighting efficiencies.

It is not my intention to suggest that the problem is solved to an extent precluding further improvement, for I do think any work along this line is worth while. Certainly the curious fact that no marked change in projecting machines has been made in twenty-five years would seem to warrant the assumption that there is abundant opportunity for research work.

Projection Room of Missouri Theatre, St. Louis

By J. R. Espy

AN essential feature of the perfect theatre that was not overlooked in the erection of the Missouri theatre, St. Louis' $1,250,000 movie house, the second largest in the United States, is the projection room, which is said to be one of the most complete in the country.

The Missouri is being operated by the Famous Players Missouri Corporation, exhibitors of Paramount pictures. The same corporation also operates a number of other St. Louis theatres, including the Delmonte, the largest one-floor theatre in the world.

While the Delmonte, which was completed several months ago, is equipped with an excellent projection room, the booth at the Missouri is even more perfect. The equipment is virtually the same in both, but the Missouri has a larger and more comfortable working space for the operators.

The Missouri booth is 20 feet long and 10 feet wide. The greatest advantage however, lies in the height, which is 12 feet. This eliminates the discomfort to operators of having to bear the heat from the powerful arc lights. The light is also good, while the ventilation could not be improved upon.

In order to avoid any possibility of delay in the screening of pictures, the theatre is equipped with three projecting machines. All of these are of type S. Simplex design. Two are used at a time, the third being held for emergency.

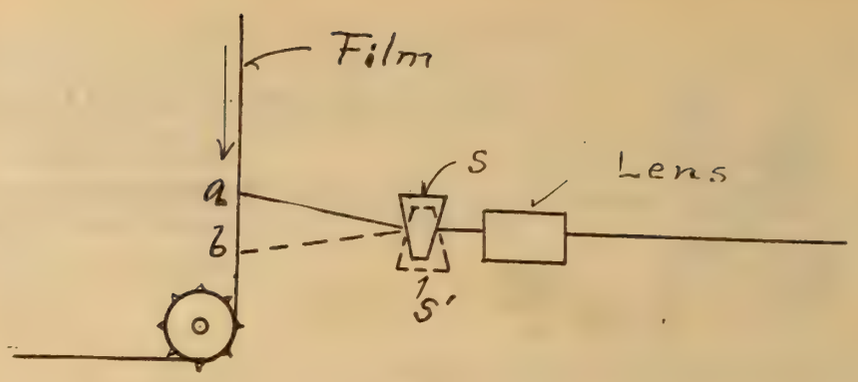

Fig. 1

While film is being thrown from one, the next is already in the second machine, ready for immediate transmission.

The room is equipped with two 200 Amp. Generators designed by the Chandeysson Electric Company of St. Louis. The generator room is five feet wide by ten long, and fully equipped with the latest devices for quick repair of damages.

The comfort of the operators was taken into consideration throughout, lavatories and dressing rooms being provided in a room adjoining the booth. Three operators are employed, working on interchangeable shifts. The theatre is operated from 1 to 11 p. m. daily.

The booth is located at the highest point in the building, being situated at the extreme top of the upper balcony. The length of throw to the screen is 171 feet. The lenses used are 8½ inch Kenolite type. The booth is situated at an angle of approximately thirty-five degrees above the screen. One spotlight is used.

Because of the location of the booth none of the light from the machines is reflected in the eyes of the audience. The rising of a person in the center of the upper balcony during the show will not cast a shadow on the screen as is often the case in an improperly designed theatre or where the location and arrangement of the projection room has not been thoroughly considered.

A special device, designed by Chief Projectionist Wallace McDonnell, supplanting the old change over system, is in use at the Missouri. McDonnell is preparing to patent the device, which he has perfected after several years of study. Through the use of the new change over system, the operator does not have to stop one machine when he wishes to start the other. The starting of the second machine automatically stops the first.

The machines are equipped with Robbins' speed indicators and McAuley arc controls. The machines are so set in the concrete floor as to permit the operators to work around them without inconvenience. Provisions for the repair of broken film and the extinction of fire are the same as used in every other large motion picture theatre in the country.

McDonnell said that the Missouri projection room is more comfortable and easier to work in than any he has occupied in the years he has been engaged in the business. He attributed this not only to the completeness of the devices and machines used, but to the space provided and the manner in which the room was lined up with the screen.

Scenic effects and lighting arrangements play no small part in the regular program of the Missouri, and in this respect the projection booth is a big factor. The reflection from the lenses and the spotlight are used in various ways to enhance the scenic and stage properties.

Some of the Properties of Film

Exchanges might read with good results certain paragraphs in the patent office claims of R. D. Hanish, of Columbus, Ohio, as comprised in Patent No. 1356356 covering his "Methods of Treating Motion Picture Films." These sections read:

"A motion picture film consists of a strip of celluloid to which a coating or emulsion of gelatine, and sensitizing chemicals has been applied; glycerine is usually added to the coating before it is applied to the film to prevent the warping thereof, which the gelatine would otherwise cause as it dries, and to keep the gelatine flexible, so it will not check or crack as the film is wound on and unwound from the reel. Both the gelatine and the glycerine are hygroscopic—that is, they absorb moisture from damp air, and give off moisture to dry air. Various disadvantages result from this characteristic of the coating. Among others is the tendency not to dry thoroughly under certain atmospheric conditions, and to dry too hard under other conditions; and to sweat or exude an oily substance which collects on the coated surface. When insufficiently dried the coating become viscous or adhesive when subjected to the heat of the lantern. When dried too hard it will crack or check as it is wound on or unwound off the reel. A moist or adhesive surface will collect dust or dirt which not only detracts from the clearness and transparency of the film, but has an injurious effect on the film as it is wound and unwound. An adhesive coating will collect in small quantities on the tension spring and other contacting parts of the projecting machine where it is baked hard and causes a scratching or tearing of the film. Oil or sweat on the film produces in the picture blotches or cloudy effects. These disadvantages not only detract from the clearness of the picture as it is thrown on the screen, but they seriously interfere with the operation of the projecting machine and materially shorten the life of the film."

Mr. Hanish claims that his invention furnishes the means of overcoming these faults in films. If so, and we have every reason to believe them, there is not an exchange in the country that would not benefit by making use of it.

Some time ago a friend of the News secured employment in a New York exchange for the sole purpose of becoming acquainted with exchange procedure and practice. In the near future we expect to publish some of the notes made during his employment. They will make good reading for the exhibitor projectionist and the producers themselves.

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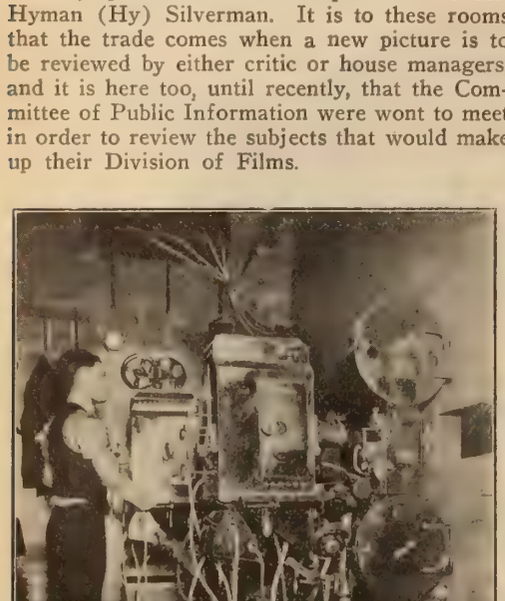
Godfrey Projection Rooms Use Simplexes

On the 6th and 7th floors of the Godfrey Building, which latter is truly a representative film structure, are located the Public Projection Rooms, operated under the supervision of Mr. Hyman (Hy) Silverman. It is to these rooms that the trade comes when a new picture is to be reviewed by either critic or house managers, and it is here too, until recently, that the Committee of Public Information were wont to meet in order to review the subjects that would make up their Division of Films.



The Public Projection Room

These rooms were also used by the Custom House Officials, whose duties included the inpection of all films leaving this country. The Public Projection Rooms were established four years ago and until recently, comprised three distinct rooms, all of them equipped with the very latest projection room equipment including Simplex Projectors, besides providing all necessary comforts for the reviewers.

In the Projection Rooms, which are uniformly equipped, are located two Simplex Projectors, motor driven, regulation models, operated with 25-40 ampere rheostat. The projection distance in each instance is approximately 40 feet, with a 10 foot picture on specially prepared screens which Mr. Silverman has had devised. Mr. Silverman, who has had 12 years experience in various divisions of the industry, is a member of Local No. 306, Moving Picture Operators, of which Local, his assistant, Mr. Samuel Kershenbaum is also a member.

The Public Projection Rooms are open to trade showings at all hours of the day and night and are patronized by the trade along "Film Row."

Peerless Arc Controls in Big Chicago Circuit

What is reported to be the largest single retail order ever closed for Automatic Arc Controls, was recently placed by Ascher Bros'. Amusement Enterprises, of Chicago, for fifty-two Peerless Automatic Arc Controls, manufactured by the J. E. McAuley Manufacturing Co., 3034 North Jefferson Street, Chicago.

Ascher Bros. operates twenty-six high-grade theatres in Chicago and suburbs, and the fact that they have equipped their entire circuit with Peerless Automatic Arc Controls is evidence of the tremendous improvement which these truly remarkable instruments affect in the screen illumination.

Poor Prints His Trouble

Charles Blaine, manager of the Yale and Morgan theatre, Henryetta, Okla., writes the NEWS as follows:

"In your July 17th issue 'editorial' when you said, 'Renting pictures which will give the small exhibitor *decent prints,*' you hit the bull in the heart.

"If you were in my place and get prints like we are getting from some of the exchanges you would have said a lot more, in 'different words.' For instance, 'Select' out of Kansas City—sending salesman, promising all news prints on every film that we'll run, convincing me into deposits on every star of 1918 series, and, after leaving town, the first picture they send cut up all to pieces; then calling up the manager at the cost of $2.75 telephone expenses; manager promises that he will see to it in person; well, the second picture in worse shape than the first one, and not a decent print sent to date. I've been compelled to turn down films right from the express, by looking in the box, with each of the five reels half gone and looking like miniature reels.

"Now, what is to be done. This exchange has my deposits. I am writing them to either return my deposits or send me better prints. But they say that I can't cancel until I play two pictures of each star. If I do that in sixteen weeks (of eight stars) I will not have any show by that time and they will be still sending C. O. D., which I will be refusing if they are in that terrible condition. The exchange calls such films—good-running condition. Of course, you can make it go through the machine, but what about the story of the picture after half of it is gone? Why don't some of the exchanges play fair? If they can't supply the exhibitor with good prints why don't they return the deposits and settle all arguments and disappointments? The small towns have just as good people as the big towns have, and they know when the film is all there. You'll find all the small exhibitors here having the same trouble.

Power Buying Stock For 1921

THE Nicholas Power Company is expressin its confidence in the business outlook in very practical manner by making arrangement at the present time for future supplies. Th photograph on this page shows Mr. Georg Moyer, General Superintendent of the Textil Machine Works; Mr. S. S. Cassard, Vice Pres dent of the Nicholas Power Company, and M Louis Merkin, Works Manager. Mr. Cassar and Mr. Moyer have just signed a contra covering next year's supply of all cast parts o the stand for Power's Projector. The rela tions between the companies have been of a ver friendly nature for many years and betwee Mr. Cassard, who was formerly Purchasin Agent of the Nicholas Power Company, an Mr. Moyer there has existed a personal friend ship of long duration.

The contract just signed with the Textil Machine Works is one of a number coverin future supplies recently arranged by Mr. Cas sard and indicates a definite decision to g after business vigorously next year. In spite o the general slowing up of business in man lines, the Nicholas Power Company reports tha business for the year 1920 was almost double tha of the year of 1919. As shown by the adver tising of the Nicholas Power Company man of the largest theatres and circuits have bee placing orders for equipment in new houses o replacing old equipment with new machine There is a growing tendency on the part of ex hibitors to realize that it does not pay to econo mize in the matter of projection and many o the old houses have been placing orders fo the very latest Power's 6B Type "E" to replac old equipment. The Nicholas Power Compan is showing a commendable energy and confidenc which if emulated by other business firms wi have a tendency to check the attack of "col feet" which may become epidemic if not halte before it goes too far. Retrenchment and con servatism are very good and may be badly neede but it may be just as well as to be moderate i these things also. The example of the Nichola Power Company in making contracts now fo next year's supplies and facing the future chee fully is a good one.

Principals at the signing of the contract: Left, George Moyer; Center, S. S. Cassard, and right Louis Merkin

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CAUTION—DO NOT PURCHASE ***REBUILT*** COSMOGRAPH MACHINES OR ANY OTHER KIND AND EXPECT US TO STAND BACK OF THEM, UNLESS PURCHASED DIRECT FROM US OR ONE OF OUR AUTHORIZED DEALERS.

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How To Obtain Results With Studio Lighting Equipment*

A Technical Paper Prepared by Mr. Max Mayer of M. J. Wohl & Co.

(*Continued*)

INSTALLATION OF EQUIPMENT

First of all let us deal with the manner of installing the overhead lights, as this seems to be a source of worry to everyone equipping an artificially lighted studio.

An overhead carriage or trolley system which facilitates the free and easy movement of the individual lamps or banks, both longitudinally and transversally through the studio, and which provides for the convenient raising and lowering of the lamps; that is the problem usually handed to the architect, or contractor.

After ascertaining the weight of the lamps, the weight of the structure required to move and support them grouped in most any position over an area—usually of 5,000 square feet or more—he finds this a weighty problem in more than one sense; often requiring reinforcement of the building structure to provide for the added weight.

Suitable means must also be provided for carrying the current to the lamps in all positions and when the installation is to be made in a glass studio, it must not obstruct the sunlight nor cast shadows.

When it comes to the reckoning, a system meeting all these requirements will cost a very substantial sum and should be planned by a skilled structural engineer, guided by someone well versed in the requirements of the studio.

In one of the modern studios in the east, the lamps are hung from four independent transverse carriages, each movable longitudinally through the studio. Each carriage is provided with a platform, easily reached from a fixed platform with stairway on one side wall of studio running the entire length. From these platforms the electrician has access to the lamps, electrical connections and raising and lowering devices. The individual lamps are hung in tracks on these transverse carriages and are thus movable to any position across the width of the studio. Each lamp takes its current through contact shoes from properly protected bare copper feeders strung along the carriages. These feeders on the movable carriages pick up the current through larger contact shoes from a set of stationary bare copper mains strung along the side wall and connecting with the switchboard. The top lights are thus all controlled from one switch.

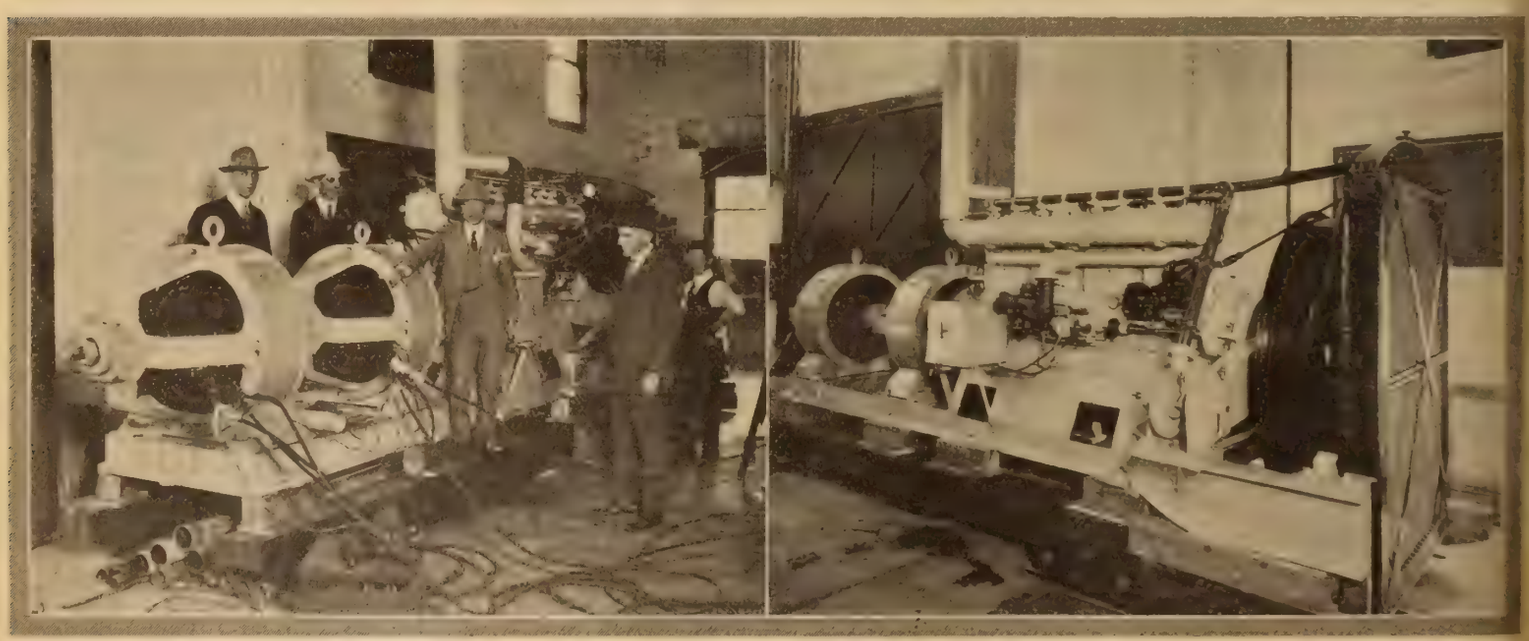
When a light effect is called for, requiring one or a number of top lights, controlled independent of the rest; provision is made for this in the following manner:

Each lamp is connected to its respective contact shoes through a separable plug with a short piece of flexible cable. In the center of the studio, throughout its length and above the transverse carriages, there is an auxiliary feeder run in conduit, from which are hung at intervals, pendant cables terminating in plugs which fit the plugs attached to the lamps. Thus, any of the carriages may be moved to a desired position, one or more lamps thereon disconnected from the trolley feeder and plugged through the nearest available pendant plugs to the auxiliary feeder which is under separate switch control on the board.

This equipment has proven quite satisfactory, but is cited here merely as an example and not for any superiority over numerous others now in use.

In the dark studio, where sunlight is never available to the camera, it is practicable to dispense with the carriage system by lining or studding the ceiling with lights properly spaced and wired for individual control, so that wherever a set may be placed on the floor, top light is provided by simply switching on the desired lamps. Provision should however be made for raising and lowering the lamps individually, to meet the various conditions.

*Trans. S.M.P.E.



Test of a portable generating plant constructed for the Shockiku Kinema Co. of Japan. Left to right: Mr. Zerwek, Mr. DeBlinn, carburetor expert; Mr. Muroaka, representative of the purchaser; H. F. O'Brien and Mr. C. Moore, of the Westinghouse Electric Co. This portable set consists of a 200 h.p. 8 cyl. Winton engine which drives 2-50 k.w. 110 volt generators. This set which is said to be the first to go to Japan is to be used there for emergency work

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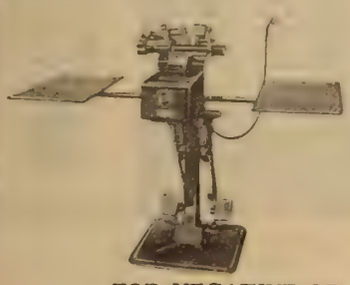

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FLOOR LAMPS

It is hardly appropriate to suggest here, either the kind or quantity of lamps required for any assumed condition, but it is important that all floor lamps be sturdy in construction and light enough in weight to be readily portable. They should be fitted with easy running swivelled rollers of large diameter so that they will readily ride over floor obstacles.

The lamps are continuously moved from place to place and ease of handling is very much desired.

Stage cables of 25 feet length or more, are usually attached to the lamps and dragged about with them. It seems a good suggestion to fit each cable with a separable plug close to the lamp, so that the lamps and cables may be separately moved and quickly reconnected.

DISTRIBUTION OF CURRENT TO FLOOR LAMPS

A simple, safe and flexible arrangement of current distribution, devised by the writer several years ago, is described as follows:

Along both side walls of studio a series of plugging boxes is arranged. Each box consists of a 3-wire 100 ampere (per side) plugging pocket, fed by rigidly installed wires from the switchboard. The boxes should not be more than fifteen to twenty feet apart and about four feet above floor. The pocket openings should be downward. This will prevent their being used for ash trays or storage receptacles.

To each of these pockets is fitted a 3-wire plug attached to a 3-wire stage cable of equal capacity, 20 to 30 feet in length. Each of these cables terminates in a portable spider or plugging box having four 2-wire pockets each of 50 ampere capacity.

The plugs fitting these pockets are attached to the lamps by stage cables of suitable length, usually about 25 feet. In this way each wall pocket would supply four lamps of 50 amperes or less, with a large radius of movement for the lamps.

The switchboard is fitted in addition to the top light switches, with one switch for each plugging pocket, each switch being triple-pole, double throw, with the blades connecting to the plugging pocket. One throw of each switch is connected to a set of bus bars fed through a master switch, the other throw of each switch is connected to a separate set of bus bars, fed either through another master switch or direct from the service.

This enables the electrician to set his switches and lamps so that upon signal he can turn on or off a portion of the lights in a set without disturbing the rest; so that a light change can be played in a scene. In the old days this was usually done by holding the action, stopping the camera until the light change was made and then resuming action.

Before concluding, I want to dwell upon the use of alternating current in the studio.

In the third report of the Society proceedings, a reference is made (Paragraph 6, Report of the Committee on Electrical Devices) to the use of alternating current in the projection arc. The objections cited apply here with only this difference, that in projection there seems no real remedy except converting or rectifying to direct current, while in the studio the remedy is simple on account of the plurality of the light sources. All that is needed, to overcome the phase flicker, is a two phase installation with the lamps properly distributed and balanced on the phases.

A word of caution here to the camera man may save him many feet of retakes.

The exposure variations resulting from phase flicker become particularly pronounced on close up, dissolves and fades. This is due to the variations in the exposure period as the shutter opening in the camera is varied, and as close ups are often made with a single lamp, a flicker results, much more pronounced than that in alternating current projection, where at least the shutter value is constant.

To obviate this, never use a single lamp on alternating current, but always arrange the lamps in pairs connected on opposite phases; the results will surely justify your taking the trouble to see that this suggestion is carried out.

In conclusion, I want to say a word in behalf of the man behind the camera. This subject intimately concerns him; for he is the one who assumes almost all of the responsibility of the lighting. If he is to carry the blame for failures he should also have the exclusive say as to the arrangement of the lights.

Let the camera man make himself thoroughly conversant with lighting and the physical characteristics thereof which aid or disturb the results he seeks to attain, so that the director may be justified in entrusting to him this important phase of the work.

Thus, let Science wait on Art, and good judgment on both.

(THE END.)

Manheimer Reads Paper on Studios

At the meeting of the New York Electrical Estimators Association held at the Engineering Societies building last Monday night, the speaker was J. R. Manheimer, who delivered a paper on the recent electrical installation at the Famous Players studio, Long Island City. Mr. Manheimer was responsible for much of the layout and many of the innovations at this studio.

Film Developing Employees form Association

The employees of the above laboratory have formed a benevolent and social organization among themselves.

Miss Sadie Schieber has been elected president and has a very active campaign outlined for the coming term.

The membership of this association is 100% and the purpose is to promote the welfare of all its members.

The organization will hold its first annual dinner, to be given them by the Film Developing Corporation, on the premises on Saturday, November 27th, 1920.

Announcement of its further activities will be made public from time to time.

JOSEPH LAYTON, Sec'y.

Bass Talks of Camera Bargains

A letter from Charley Bass, that genial, good-natured head and brains of the Bass Camera Company, boasts of some of the bargains he has picked up from Uncle Sam's Signal Corps. To hear him tell about it you'd think he was doing a favor to sell them at all. But it must be admitted he has a way of giving a man his money's worth plus a little more for good will.

This particular bargain consists of Universal Cameras with all the extras any cinematographer would want.

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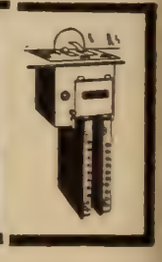

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First Steps in Music Understanding

(*Continued from page 4226*)

"The motion picture has been a shock to many. It scandalized, it brought blushes to the cheek, but it got inside, it unlocked brains. It set imaginations at work. It made people think outside themselves.

"Now, if there is one way out for America and the rest of the world in these present crises, it is through imaginations. If people have lively imaginations, if they can see further than their noses, if they are able to put two and two together with a little gray matter, then we will laugh at disorder, and take care of our Ship. The radicals who are setting flame to our orderly state are men of vision and imagination gone off on a tangent. The people who are to show them the respect due our nation, must have as much or more vision and imagination, properly directed.

"There is the call to the imagination. The listener must arouse his imagination with that of the artist-creator and the interpreter. He may not look with dull attention or listen without the exercise of his own superior functions. When imagination is operating, the whole being of the individual is transformed. The life of the imagination is capable of bringing joys far more poignant than those of reality. There is a great need for imagination. I think I shall establish the life of the imagination, and we will have meetings every day and we will imagine everything we desire, without cost or trouble. Such a wonderful thing! But seriously, what is pleasure and enjoyment but the exercise of the imagination? I know millionaires who might sign their names to checks for fabulous sums, whose imagination is so dead they could not see anything unless it were laid right before their eyes. And I know some very poor folks, myself included, who can imagine enough to make them happier than all the millionaires put together. To be able to hold the past of history and the future in my imagination—to conjure Caesar and Napoleon into my home; to imagine the wars of the Carthaginians and the terrors of the Inquisition; to imagine the home of Budda and of Mohammed; to imagine the meeting between Samson and Delilah and of Romeo and Juliet. To imagine the wonders of Cathay and even California and ancient India. Some people just have no imagination; pity them.

"You see the motion picture makes the watcher exercise that same imagination. It doesn't permit him to have everything fixed for him. The words not being there, he must be alert and active himself. This is something generally overlooked. You go to a stage play—everything is given the listener; you go to a film play, the watcher must participate and exercise his own functions.

"Therefore, returning to the subject of the musical idea, one can readily see that anything which serves to give impetus to the imagination and clothes the mood of the action in the right atmosphere, is quite properly within the right technique of the picture theatre.

"Now the very first step in musical understanding is to catch one important idea. This step is so important, that if you don't understand it, if you don't believe it, if you don't follow it—you will never make a success of picture music. But once you do grasp it, once you do understand, once you thoroughly believe it, everything else is easy.

"Here is that first step—that all-important point:

"Music is a language that is universal and has its alphabet, its words, its sentences, its stories. You can say anything you like in music. You can do anything you like in music. You can laugh, cry, swear, plead, go crazy, become mute, run a race, go to sleep, become sick, fight, riot, war, make a revolution. You can paint an Indian, Irishman, Chinaman, Italian, savage, priest, marchioness, effeminate man, bad boy, gurgling baby, sweet old lady, doddering profligate, dignified judge. You can indicate thunder, sunshine, fields in summer and winter, icebergs, mountains, valleys, rivers, waterfalls, clouds, sunshine. You can give the feeling of antiquity, of the jungle, of the open ocean, of the crowded city, of the tiny village, of the farmhouse.

"If you see that this is true, everything else is easy. Music doesn't make an absolute picture or decription of anything. For instance, it doesn't make an actual crying baby, it suggests it. Music is suggestive rather than actual. It doesn't show the Chinaman, but it makes the mind go through the same process as it would if a Chinaman appeared. See therefore how the picture and the music dovetail. The film shows the actual idea, devoid of the subtle feeling of actuality. The music brings forth the subtle feeling which would be the response of the actuality but does not show the real thing.

"If the music were played alone, the listener would feel happy or sad or excited or calm; but when the film works with the music, the listener and watcher feels *happy with* the heroine, *sad with* and over the death of the mother, *excited with and about* the terrible thing that is being enacted in the wife's boudoir, is *calm with and in the spirit* of the country scene where the young couple have just emerged.

"Now it is as plain as anything that when the right kind of music is used as accompaniment to the film, at the right time, the film becomes illuminated and improved.

"But is also as plain as can be, that if the wrong kind of music is in the wrong place that the film is misunderstood and hurt. The listener becomes distracted, the music is saying one thing, the film another, and he can get no good out of either.

Also if the music is badly rendered, he is conscious of that; just as conscious of it as he is when the actor on the stage doesn't register what he is supposed to show. The musician must be a passive creature—he must never appear during the film presentation—I mean the audience must not be conscious that an artist is making the music, or that an orchestra is doing it. The performers of the music must sink out of the audiences' attention, but their playing must be true to the spirit of the picture.

"Of course, in making the music right, there's a big problem—get the right man with the right associates, and provide the musicians with the proper instruments and the proper music for the library. But the Right Man? How are you to know him. If he appreciates the first step (see above) and can follow it through and can play well and is neither a snobbish high-brow or a dub of the cheap-underworld, he will be a valuable assistant. And right here I must repeat, that when the motion picture theatre tries to compete with the vaudeville and the music hall, it is lost! LOST! But when it tries to lift its tone and atmosphere to rival the concert hall and the opera house without getting high-faluting and forgetting the box office, it is ON THE ROAD!"

(This discussion will be continued next week)

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The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Word is received from the West that Overland Magazine of the Coast carried an important discussion on the part played by the Motion Picture theatre in developing music. Illustrations of the Robert Morton Organ and the Fotoplayer were used.

The Musical Courier (a magazine devoted to the art) now carries a column of information about film music.

The Pantages Theatre in Los Angeles has installed a Robert-Morton Organ which is remarkable in that the organ pipes are under the stage instead of along the proscenium as is generally used. The orchestra is lead from the organ and a more rapid response of the tonal quality and volume is obtained from this method which has proven very successful in Pantage's million dollar theatre in Los Angeles.

The Fort Worth Record carried a two column article recently commending the Musical-Motion Picture Conference:

IMPROVEMENT OF MOTION PICTURE MUSIC TO BE SUBJECT OF CONFERENCE IN NEW YORK CITY WITHIN NEXT FEW WEEKS

"In line with the rapid forward strides music development is making throughout the country, is the concerted interest being taken in the improvement of motion picture music, the first annual conference on which will be held in New York City early in the new year.

"The conference is the result of a call issued by the Motion Picture News, the music editor of which is that distinguished journalist, Charles D. Isaacson, who, for some time, has conducted the Family Music Page of the New York Evening Globe, and whose presiding genius is responsible for the 1,000 free concerts for the people of New York, given at the Metropolitan Opera House with the world's greatest artists as soloists.

"Pioneers in the motion picture world, men who stand at the head of long chains of theatres, and leading orchestral conductors and musicians have already signified their intention of attending the conference and of lending their aid in solving the problems which are retarding the development of motion picture music."

"Those most interested predict as great a success for this compaign and conference as for any previous developments in the music world fostered by Charles D. Isaacson."

Music Editor:

"Answering your inquiry, we have music cues on all our pictures but only have music scores on "Broken Blossoms" and "The Love Flower."—United Artists Corporation.

Music Editor:

In response to your call to the First Annual Motion Picture Musical Conference as proposed to be held in the near future at New York, you may count upon me to heartily answer "Here" at the first roll call for the organization of a much needed permanent institution that should make for greater progress in the motion picture world of music.

The need is great and the time ripe for a big get together of managers, producers and conductors that a closer relationship be established among this great fraternity throughout the land, a keener appreciation of the problems met by each, and ways and means devised which will make their solution easier.

There is a need for more concerted action. Too much in the past has it been an individual struggle of individual managers and orchestra leaders working out their own salvation for their own particular theatre, whereas, if an agency were created for the exchange or dissemination of programs, overtures, special features, etc., that had been used successfully, how much might the abler leaders help the younger, and all profit by the experiences of their fellow workers.

A monthly magazine devoted to this effort might prove very helpful. This is just one of the many needs that the conference might well take up. Personally, at times I have made special trips to New York to get in touch with some of the big fellows there, feeling as many of my fellow directors, the need of getting new ideas and a bigger grasp upon the opportunities for a wider field of uplift and endeavor in our calling.

We need all the inspiration, all the best thought of all those who have directed their best efforts to the development of the great new industry and art to its present place of dignified influence for good if we are to successfully carry forth and develop the highest ideals from the standpoints of good business and fine art.

New demands, new possibilities are before us. We should organize for a bigger success. The conference will help.

DANIEL BREESKIN,
Director of Music,
Rialto Theatre,
Washington, D. C.

Music Editor:

It is real gratifying to know that some one is really taking an interest in better music for feature photoplays. East Pittsburg is only a small town, but pos sesses a large drawing population, and we are endeavoring to present our programs with the correct musical scores for every feature. Mr. E. H. Shakeley, formerly musical director of the Olympic Theatre, Pittsburg, Penn., is in charge of our music department.

The writer will consider it a great honor to be among those present during the Music Conference and shall look forward with much anticipation to the opportunity of participating in such a splendid undertaking.—J. Howard Lichenstein—The Sedler Theatre, Pittsburg, Pa.

Dear Mr. Isaacson:

I am very much interested in the proposed convention of motion picture musicians to be held in New York, and want to assure you that I will be pleased to indeed do all, whatever my small part may be, in the furthering of music for the films. I do not believe anyone is more able to appreciate how badly the music for pictures generally needs improvement. I have some fourteen houses to take care of and you can readily see just what I am up against in trying to make the various leaders see the advantage of some serious thought and some hard work in order to make the picture more interesting and more saleable.

I want to say also that I think your idea of stories with the music an exceptionally good one, and one that will have a great deal to do with the making of good music, popular music.

I will be in New York for the convention without fail.—Bert Hallowell—Musical Director, Greensboro, N. C.

Dear Mr. Isaacson:

Relative to your article on "Acoustics" in MOTION PICTURE NEWS of October 30, 1920.

In a subject so broad and far reaching, your article might be summed up into a series of "DONT'S" and with one or two exceptions, a safe guide to follow; and if followed, productive of better acoustical fundamentals in theatres.

May I be allowed a correction? If memory serves rightly, the City College of New York City, was designed by Geo. B. Post and Sons, and not by Stanford White. In either case the fault is not theirs, but in those responsible for the employment of architects without due thought being given to their qualifications for properly handling the acoustical problem, and while both firms rank highest in their profession, it would have been safer to have employed an additional associate expert on acoustics. That monument of gorgeousness and architecture, the present Century Theatre at Columbus Circle, is still more virile proof that money alone will not buy proper acoustical perfection. As you possibly recall, wires were tried and finally a large canopy was dropped from the ceiling over the auditorium in an attempt to make a correction, thereby concealing entirely from view a most elaborate and beautifully designed ceiling.

I cannot agree with you that the mere finding of the trouble and then correcting it will suffice. The original trouble is too often caused by the improper use of materials in the general construction caused by an unwise attempt to save money on construction, consequently precluding any possibility of ever making a full correction. The only sure way, is to employ at the outset, those who are familiar with the pitfalls, and whose experience and training are centered in the design of theatres.

I agree with you most thoroughly that there is nothing uncanny about acoustics; but it is uncanny the way the average theatre owner will entrust his theatre problems to any architect regardless of the latter's experience. There are times of course when a most worthy and well qualified architect must make his knowledge subservient to the wishes of the theatre owner, but that is the exception and not the rule.

As a general rule, the acoustic properties of an auditorium are dependent upon nothing more mysterious than its shape, size, materials and contents. Usually the architect has control over all these factors except size and since he should know accurate methods for computing loudness and distinction, no excuse is plausible for bad results. Girders and beams projecting below the ceiling, or under the balcony; odd shaped ceiling domes and improper handling of the sounding board are a few faults to be avoided. By all means keep fan grilles out of the sounding board and proscenium arch. There is a certain type of ventilating system that has given excellent results, where it is necessary to blow the air in from the ceiling, and it is in the use of this system particularly that grilles in the sounding board and proscenium arch should be avoided. Fans properly adjusted that are in the roof space, should not ordinarily interfere with the acoustics, but care must be taken that they be of the noiseless type.

A correction of faulty acoustics can be accomplished at times by the application of softening materials, such as specially prepared felt applied in an intelligent manner, but care must be taken not to overuse this material, for too much would be as bad as none at all. Carpets on the floor will always help and the free use of draperies and seat covers will at other times give a decided improvement. Each case, however, requires individual study and no fixed rule can govern.

In the particular problem you mention, I would suggest the entire ceiling be furred down to a level surface below the beams with a treatment of acoustical felt such as made by the Johns-Manville Co.

Concluding, I can but refer to my article recently published in MOTION PICTURE NEWS to substantiate what is contained herein. Start out right by employing the right architect to design the theatre, those in whom entire confidence can be placed, so that you will feel assured that when the theatre is opened, not only acoustics, but sight and projection will be correct, and that a further outlay of money to correct that which you have already paid for, will not be necessary.—Henry Prince, Benjamin & Prince, Dallas, Texas.

Dear Sir:

I have read and am reading all your articles with great interest. I recently wrote and published in one of our local dailies an article entitled "The Evolution of the Picture Player," and I strive always to give the best I know. In your position and with your experience you can tell me something I should very much like to know and that is—do the best picture players depend solely upon improvisation? I improvise some but try to work out a regular program for each picture. Will you tell me also where I could procure some names of selections for melodramatic music? I should think some of these organists with vast repertoires could publish a book of references to music to aid the inexperienced player.—J. Butler, Organist—Rialto Theatre, Medford, Oregon.

Music Editor:

Your conference idea is a great and timely thought. The phase of "Music in the Movies" that interests me principally is this: Through the development of the symphony orchestra in the moving picture houses we may some day arrive at the realization of a hope that many of us cherish—the hope of seeing a symphony orchestra of Americans presided over by a conductor equally American. My experience as a music critic has led me to the conclusion that the greatest artists are the American artists, and I wish with all my heart that your conference might conclude to "give the American orchestra musician a chance first."—Philip Gordon, Director of Music, Newark, N. J.

Music Editor:

I am the owner of the Star Theatre, of this city, population 3,400, seating capacity 275, width of theatre 22 ft., length 100 ft., using piano; local talent hard to get and only fair. Would like to install automatic musical device at a reasonable cost. What instrument would you advise? Thanking you in advance for your trouble.—W. B. Hitchcock, Star Theatre, Upper Sandusky, Ohio.

Music Editor:

We have the first run of all William Fox pictures in this city. What we have been receiving from them are not music cues but tempo cues. In your department we notice cues of music pictures. Do you have such cues for the William Fox Pictures, regular program and specials?

We are to use "While New York Sleeps," November 21st. The week of November 7th we used "The Plunger," featuring George Walsh, and "Her Honor the Mayor," the week of November 14th we used "Girl of My Heart" and "The Challenge of the Law," all four of these being William Fox pictures.

Kindly let me know as to music cues on these pictures.—Rialto Theatre, Dayton, Ohio.

Music Editor:

I am operating this theatre in a very small town of less than 1,200 and am having a great deal of trouble with musicians, as you will see I cannot afford to pay top salary to only one musician and as to more than to work in the evening only, I cannot keep very long as they drift around a lot, and the most of them have not had any experience playing pictures and so are disqualified. I have now a fairly good pianist, and I have been considering buying a small mechanical orchestrian such as a Wurlitzer or Photoplayer, etc., have also considered a small pipe organ, but as the investment means about $3,000 or more, I hesitate. Now I have a small house seating 315, remodeled store, 24 ft. x 90 ft. inside, incline floor, ceiling at rear 14 ft in front about 21 ft. I wish to ask if it would be advisable to purchase an instrument as mentioned. I am partial towards Wurlitzer, price $2,850 F. O. B. Los Angeles, Calif.

Any advice you could give me that will better my musical program will be highly appreciated, and if there is any charges for such advise. Am ready to pay. —Henry E. Lang, Kingman, Ariz.

Music Editor:

I am enclosing a little booklet with comments on my lectures as I thought that the "dope" might help in your campaign for the music addition to movies—I mean that some of this boost might make people think that my belief in music, etc., meant something.

It occurs to me that Professor Louis Leaky, Room 805 Carnegie Hall, might be of real service in your movement since he makes it a business to cultivate all musicians and artists and at his loiterers' meetings and also in his French Salon there are always a number of well known musicians. Use my name in asking him to help the cause.

Mrs. Jackson Edwards, who has recently come to New York and was formerly a great worker for music in Pittsburgh circles might be of help. Her address is 745 Riverside Drive.

I think that Mrs. Oscar Hammerstein (if you have not already invited her) would help in this big cause. She seems to be so eager to give more music to New Yorkers.

Have you asked Mr. Adolph Lewisohn's cooperation? He wants to help humanity and if given a few words of publicity, generally opens his purse strings.

With every good wish.—M. Stoner, New York.

From Leading Baltimore Critic

Your information about the coming conference on Music and Motion Pictures has given me much to reflect upon, and I must congratulate you for your courage in steering the movement to fruition. Here's hoping that your organization will prove epoch making in musical enterprise.

I've been bored beyond endurance by the awful mess served as the so-called musical accompaniment of many otherwise interesting films. Surely a standardized effort will result in eliminating many crude abominations and, I believe, with careful scrutiny and perhaps through ambitious editing the matter of musical garb of a picture may be kept within the realm of good taste, both appealing to the general as well as not offending the more cultured musical mind. Such ideal conditions will surely be beneficial to our young generation, and also give the emotional stimuli to the host of "Movie Lovers."

I might press upon your valuable time by briefly stating our local conditions in movie music. Our two principal houses employ only small orchestra combinations, far from adequate, but at least an attempt is made to use a cue sheet with some little attention to synchronizing effectiveness. However, the point that I would object to in the general tone of our local movie music is the inclination to "mawkish slush." Doubtless this may be traced to the demands of the management which underestimates the character of its clientele or may be a slight misjudgment on the part of the orchestra leaders. But it does seem abortive to have gems of the classics mauled over by a vibrating fiddler, or by unnecessary pommelling of Indian drums and poorly tuned timpani, or with the asthmatic gargle of muted trumpet, and the terrible wiggle of that dread the Tremolo or Vox Humana on the organ. It seems to me that just these little details of bad taste are deplorable and might prove the canker that will eat away the vitality of the media for real development. That there is art value and also simple appeal possible cannot be gainsaid. Only through a vigorous propaganda, which must reach the smaller centres and not be directed to the Metropolis alone can the field of motion picture grow to a verdant future.

I have purposely gone into an account of my impressions of our local conditions, for if your organization is to prove efficient it will doubtless need information from all angles, therefore my personal views will be accepted in good form, I hope.

If I can assist you in any way from this point, though far afield, I shall gladly give your questions attention.

Again wishing your organization success and encouraging you to continue your efforts and personal direction, from which doubtless there will arise a better condition, I am,

FRANZ C. BORNSCHEIN,
Baltimore, Md.

Editor News:

As regards musical acts and numbers, the writer can forsee the coming necessity for this, providing that the talent can be superior enough to satisfy as a whole the different localities and not leave a taste in the patron's mind of vaudeville. The farther the first-class picture house keeps away from the idea of vaudeville and maintains a high class clientele, the surer he will find the admission prices of this type of house will always exceed the general run of vaudeville houses.

CHAS. H. WILLIAMS, Mgr.,
Strand Theatre,
PROVIDENCE, R. I.

News Music Editor:

We will be glad to run the motto and information at the bottom of letters as suggested.

We are giving this conference our thought and hope to have some suggestion later. Assuring you of our hearty support and cooperation,

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Swinnen Makes Organ Arrangements

Firmen Swinnen is the author of a series of twelve organ transcriptions for pianists and organists in theatres. Mr. Swinnen has made a national reputation for his work as organist at the Rialto theatre, New York, where he has had occasion to improvise and score hundreds of films. His twelve selections (published by G. Schirmer's, N. Y.) cover every possible mood and emotion.

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The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "I Love a Lassie," Harry Lauder

1. Theme (4 minutes and 45 seconds), until—S: At Screening.
2. "Donny Brook" (Scotch Overture), by White (2 minutes and 55 seconds), until—T: "Susie Simpson is Waitin'."
3. Dramatic Recitative (for heavy dramatic scenes), by Levy (2 minutes and 50 seconds), until—T: "Rab's Gettin' Ower Old."
4. Scatch Fantasia, by Pop (3 minutes and 30 seconds), until—T: "After the Supper Hour."
5. Theme (3 minutes), until—T: "Just a Wee Bit Gift."
6. "In the Gloaming," Song (3 minutes and 10 seconds), until—T: "When Night Dims the Gloaming."
7. "Dramatic Suspense," by Winkler (4 minutes and 30 seconds), until—T: "What Brings You Here From."
8. "Melody of the Bell," by Herberts (3 minutes and 30 seconds), until—T: "Morning Brings a Solemn."
9. Eccentric Comedy Theme, by Roberts (1 minute and 30 seconds), until—T: "This Will be Peter McLeod."
10. "Blue Bells of Scotland," by Tobani (4 minutes and 25 seconds), until—T: "If I Canna be Your."
11. "Dramatic Narrative" (for scenes of reminiscence), by Pement (1 minute and 40 seconds), until—T: "So Tam Small of My."
12. "Auld Lang Syne" (Fantasia), by Tobani (2 minutes and 35 seconds), until—S: Close Up of Tolling Bell.
13. Continue ff (1 minute and 25 seconds), until—T: "I'll Trouble You For."
14. "Babillage" (Entr' Acte), by Castillo (3 minutes and 25 seconds), until—S: Interior of Church.
15. "Auld Robin Gray," song (3 minutes and 40 seconds), until—T: "The Visiting Minister."
16. "Hurry" (for pursuit and races), by Minot (4 minutes and 25 seconds), until—T: "Nothing Short of Murder."
17. Theme (2 minutes and 40 seconds), until—S: Scene on Cemetery.
18. "Bye Waltz," by MacLaughlin (1 minute and 55 seconds), until—T: "Cud Ye Prove That."
19. "Gallop No. 7," by Minot (1 minute and 10 seconds), until—T: "Let's Fight, If I Lick."
20. "Scotch Poem," by MacDowell (2 minutes and 25 seconds), until—S: After the Fight.
21. "Scotch Lullaby," by Kunets (4 minutes), until—T: "Monday Morning."
22. "Capricietta," by Varley (2 minutes and 5 seconds), until—S: Mob Approaches Tam Baggar's House.
23. Repeat: "Scotch Poem," by MacDowell (2 minutes and 50 seconds), until—T: "How Comes It That You Have."
24. Theme (1 minute and 50 seconds), until—T: "The Double Weddin' Will Be."

THE END.

"RISKY BUSINESS"

(Universal)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Adageitto" (From Symphonette Suite), Berge

1—"Babillage" (Entr'Acte), by Castillo (3 minutes), until—S: At screening.
2—"Adolescence" (a novelette), by Collinge (2 minutes and 50 seconds), until—T: "At That Moment Dear."
3—Theme (40 seconds), until—T: "You Did That Purposely."
4—"Petite Duchess" (Moderato), by Baron (2 minutes and 10 seconds), until—T: "The Guest from England."
5—"Capricietta," by Varley (1 minute and 50 seconds), until—T: "Day Dreams in Which A."
6—Continue pp. (25 seconds), until—T: "Well What's the Game."
7—Theme (2 minutes and 45 seconds), until—T: "The Next Afternoon."
8—"Battle Agitato," by Levy (1 minute and 40 seconds), until—T: "Oh Captain Chantry."
9—"Kiss a Miss" (Valse Chantee), by Baron (5 minutes), until—T: "Oh, Captain, You're Wonderful."
10—"Flirty Flirts" (Mel. Rubato), by Levy (35 seconds), until—T: "I Will Call for You in A."
11—"On Hilo Bay" (Hawaiian guitar waltz), by Levy (4 minutes and 50 seconds), until—T: "The Masque Ball."
12—"Birds and Butterflies" (Char. Allegretto), by Levy (1 minute and 55 seconds), until—T: "Mme. Renwick Wishes You."
13—"Phantom Vision" (Sinister Allegretto), by Stevenson (2 minutes and 35 seconds), until—S: Lights go out.
14—"Dramatic Tension" (for general use), by Levy (1 minute and 55 seconds), until—T: "The Following Afternoon."
15—Theme (3 minutes and 50 seconds), until—T: "The Sunset Hour Finds."
16—"Dramatic Suspense," by Winkler (3 minutes and 45 seconds), until—T: "I'm Worried About."
17—"Dramatic Reproach," by Berge (2 minutes and 20 seconds), until—T: "Mr. Ralli Is In."
18—"Half Reel Hurry" (3 minutes and 45 seconds), until—T: "Take Off Your Hat And."
19—"Boeme Symphonique" (Andante Dramatic), by Borch (2 minutes and 50 seconds), until—T: "Trust and Implicit Faith."
20—"Lento Allegro," by Berge (2 minutes), until—T: "I'm Going to Give Myself."
21—Theme (50 seconds), until—T: "And What Shall I Read In."

THE END

"WHAT HAPPENED TO ROSA?"

(Goldwyn)

Specially selected and compiled by M. Winkler.
The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Madriola" (Spanish Song), Levy

1. Theme (3 minutes), until—S: At Screening.
2. "Capricietta," by Varley (1 minutes and 15 seconds), until—T: "Percy Peacock, Floor Walker."
3. "Hindoo Hop" (An oddity), by Levy (2 minutes and 45 seconds), until—T: "Late That Afternoon."
4. Theme (1 minute and 50 seconds), until—T: "Can't You Hear The."
5. "Hunkatin" (half-tone jazz), by Levy (1 minute and 40 seconds), until—T: "With the Clairvoyants Wild."
6. Eccentric Comedy Theme, by Roberts (1 minute and 45 seconds), until—T: "Only Half Understanding."
7. Theme (1 minute and 50 seconds), until—T: "Holy Mike."
8. "Kiss a Miss (Valse Chantee), by Baron (2 minutes and 55 seconds), until—T: "Back to the Old Grind."
9. "On Hilo Bay" (Hawaiian guitar waltz), by Levy (3 minutes and 15 seconds), until—T: "After the Day's Drudging Toil."
10. "Sleeping Rose," by Borch (2 minutes and 50 seconds), until—T: "A Few Days Later."
11. "Hindoo Hop (repeat), by Levy (1 minute and 5 seconds), until—T: "That Night When the."
12. Theme (3 minutes and 20 seconds), until—T: "A Lovely Unknown Face."
13. "Gallop No. 7," by Minot (3 minutes and 45 seconds), until—T: "What's Become of Our Little."
14. "Coronado Land (Valse Lente), by Leith (1 minute and 55 seconds), until—T: "A Sorrowful Homecoming."
15. "Scherzetto" (from Symphonette Suite), by Berge (3 minutes and 25 seconds), until—T: "After a Morning of Poignant."
16. "La Petite Duchess," by Baron (4 minutes), until—T: "We Couldn't Find Any Trace."
17. "Marriage Blues," by Samuels (2 minutes), until—T: "Well Young Man Where Does."
18. Theme (2 minutes), until—T: "Mayme Sees Her Spanish Costume.

THE END

"THE HIGHEST BIDDER"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 feet)

Theme: "Capricetta" (Allegro Moderato), Varley

1—Theme (2 minutes and 40 seconds), until—S: At screening.
2—"Moonlight Shadows" (Valse Lente), by Baron (1 minute and 50 seconds), until—T: "By Moonlight Even Sally's."
3—"Caprice Joyeux" (Melodious Allegretto), by Seeligson (4 minutes and 40 seconds), until—T: "The Southside of Washington:"
4—Piano solo improviso to action pp. or ff. (55 seconds), until—T: "Sally Playing the Piano."
5—"Babillage" (Entr'Acte), by Castillo (2 minutes and 10 seconds), until—T: "Mrs. De Witt's Car Is Waiting."
6—Theme (4 minutes and 10 seconds), until—T: "May I Tell You Now."
7—"A Musical Thought" (Dramatic), by Titlebaum (3 minutes and 20 seconds), until—T: "In Washington Square Where."
8—"Coronado Land" (Valse Lente), by De Leath (3 minutes and 20 seconds), until—T: "Ferncliff on the Hudson."
9—Theme (1 minute and 35 seconds), until—T: "By the Time the New."
10—Continue to action (1 minute and 45 seconds), until—T: "Fanny Sees in Hastings."
11—"Petite Duchess" (Melodious Gavotte), Berge (4 minutes and 40 seconds), until—T: "Two Days Later the Human."
12—"Serenade Lointaine" (Serenade Rubato), by Berge (4 minutes and 40 seconds), until—T: "Amid the Old Surroundings."
13—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (2 minutes and 45 seconds), until—T: "What Do You Mean By."
14—"Sleeping Rose" (Valse Lente), by Borch (4 minutes and 20 seconds), until—T: "My, But You're the Sly One."
15—"Dramatic Narrative," by Pement (2 minutes and 50 seconds), until—T: "There, There, Child, Cry It."
16—"Thoughts at Twilight" (Andante Cantabile), by Fromel (6 minutes and 25 seconds), until—T: "I Don't See How I Can."
17—Theme (2 minutes and 50 seconds), until—T: "Hastings, Both of Us."

THE END

"OUT OF THE DARK"

(Goldwyn)

Specially selected and compiled by M. Winkler
The timing is based on a speed limit of 14 minutes per reel (1000 feet)

Theme: "Dramatic Suspense," Winkler

1—"Budding Spring" (Moderato), by Platzman (4 minutes and 50 seconds), until—S: At screening.
2—Theme (2 minutes), until—T: "The Cosmopolitan City."
3—"Sing Song Girl" (Chinese Mel. Intermezzo), by Thiele (1 minute and 50 seconds), until—T: "One Night He Offered To."
4—"Dramatic Agitato," by Simon (1 minute and 25 seconds), until—T: "During the Dinner He Kept."
5—"Serenade Romantique" (And. con moto), by Borch (1 minute and 25 seconds), until—T: "Although Your Affair Was."
6—"Tragic Theme," by Vely (4 minutes and 50 seconds), until—T: "When May I Come."
7—"Foami Symphonique" (And. Quasi Adagio), by Borch (3 minutes and 5 seconds), until—T: "After a Night of Fear."
8—"Dramatic Recitative" (for heavy dramatic scenes), by Levy (4 minutes and 35 seconds), until—T: "I Understand You Are in Love."
9—Theme (3 minutes and 20 seconds), until—T: "And When Help Came Blanche."
10—"Dramatic Reproach," by Berge (2 minutes and 15 seconds), until—T: "Before I Order an Arrest."
11—"Lento Allegro" (from Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "The Superintendent of the Sanitorium Is Here."
12—"Dramatic Conflict," by Levy (2 minutes and 30 seconds), until—T: "Mr. Lydiard Is Ill."
13—"Dramatic Tension," by Andino (2 minutes and 30 seconds), until—T: "Two Years Ago I Fell In."
14—"The Roses That Die Bloom Again" (sentimental ballad), by Levy (2 minutes and 45 seconds), until—T: "It Was My Brother Chester."
15—Theme ff. (1 minute and 30 seconds), until—T: "Oh, I Wish I Could Hear."

THE END

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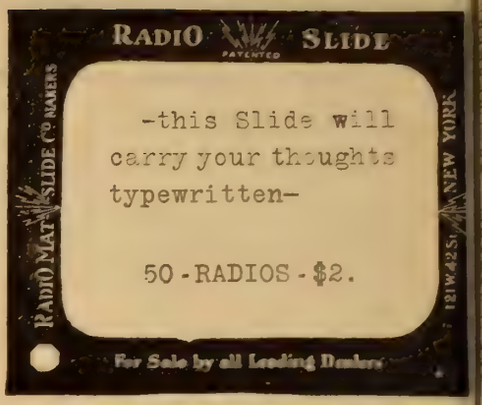
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er Emmet Cornell will give a big send-
ff. The Gardiner company has leased
he big convention hall in Rochester for
n extended run of "Before the White
an Came," which will be shown at ad-
anced prices. The Tonawanda Indian
and of 20 pieces and the Hiawatha
uartette will accompany the showing.
. R. Gardiner has arranged to have the
olumbia record featuring Cal Stewart
the County Fair used in connection
ith presentations of "The County Fair."

Ralph Blouvet and Arthur Merritt of
eRoy, N. Y., have purchased the Strand
heatre in Brockport, N. Y., and have
ased the Baptist church building op-
osite the State Normal school in Gen-
eo, N. Y. Messrs. Blouvet and Mer-
tt have operated the Family theatre in
eRoy and a small house in Caledonia
r a number of years. They took pos-
ession of the Brockport house last week
nd about January 1 will open the Gen-
eo theatre after extensive alterations.

C. B. Hoy of the Hoy Reporting Ser-
ice, was a Buffalo visitor last week. He
ound managers of the various exchanges
d few complaints on their hands.

Charlie Nickum expects to open his
ew Gem theatre in Olean during the
olidays. The theatre, which is located
First and State streets, has a seating
apacity of 500. B. U. Taylor of Olean
erecting the structure.

The audience in the Temple theatre,
lbion, N. Y., was given a scare on the
vening of November 15 when the Jack
empsey serial which was being pro-
ected caught fire. The house was soon
mptied. The fire department soon put
t the blaze, which was confined to the
ooth. The operator had a narrow es-
ape. Property loss was small.

Howard Brink of the Robertson-Cole
change conferred with Rochester ex-
bitors last week on "Kismet," and on
turning to Buffalo announced that he
pected to close a contract soon for a
ng run in the Flower City. Mr. Brink
urneyed to Erie, Pa., Tuesday morn-
g, November 23 to screen the Otis
kinner production for northern Penn-
lvania exhibitors in the Columbia thea-
e in Erie.

The Buffalo Nest of Orioles are fea-
ring Sunday evening motion picture
ntertainments in their Genesee street
me for members and their families.
he first picture bill showed the members
the Nest on the trip to the Lynn,
ass., convention.

Byron Interbitzen of the Pioneer sales
aff and J. L. Cook of the same outfit,
ve returned to Buffalo from trips down-
ate where they signed up a record num-
r of contracts for "The Son of Tar-
n." Interbitzen closed a number of
ookings in Binghamton and Cortland
d Cook signed 'em up in Corning.

Ira M. Mosher, former manager of
e Palace theatre, Buffalo, was in charge
a film entertainment given for the
otary club in the Hotel Statler last
hursday. He showed Harold Lloyd in
Get Out and Get Under," and other
bjects.

Frank Davidson, chief operator at the
ark-Strand theatre, Buffalo, has ac-
uired the agency for the Powers ma-
ine in this part of the state. He will
ntinue for the present his duties in
e Strand booth.

Harry E. Lotz, manager of the Realart
ffice, has reached 94 in his list of fran-
ises in the territory and declares he
ll hit the 100 mark before next week.
r. Lotz announces that the Palace will
ow the special production, "The Fur-
ce," for an extended engagement soon.

H. L. Taylor of the Buffalo Theatre
pply company has placed a Motiograph
achine in the Rex theatre, Geneseo,
Y. "Hub" visited Rochester last
eek and returned with a big batch of
siness.

Art Schmidt, district manager of Uni-
rsal, was in Buffalo three days last
eek for conferences with M. A. Chase,
cal manager and visits with local ex-
bitors. Mr. Schmidt is interested in
e Central Park and Premier theatres
Buffalo.

Ben Fitzer, who has an independent
change in the Palace theatre building,
uffalo, has closed a contract with the
cade theatre in Rochester for the
owing of "The Golden Trail." Ben
ll soon screen "Madonnas and Men,"
Buffalo exhibitors.

John Sitterly, manager of the Dooley
ice is touring Western New York this week, renewing acquaintances with his many exhibitor friends. John screened the second Neal Hart production, "Sky Fire," last week and received many favorable comments. George Blackman, sales manager for Dooley, was in Buffalo last week.

NEW ORLEANS

Shall it be a motion picture house or a delicatessen? That's the question a New Orleans court has to decide. Peter Fabacher, owner and manager of the Electric theatre, 934-36 Canal street, last week filed suit for possession of the house against Theodore Grunewald, who wants to make the place a delicatessen.

The "old" Orpheum, so designated to distinguish it from the new Orpheum which is under construction, has been leased by the Shuberts for 10 years. It it not likely the Orpheum folk will move out this season.

W. J. Pratt, district manager of Atlanta, of the Paramount-Artcraft, and R. D. Burdge, of Atlanta, Southern sales manager for Realart, were in New Orleans last week looking over the new location of their branches here.

C. Jimmie Briant, exchange manager for First National, was host last week to Messrs. Burke and Browne, officials of the Associated First National.

Al Shear, of Sobel, Richards Shear Enterprises, is back at his desk after a vacation in Brown's Well, Miss.

The Newcomb theatre, 908 Canal street, caught fire twice in three days last week. The first blaze destroyed 500 feet of film, according to the police, and 10 feet according to Frederick Pearce, owner of the house. The second fire did about $300 damage to the projector and burned $100 worth of film. Both blazes were caused by carelessness of operators, said Mr. Pearce.

About a year ago Motion Picture News published a short item from New Orleans about the invention by a New Orleans man of a system of designating by electric lights on a board in the lobby of a theatre just what seats were vacant so patrons could find a seat in the dark. It is stated to be the same system that is being installed by the Rivoli of New York. W. L. Guerin is the inventor.

ATLANTA

The formal opening of the Maxime theatre, in Crosswell, Ga., took place last week, when the theatre played to capacity business with "The Miracle Man." The theatre seats 650 people.

The Princess theatre, Florence, Ala., with a capitalization of $25,000, of which $10,000 is paid in, has filed notice of incorporation with the Alabama State Secretary. Louis Rosenbaum heads the list of incorporators, and they intend to build other theatres in the near future.

The Princess theatre in Oskaloosa, La., recently opened, following repairs and remodeling. The Princess is managed by Mr. W. I. Neagle.

J. C. Felsonthal, owner of the Marlowe theatre in Jackson, Tenn., is now considering plans for the remodeling and enlarging of his theatre, at which time he will install modern equipment throughout.

A motion picture theatre will be built in Richmond, Va., on the east side of Second street, between Marshall and Clay streets, at a cost of $45,000. The People's Amusement Company are the builders.

The Saenger Amusement Co. will soon begin construction on their new theatre building at Monroe, La. This contract has been awarded the Underwood Construction Company, of New Orleans.

Paul Phillips, who used to travel the roads for Robertson-Cole, has returned to the exhibiting game, and opened his new theatre—the Wilson—in Wilson, N. C., last week, reporting a capacity business. He reports that the outlook for business was never better, but that he will have to keep hustling—which will be no hardship for Paul!

The new Lenox theatre, in Augusta, Ga., will be opened to the colored people of that district within the next two or three weeks. The ambition of the management is to make it the best colored theatre in the South.

The newest Gulfport, Miss., house to open is the Strand, which opened last week to capacity business with Norma Talmadge in "Yes or No."

The Casino theatre in Lakeland, Fla., is to have a complete remodeling, under the management of H. B. Carter. The present plans are to spend about $15,000 on these changes.

E. W. Holt, formerly assistant manager for Southeastern Pictures Corporation, Atlanta, has succeeded Louis S. Collier as manager for the Atlanta office of Pearce Films.

Manager Chase of the Parlor theatre, Key West, Fla., is increasing the seating capacity of his house to about 800.

C. A. McCrea has bought the Liberty theatre from G. B. Hendrickson. The Liberty theatre is in Darlington, S. C.

The Buffalo Mills, three miles out from Union, S. C., has purchased two new Powers projectors, which completes their splendid auditorium, where movies are given for the employees on certain nights of the week. There is no entertainment nearer than Union, for these employees and they welcome the movie shows with joy.

The New Lyric, Huntsville, Ala., opened early in October and is enjoying a run of excellent business. The house is under the management of C. A. Crute.

Mr. Edenfield, manager of the Dreamland, the only independent house in Augusta, has purchased a complete producing outfit, and his activities are being watched with interest by his friends. (He hasn't any enemies.)

F. Skeen of Biscoe, N. C., has recently opened a theatre there. The town is a very small one, and hard to find on the map—but it is in the center of a rich farming section and the only theatre in miles. So Mr. Skeen seems justified in believing that his present good business will continue.

Marion, N. C., also boasts a new theatre—"The Oasis." The house is a beautiful one and very up-to-date. Marion "fans" insist it is five years ahead of other theatres in similar towns in the territory.

L. D. Miller has opened a new theatre the Rex—at Rutherfordton, N. C.

The Chesnee Cotton Mills of Chesnee, S. C., has installed projectors and now runs selected movie programs several nights each week. W. C. Sibley is the manager.

The Clinton Manufacturing Co., of Clifton, S. C., also boasts a new theatre for the benefit of their employees. L. O. Brown, superintendent of the mill, is now acting as manager.

PORTLAND, ORE.

New sales methods are being injected in Portland's film row by John Brill, who came out two weeks ago from the New York city office to assume general charge of the Portland Universal exchange. Press books given by film manufacturers some months ago began the practice of including a rhymed review for possible use in newspaper copy. Comes Mr. Brill now with a rhymed letter which he sent last week to every exhibitor in the state of Oregon. The poetry, however, was not for the public but primarily to sell film to the exhibitors—merely a new way of attracting their attention.

"The Prohibition Monk" is responsible for Mr. Brill's poetic outburst. As a matter of fact, this two-reel comedy featuring the ape, Joe Martin, has already been shown in Portland at the People's theatre for which C. S. Jensen has purchased the entire lot of this series. The third of the series is expected in Portland the latter part of the month.

The recent election in Vancouver, Wash., gave to John Kiggins, owner of the U. S. A. theatre in that city, the mayorship by a plurality of two to one. Mr. Kiggins was in Portland and left on film row his only printed propaganda which he had issued during the campaign. It was an eight-page leaflet, the only writing appearing on the cover was: "What I Have to Say About My Political Opponents."

A similar method of conducting the Portland campaign in the recent strike issues was used with success. At no time during the four months of the strike was any theatre owner or employee quoted as saying derogatory or personal remarks about union musicians, operators and officers.

The Portland police quartet had charge of the vocal musical numbers at the Liberty theatre recently. The quartet was organized by Chief of Police Jenkins who is a profound believer in cooperation among his men. It has appeared at many civic gatherings gratis, and the money made for appearing five times daily for one week at the Liberty will go into the general quartet funds. The quartet is composed of R. L. Crane, Ralph Gowanlock, Ed Lawson and George Johnson.

William Wood, "Nursemaid" to the five Jensen and Von Herberg orchestral organs, last week completed an attachment for a marimba-xylophone to be added to the Columbia theatre. Mr. Wood purchased the marimba-xylophone for $375 and then personally built the attachment with its minute electrical wiring which gives not only the single but reiterating tones. As the marimba-xylophone now stands it is valued at nearly $1,500, although aside from the time and labor represented by Mr. Wood's efforts, it has cost approximately $800.

Bert Lytell, one of the screen stars whom Portland exhibitors declare to have excellent drawing power—the best possible proof of popularity—is scheduled to arrive in Portland sometime during this month, according to William Ely, manager of the Hippodrome theatre. Mr. Ely received word last week that Mr. Lytell has already started on a tour of the Loew theatres in Greater New York. His tour completed in that city, he will start a continental tour of the Loew string which includes the Portland Hippodrome. Announcement was made last month by Mr. Ely that all future Metro productions would come to the Hippodrome for their Portland first runs.

An extra picture program was given at the Hippodrome theatre on Armistice Day. The majority of houses ran past 11 p. m. on both election and Armistice nights.

DETROIT

Al Mertz has been appointed assistant manager of the Universal Film exchange. Mr. Mertz has been the exchange booker for the past three years.

David Mundstock, in co-operation with W. S. Butterfield, has purchased the Michigan rights to "Up in Mary's Attic," and it will be distributed by the Strand Film Co., which Mr. Mundstock controls. Frank Drew, well known local salesman and exchange manager, will have charge of the Strand exchange.

George Custer has been sales manager of the feature departmet in the Pathe exchange.

Warning has been issued by the city fire marshal to theatre owners over violations of the standing room ordinance which have been repeatedly vio'ated by numerous houses. Managers of the New Home and Fredo theatres were recently brought into court.

H. White, of the Beechwood theatre, has left to spend the winter at Lake Worth, Fla.

M. W. McGee, former manager of the Majestic theatre, when it was the leading photoplay house in the city and who, in recent years, has been in charge of one of the big amusement parks, it is rumored, will take over one of the big downtown houses in a few days.

FON DU LAC

E. C. Marshall of Oakfield, Wis., and W. Burkholder of Waupun, Wis., have leased the new Liberty Hall at Oakfield, erected by the citizeus of that place and the town of Oakfield and recently dedicated to the men who entered service from that community, and have converted it into a modern moving picture house to be used as such two nights in the week—Saturdays and Sundays. Mr. Marshall is managing the enterprise which was launched on Nov. 6 with Marguerite Clark in "Luck in Pawns," playing to excellent business. As a

(Continued on page 4356)

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last eighteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompased in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to August 4, 1920.

PICTURE — BRAND — STAR — RELEASED — PLAN BOOK

ADORABLE SAVAGE, THE (UNIVERSAL) EDITH ROBERTS.....AUG. 14
"Colorful picture on a time-worn formula."—M. P. News.
Exhibitor Comment—"Several parts of this picture are unusual but the public does not seem to get enthusiastic about the local color and scenery of this feature. Fair receipts."

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID .....NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big."
Consensus—"Good picture, good puller."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA.....AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON.....NOV. 6
"Rather inconsequental for feature length."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST .....NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST..OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Very entertaining picture. Crowded my house every showing. Box-office results very good." "Good picture but nothing extraordinary and did average business for one week." "Very good picture. Business so good held over for second week." "Opened to splendid business and held up so well it was continued for a second week." "Unusually entertaining, and box-office testified to the fact that it was well liked."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY.....OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM.....SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—"Only average picture but drew fairly well." "This picture contains a good story with plenty of pep. The audience was pleased and receipts were very gratifying." "The poorest box-office picture I've played in years. Farnum well liked—but the people who liked him want him in Westerns and plenty of action. The foreign locale of this confused them. Lost money steadily all week."
Consensus—"Average picture, average puller."

BLACKMAIL (METRO) VIOLA DANA.....OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business."

BLUE STREAK McCOY (UNIVERSAL) HARRY CAREY.....AUG. 7
"Enjoyable western melodrama with star in likable role."—M. P. News.

BODY AND SOUL (METRO) ALICE LAKE.....OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL).....SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge." "Very big business, but picture criticised for slow action." "A slow-moving affair which failed to create any excitement, although Norma Talmadge performs in her usual excellent manner. A cut-back showing a Roman slave market was unnecessary and was plainly lugged in for its sensual appeal." "Fair picture which brought but average business."
Consensus—"Average picture, average puller."

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST.....OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An entertaining production. Business good during run." "Splendid business attraction. Norma Talmadge always stands them up. Picture well produced and acted." "Norma Talmadge pictures continue popular. We did little better than average business."
Consensus—"Good picture, good puller."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH .....NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend."

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH....NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL....OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA .....AUG. 21
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week." "Big box-office attraction, a good title, pleasing picture and a well liked star who does a good 'shimmy'." "Two days to big and average business." "Everyone voted this the best Dana picture they had ever seen." "This picture certainly went over big. A pleasing story, well liked by my audiences." "A fine picture, and one which pleased my audiences, bringing good business."
Consensus—"Average picture, average puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied." "This is a good production as far as entertainment goes but it brought only average business." "Went over big. Meighan is well liked in this city, and his vehicle lost none of its effect in the transposition to the screen."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL.....OCT. 9
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts." "A good picture which pleased. Average business two days."
Consensus—"Average picture, average puller."

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN .....NOV. 20
"Delightful story is enriched on the screen."—M. P. News.

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART .....OCT. 9
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business." "Out of Hart's line, should be kept in the Western type." "Carried picture seven days. My custom is two changes weekly."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER .....AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business." "Did well with this, though Mary Miles Minter's popularity has dropped a bit because of her persistently saccharine roles. This is as good as her best and pleased."
Consensus—"Good picture, good puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine McDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment."
Consensus—"Good picture, good puller."

DARK LANTERN (REALART) ALICE BRADY.....AUG. 14
"Draggy picture develops to an evident conclusion."—M. P. News.
Exhibitor Comment—"Just an average production. Played it four days to average business." "A good picture to big business for one week." "Patrons did not like this one. Just an average feature to average business for three days." "Very poor production but brought fair business." "Fair picture. The star is the drawing card." "Very poor picture, box-office receipts are terrible." "Alice Brady's performance seemed rather disappointing. Picture ordinary. Poor business one day." "Fair average business one day." "This is a fair picture but the box office receipts were awful."

Box Office Reports continued on page 4340

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"Isobel; or, The Trail's End"

(George H. Davis-Edwin Carewe Production)

A SCREEN play adapted from a James Oliver Curwood story has never failed to be rich in entertainment values. Of all his documents which have reached the silver sheet none have come to it with the breadth, the humanities, the realities of "Isobel; or, The Trail's End." It is natural in passing judgment upon a new work to forget what has gone before. The picture is so vivid in the mind that the forerunners are more or less forgotten. Still in remembering their good points the latest Curwood outclasses them all.

It strikes us as a better picture than "The River's End" because it is more consistent in theme and characterization. It has a power, a grip, a spiritual note and lifelike dimensions which are caught by the spectator, so much so, that one forgets the lapse of time—forgets the environment and is truly transported to the Hudson Bay district itself. As gripping as its story which builds evenly and surely to powerful climaxes—climaxes which contain twists and surprises and keeps one guessing at the outcome—it is the manner in which it is developed by Edwin Carewe which makes it stand forth so resplendently. He has collected a marvelous array of backgrounds. The snow scenes—the huts and igloos north of 53° or 60°—the painstaking care to compose shots which are absolutely correct—the atmosphere—these are what constitute the ruggedness of this Curwood.

The story is simplicity itself but is handled in such a way as to dispel any anticipation of the denouement. As usual the figure in the uniform of the Royal Mounted is on a man hunt—"to get his man dead or alive." The fugitive and his wife have found sanctuary far to the North in an Eskimo village. And the Policeman learns of the white people there and thinks he has located his man. But there comes a surprise at this point which is one of the most startling and dramatic situations ever conceived. He comes upon the wife hauling a rough box, supposedly containing the remains of her husband. His heart goes out to the woman. But in the morning he discovers the contents empty and the women gone. There is a minor conflict between another of the Mounted and the hero. The latter gives the fugitives their liberty after tracking them down. These scenes are splendidly played by House Peters and Jane Novak, both representing the country in the manner of their vivid and vital portrayals. Eventually Isobel and her husband come into the Policeman's life again—through the medium of their child who has been adopted by his fellow officer. The father dies and the mother's life is nearly spent. In the end she is reunited with the officer who has resigned from the service.

The picture is remarkably lifelike, Mr. Carewe seeing to it that full emphasis is given to the vital touches. Some of the shots are punctuated with Prizma coloring which enhances their beauty. All are rich in picturesque photography. The types are splendid. The picture carries every element which spells entertainment. It has bold, vivid strokes. It is not only Carewe's best picture—it is the best snow picture that any director ever made. The offering is preceded by a Prizma prologue "Way Up Yonder," which is marvelous in its awe-inspiring colors. It is life in the frozen North. James C. Bradford has arranged an appropriate musical setting for the feature, the selections harmonizing with the action. The exhibitor who books this picture is giving his audience a rare treat.—Length 6 Reels.—*LAURENCE REID.*

"Wet and Warmer"

(Lehrman Comedy—First National)

HENRY LEHRMAN has done a first rate job of it in his latest comedy, "Wet and Warmer." It is a sure laugh provoker and carries some incidents which are uproariously funny. The director has taken a hotel, filled it with grotesque comedians and started them running about avoiding water and fire. Albert Ray has installed a Roman bath for his bride but the comic pair use it for a swimming pool while it is empty. The picture moves at its best when Ray puts a hose stream on a fire. The stream is inflammable "hootch" and the fire spreads. Meanwhile a grotesque guest, provoked at the management, telephones that he is leaving. He makes his exit in his night shirt and finds comfort from the flames far up on a ledge overlooking the street.

The fun is real snappy at this point and sends forth a deal of suspense. He leans over to catch the telephone receiver and nearly loses his balance and a stream of water sends him scurrying along the ledge. This is knockabout stuff which certainly gets over because it is developed spontaneously. One may be safe in calling it slapstick of the full grown garden variety. Certain comedians are propelled through space; others land through apertures in the floors of the hotel; the cops and firemen are called out and the finish brings a roof chase. The janitor and the porter and the obnoxious guest are hurried away by the collar. Lehrman has taken a page from Mack Sennett's note-book by introducing titles which are snappy and to the point. There is no forced humor in any department of the offering. "Wet and Warmer" is a sure gloom-chaser.—Length 2 Reels.—*LAURENCE REID.*

MISSOURI SAYS "SHOW ME!"
New 4000 seat Missouri Theatre, St. Louis, opened with SIMPLEX.
(37)

"Women Men Love"

(Bradley—Six Reels)

"WOMEN MEN LOVE," made by the Bradley Feature Photoplay Company of Cleveland, is a domestic drama, not particularly new in theme, but done on such an elaborate scale, and so well acted, as to be lifted from the plane of mediocrity. The acting is satisfactory. The settings are beautiful, the photography is beyond criticism, and the direction shows great care as to detail. The picture entertains all through its six reels. It holds the interest throughout, and never for a moment does it reveal the outcome of the family difficulties until the very end.

It's all about the Hunter family. David Hunter has become rich building beautiful houses. He has built himself a beautiful house, too, but it is only a house. Never has it been a home. Evelyn, his young wife, is gay and frivolous. Her home duties and her maternal obligations she has turned over to her sister Ruth, who lives with the Hunters, while she basks in the flattery of Stephan Dabney and Moira Lampson and loses great sums of money playing bridge. Desperate over her consistent bridge losses, Evelyn turns to Stephan for sympathy. David Hunter happens upon the scene at the moment the sympathy is being administered. His objections to Stephan Dabney as a guest at the Hunter home and Evelyn's insistence that she will not give up Stephan cause a serious rupture.

Divorce proceedings are instigated by Mrs. Hunter, but the strain is too much for her. She suffers a nervous breakdown, and is recalled to life only when her husband forgives her and takes her back again to the house which henceforth will also be a home.

There are side themes, which add to the story—such as the devotion of Ruth to Evelyn and to Evelyn's baby daughter; an attempt to vamp Hunter; a thrilling episode when Hunter is about to strangle Moira, the vampire; lively cabaret scenes, and a short glimpse into the underworld. Except in the beginning, where the action is rather slow, "Women Men Love" moves along easily without any unnecessary padding, and is logical throughout.

The story was written by Charles and Frank Dazey, while Samuel Bradley directed. In the cast are such popular favorites as William Desmond, Marguerite Marsh, Martha Mansfield and Denton Vane. They all give adequate performances.—*ELSIE LOEB*, Cleveland, Ohio.

Exhibitors' Own Box Office Reports

(Continued from page 4338)

PICTURE BRAND STAR RELEASED PLAN BOOK

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST....NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST....SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE....NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST.....JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST.....NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM.....NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST....SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER.....NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST....NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST.....NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER.....SEPT. 18
"A good production from all angles."—M. P. News.

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER.....AUG. 21
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES.....JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY....SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Charles Ray well liked by our audiences and feature played to better than average business." "Very fine picture. Played to capacity for four days and was close to breaking house records." "The entertaining qualities of this picture make it well worth seeing and my house was well filled at each performance. Fact that it played on the stage drew many people."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN.....NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY.....NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS).....NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON....OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK....SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week" "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH.....OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News

FULL HOUSE, A (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Suit" is the only Washburn that we have been able to do big business with." "Played it two days to average business. A good picture." "Bryant Washburn has been quickly but surely killed by a series of washed-out, namby-pamby releases of which this is one of the poorest. Played to poor business for entire run." "Our patrons liked this picture very much and also the star." "Our patrons like this picture very much and also the star."
Consensus—"Good picture, good puller."

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY.....AUG. 21
"Poor treatment puts this one in the mediocre class."—M. P. News.

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS.....OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET....JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST.....OCT. 30
"Good product on given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE....OCT. 16
"Stars popularity may get it by."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run." "The picture was well received for the entire week. The patrons say there is "just enough" religion in the picture." "Religious picture. Fair business."
Consensus—"Average picture, average puller."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON....OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences." "Pleased some classes while some resented it."
Consensus—"Average picture, average puller."

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT...AUG. 14
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST).OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART....OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH....OCT. 2
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS.....AUG. 28
"Zasu Pitts gives good performance."—M. P. News.
Exhibitor Comment—"Fine picture that pleased all. Average business one day."

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST....OCT. 9
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business." "Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program." "A beautiful picture but not a box-office puller. Got through a week's run by the skin of the teeth. "One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box-office standpoint it was a splendid attraction and business was great."

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON.....AUG. 21
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes." "Picture has plenty of action and a very remarkable dog in it. Business average." "We found this to be a good picture as regards box office receipts and an entertaining production." "Very good picture and box-office registered a little better than average for two days."
Consensus—"Good picture, good puller."

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET....OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY.....SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET....NOV. 27
"Good production given average story."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT....AUG. 28
"Worth a trial on strength of title."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO.....SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.
Exhibitor Comment—"A picture that would appeal to any audience. The people in this city like the Mayo productions."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST....SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week." "An average picture in all ways. Pleased, but had no box-office draft." "A fine rural drama of the Chas. Ray type but did not draw. Personally classed it as a very good picture worthy of patronage."
Consensus—"Average picture, average puller."

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual." "Great as an entertaining feature and brought a well filled house at each performance." "Lauded by the critics as the best picture of the week." "A good picture but Rogers not popular with the women folks. Poor business two days."

Box Office Reports continued on page 4342

Feature Subjects of Short Length

"The Daughter Pays"

(Select)

ELAINE HAMMERSTEIN, who is rapidly establishing herself as one of the most refreshing personalities on the screen, has a splendid role in this screen adaptation of Mrs. Baillie Reynolds' novel. The chief—in fact, one of the very few—faults that can be found with the story is the ending, which leaves the heroine after all her sufferings, still married to the unsympathetic, unlovable Gaunt, who is obviously twenty-two to twenty-five years older than the girl. Gaunt had been the lover of the girl's mother, and had been jilted by that heartless young woman. In after years, becoming wealthy, and seeing the young daughter of his former sweetheart, Gaunt "buys" the girl in marriage, to avenge himself on her for her mother's heartlessness in their youth.

Robert Ellis, who also directed the picture, makes "Gerald Lawson" such an attractive figure of youthful romance—so ideal a mate for "Virginia"—that one cannot prevent a feeling of disappointment when the final scene leaves the girl married to a man old enough to be her father.

The picture-version follows the book in detail, save that the six reels do not effect as genuine a change in the character of Gaunt as the book did; and here is one of the few times where a radical change in the ending of a picture would have been more satisfactory. The ending as it now stands will be a disappointment to nine-tenths of the audiences. Length, six reels.—Reviewed by Pearl Gaddis, Atlanta, Ga.

"Red Foam"

(Select)

THIS is one of the best Select pictures we have seen in a long time. The story, while its main theme is founded on as old a situation as Time itself, has been handled with a refreshing novelty, and the result is an engrossing, interesting and well developed production.

Director Ralph Ince has lost no faint opportunity of making the story a tense one, and his cast, headed by Huntley Gordon, as "Silent Doom" Driscoll, Zena Keefe, as Mrs. Andy Freeman, and Harry Tighe, an erstwhile vaudeville favorite, as Andy Freeman, is excellent. The story, from its very beginning, holds the interest. And it is not until the final reel that the complications are cleared up and a definite reason given for everything.

One pleasing point about the picture is that most of the happenings and complications are suggested, rather than showing them definitely. For instance, Andy Freeman, carrying on a flirtation with Matt Murphy's wife, tells her that he is leaving the next day, for Kansas City. She tells him, with apparent irrelevance, that her people live in St. Louis. She smiles at him—and, a few days later, when an acquaintance asks to be taken home to Matt's for dinner, and to meet Matt's wife, Matt explains that his wife is in St. Louis visiting her folks—and the man happens to mention quite casually that he was in St. Louis a few days ago, and saw Andy Freeman there with his wife—"a good-looking blonde." Whereas Andy's wife is a brunette—but Matt's wife is a blonde. Matt says nothing—but leaves two days later for St. Louis. There are no unnecessary scenes of Andy Freeman meeting the wife in St. Louis, or of their going away together—the whole thing is laid clear in a half dozen casual sentences. The whole thing is excellent, and will please audiences anywhere. There's plenty of action and excitement in the last reel to please the most rapid, too. Length, seven reels.—Reviewed by Pearl Gaddis, Atlanta, Ga.

"Velvet Fingers"

(Seitz-Pathe Serial—15 Episodes)

WELL! George B. Seitz is at it again. The champion long distance and short dash serial writer, director, and actor has gotten off to an excellent start with "Velvet Fingers." The versatile impresario has only taken care of the direction and interpretation here, leaving the story to Bertram Millhauser. It is the crook type of serial which means that the protagonist is skilful with the mask or dark lantern or jimmy or dynamite or velvet fingers The picture is offered to the public as an Arsene Lupin serial with a Sherlock Holmes twist. And this looks like a first rate definition. The plot is woven around a smooth second-story man, a gentlemanly Raffles, whose object is to collect jewels and valuables at the expense of the owners and engage in a battle of wits with a criminologist.

The first three episodes are very effective in planting Velvet as a very resourceful figure—a man who makes a complete goat out of his opponent. There is considerable suspense, as there should be with a serial. The picture gives evidence of packing quite a healthy wallop in the shape of snappy action. Mr. Seitz has directed himself with caution. He uses good repression and makes quite a dandy in his Raffles garb. The goddess in the machine is played by Marguerite Courtot, while others in the cast are Harry Semels, Lucille Lennox and Joe Cuny. The picture is well staged and photographed and should prove to be a humdinger. —*LAURENCE REID.*

"The Huntsman"

(Clyde Cook Comedy—Two Reels—Fox)

WHILE "The Huntsman" does not quite equal "Kiss Me Quick," Clyde Cook's first picture, it is a good bet for any house. The serious faced, rubber jointed comedian continues his usual tactics of bending himself in two and doing his loose limbed dancing.

The first part of the picture is not equal to the latter half. Cook, after varied incidents, finds himself mistaken for a French count. He attends the fox hunt. Mounted on a hairy and round bellied steed, he has some difficulty in keeping up with the hunt. This horse refuses to jump over the stone wall. He kicks them down with his back legs first and leisurely steps over them. The fox is finally cornered in a hollow log. After considerable time, Cook catches an animal, only it turns out to be a skunk instead of a fox. The picture ends when the real count appears and Cook is exposed. In spots the picture is as funny as possible. J. S. Blystone directed.—*MATTHEW A. TAYLOR.*

Twelve Plan Book Reviews of the Latest Features in this Issue

"Swat the Landlord"

(Chester-Outing)

ONE of the most interesting one-reelers we have seen in a long time. It deals with Chinese life upon the rivers and brings the observer into close proximity with these peculiar people.

The schoolboy and his teacher have read of the wonderful Chinese boatmen, the construction of their boats and the methods of operating them, but neither one could visualize them as they really are without the aid of the moving picture camera.

"Swat the Landlord" is compact with scenes showing the boatmen and their women and children in their daily pursuits.

When they are not handling the oars in which the children take a hand, beginning at the early age of four, they are doing various other stunts too numerous to mention.

An interesting moment shows the way some of the larger boats are operated. These junkets are large enough to be operated by steam power. They are easily handled, however, when all hands turn out, men. women and children, and with the aid of their strong legs work the paddles in standing formation a la bicycle. Great exercise.

The reel also shows the methods of raising and caring for ducks which they breed in thousands upon the waters.—*FRANK LEONARD.*

"Wilderness Friends"

(Educational)

THIS one-reeler was produced by the Conservation commission of the state of New York in co-operation with Educational Films.

Birds and animals in their native haunts are shown here in a most interesting manner. The cameraman has secured some wonderful close-ups of the loon and partridge in their wild state and then shifts to the moose, deer, mink, bear and raccoon.

One of the most remarkable scenes pictures the moose swimming the lake with the cameraman in hot pursuit. The action is very clear and shows that this animal is a very strong swimmer.

Other scenes show a deer and dog feeding from the hand of an attendant, a raccoon and dog in a good "mix-up", deer, sheep and cows feeding in the same enclosure and the disgusted look upon the deer's face registering his disapproval of the new tenants, and last but not least a cow mothering a young fawn. It is most amusing to see the young fellow obtaining its milk from the cow's udders.

A most interesting short subject and one that will hold its own on any program.—*FRANK LEONARD.*

The Index to The Complete Plan Book

(Continued from page 4340)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST ..... OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HONOR BOUND (UNIVERSAL) FRANK MAYO ..... NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOPE, THE (METRO) SPECIAL CAST ..... SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—"The plot of the picture is good. Good receipts." "That was the trouble—there wasn't any. Impossible—tedious, hackneyed situations, moth-eaten development. I felt like apologizing to my patrons for making them sit through it. If the other 'Metro Specials' are like this, excuse me!"

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST ..... SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.
Exhibitor Comment—"Corking ghost story that pleased them all. Played to excellent business throughout week to universally satisfied audiences." "May McAvoy will surely make a mark that will be surprising before long."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN ..... OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY ..... SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY .... NOV. 27
"Colorful production marked by good incident."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS ..... AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST ..... OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST ..... SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business." "Clever picture which appealed strongly to our patrons. Turned thousand people away Sunday night and did big business for the entire week." "Only liked by those who etnjoy Mary Roberts Rinehart's humor. Business far below normal." "This is a fair pncture, both from the entertaining point of view and the box office receipts."
Consensus—"Good picture, good puller."

JACK-KNIFE MAN, THE (VIDOR-FIRST NATIONAL) SPECIAL CAST ..... AUG. 14
"Human interest story rich in characterization, humor and atmosphere."—M. P. News.
Exhibitor Comment—"A fine picture. Exhibitors say so. Critics say so, but the public is slow to appreciate it. So unusual, so different from what is generally seen on the screen. A picture that is ahead of the times. Did only fair both downtown and in neighborhood section."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN ..... OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"Played last week and drew about average crowds. Consensus of opinion was that picture was fair." "Not so good as the McLean-May predecessors. Falls down on story, but acting of this popular pair keeps the interest going until the finish. Did fair business." "They all came—but they were disappointed. In point of business, it did very well. But I don't like to disappoint my people. They expected something as fine and peppy as 'What's Your Husband Doing?' and "Mary's Ankle." MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon."
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES ..... NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER ..... NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON ..... SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over." "Star attracted many, as she has not been out for some time. Picture not one of her best. Fair amount of business." "A good picture to extra big and big business for two days." "A very entertaining picture and brought big crowds to my house."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST ..... SEPT. 4
"A good production from all angles."—M. P. News.
Exhibitor Comment—"Much to my surprise, this one went over well. A very weak picture, with action taking place too far back to be of interest. Costumes hideous, though true to period. They liked this fairly well, but I'd hate to try to play another one like it!"

LAW OF THE YUKON, THE (REALART) SPECIAL CAST ..... OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS) ..... OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY ..... OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY ..... NOV. 13
"Netw star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH ..... OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON ..... AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST ..... SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week." "Usual Griffith type. Business picked up every day." "A pleasing picture which brought more than normal business." "Eight-day engagement. Very good business. Griffith name still very valuable."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST ..... SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM ..... AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons." "A pretty good picture but a poor box-office attraction." 'Name of photoplay drew rather large audiences. Star at her best in her emotional role. Business not bad." "The essence of mellow melodrama. No good as an attraction for those who look for plausibility in a photoplay. Glaum displays her usual intenseness. Not a great picture, but one that will make money wherever patrons like thrills. Played to fair business." "Louise Glaum well liked here and picture presented her in ideal role. Did very good business with it throughout week."
Consensus—"Average picture, average puller."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE ..... OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI ..... NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA ..... OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?"
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK ..... OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"This is a fair picture, its only value being the fact that it was made before." "Medium business." "Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwin. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run." "Wonderful production. Pauline Frederick is at her best. This picture went over extra big, making the biggest week in months." "Great picture. Audiences seemed to like this one very much. Big business during run." "The best work Pauline Frederick has ever done. Picture built for acting more than action." "Opened tdo very poor business: competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair."
Consensus—"Good picture, good puller."

MAN WHO DARED, THE (FOX) WILLIAM RUSSELL ..... AUG. 14
"Probably Russell's best work to date."—M. P. News.
Exhibitor Comment—"The picture is fair and brought the usual audiences." "Fair program picture, about the same as usual run of Russell pictures. Average business three days."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO ..... OCT. 16
"Interesting story of big business and feminine pride."—M. P News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE ..... OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 4344

"THE LAST OF THE MOHICANS"

(Tourneur-Asso. Producers)

A Masterpiece of Its Kind

MAURICE TOURNEUR'S first picture for Associated Producers, "The Last of the Mohicans," a visualization of J. Fenimore Cooper's American classic, will certainly earn him a tribute. It cannot be disputed that it is his greatest achievement—a picture which will be talked about as a masterpiece of its kind. He has kept faith with the author's memory by humanizing the characters and visualizing scenes just as they are depicted in the book. We approached this picture rather skeptical fearing that Tourneur would be unable to make anything out of its descriptive passages. But he has taken the salient episodes and dramatized them with stark reality. As for the atmosphere which follows every paragraph and which makes the reader catch the odor of the woods and makes him tense with excitement—well the picture is saturated with it.

We knew Tourneur would not fail with the production—that every detail would be complete—that expert photography and tinting and suggestive backgrounds would be evident throughout. There are moments which are simply breath-taking and the suspense of the book becomes overwhelmingly acute as one follows the fortunes of the white stragglers and the efforts of the faithful Uncas to rescue them from the Hurons in general and Magua in particular. The action moves against marvelous backgrounds—backgrounds which are rather awe-inspiring and give one an eerie feeling. The scene of the Fort William Henry massacre is stark in its realism, and Tourneur has kept faith again. It is not a scene for the tender hearted. Why you can almost catch the sound of the screaming women and children as they are tortured by the blood-thirsty redskins.

This is Cooper to the life. And with true dramatic instinct Tourneur switches to the sentimental side. He shows considerable knowledge of Indian customs. Magua has captured the two white girls. The brunette offers to go with him so that the little Yellow Hair may be spared. And the Delawares permit him to go according to Indian justice. But Uncas, who loves the dark-haired girl and whose affection is reciprocated, follows the trail. And far up on a rocky ledge he fights with the Huron. The girl had threatened to jump off if the vicious redskins approached. But with Indian patience he waited. He pushes the girl to her death and the fight with Uncas is a thriller as the two men grapple and tumble down a mountain side, over rapids where the Mohican is stabbed to death. The Indian burial is poignant and impressive. The acting is close to perfection. Wallace Beery as Magua presents a study in cunning, malicious devilishness that is quite as Cooper painted it. Albert Roscoe is good as Uncas and Theodore Lerch makes a splendid type as Chingachgook. Barbara Bedford's beauty and her acting ability are thoroughly appealing. There is not a false touch in the picture. The Indians have their heads shaven and are costumed correctly. The camera work is exceptionally good. It's the greatest Indian picture ever shown.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Magua ..... Wallace Beery
Cora Munro ..... Barbara Bedford
Uncas ..... Albert Roscoe
Alice Munro ..... Lillian Hall
Major Heyward ..... Henry Woodward
Col. Munro ..... James Gordon
Capt. Randolph ..... George Hackathorne
David Gamut ..... Nelson McDowell
Hawkeye ..... Harry Lorraine
Chingachgook ..... Theodore Lerch
Tamenund ..... Jack McDonald
Gen. Webb ..... Sydney Deane

By J. Fenimore Cooper.
Scenario by Robert A. Dillon.
Directed by Maurice Tourneur and Clarence L. Brown.
Photographed by Philip R. DuBois and Charles E. Van Enger.

PRESS NOTICE—STORY

An adaptation of J. Fenimore Cooper's immortal tale, "The Last of the Mohicans," will be the feature attraction at the ———— theatre next ————. Readers of the Leather Stocking Tales will be delighted to see this humanization of the story which is called the greatest Indian story ever written. Maurice Tourneur, who directed the feature in collaboration with Clarence L. Brown, certainly deserves all the credit he is certain to receive. The picture shows him a master of detail, a stickler for atmosphere and he has been faithful with the author by touching upon and giving life to the characters and incident.

The silhouettes of the characters—the reproductions of the prints of early Indian days—the struggle of the French against the English and the horrible massacre of the latter forces who were led to believe that their lives would be spared—these are caught bby Mr. Tourneur with emphasis placed upon their beauty or ruggedness or suspense or vivid drama. The scenic investiture is magnificent—the exteriors being enchanting and picturesque. The acting is thoroughly in character. Wallace Beery as the treacherous Magua is superb. Barbara Bedford is splendid as the white girl, while Albert Roscoe as Uncas and Theodore Lerch as Chingachgook are capital.

PROGRAM READER

Positively the treat of the season will be presented at the ———— theatre next ———— when Maurice Tourneur's masterpiece, "The Last of the Mohicans," is shown. This picturization of J. Fenimore Cooper's immortal Indian story is a distinct tribute to his memory. Manager ———— declares it to be the greatest Indian picture ever revealed upon the screen. It is in perfect keeping with the story—the action, incident, backgrounds and acting.

"HELIOTROPE"

(Cosmopolitan-Paramount-Artcraft)

A Different Picture Here

GEORGE D. BAKER'S production of Richard Washburn Child's "Heliotrope" is certain to arouse discussion. In the first place the director deserves credit for what he has left out as much as for what he has incorporated. A peculiarly pathetic tale of a "lifer," the story convinces through its logic and vivid quality. There is no denying that the theme is different from the average stereotyped screen play. It is based upon paternal love and its drama reaches out and touches the spectator through its simplicity, pathos and sentiment.

Here is a "lifer" in prison who is warned by a reformed crook outside that his daughter is about to forfeit her happiness through the blackmailing tactics of her mother. The girl has been raised an orphan in a convent and has no knowledge of her parents. Good fortune smiles upon her when her engagement to a wealthy young man is announced. This information starts the battle of cross purposes—the father, determined to have his freedom and protect his child, the mother, eager to gain riches by blackmail. The prison scenes contain a heart throb—so realistically are they done. The "lifer" is given his freedom by a Governor who is a humanitarian. The incident where the convict attempts to break jail is poignant in its pathos. The girl is everything in his life. And so he has his freedom on the promise that he will keep within the law.

He is called Heliotrope because of his love for the flower. And so he sprays his clothes with the perfume and in due time his wife is warned through the odor that her husband is near. Wherever she goes the perfume follows, and to escape him she forgets her blackmailing plan. Finally, goaded to desperation, she kills the former convict and turns the weapon upon herself. Thus the daughter is spared. The good point about this picture is the manner of its development. Mr. Baker has credited his audience with intelligence. There is never a moment when the girl is aware of the drama being enacted about her. She is entirely unconscious of it. There is no playing up of the love interest. The director has concentrated upon the conflict between the "lifer" and the evil mother. These two characters, with the reformed crook take up the majority of the scenes, the others being subordinated, naturally. Up to the "lifer's" freedom the picture soars with tremendous vitality. It loses some of its force thereafter because the most hasn't been made of the subtleties established by the perfume incidents. Yet its suspense is dominant throughout. Julia Swayne Gordon overacted and destroyed some of its fibre. However, Fred Burton as the "lifter" gives a masterly performance—one charged with keen understanding and feeling. William B. Mack is excellent as the reformed crook. "Heliotrope" is a different picture. It carries power and pathos—reality and tragedy. Its unhappy ending should not destroy patronage.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Heliotrope Harry Hasdock ..... Fred Burton
Josephine Hasdock ..... Julia Swayne Gordon
"Spike" Foley ..... William B. Mack
Alice Hale ..... Diana Allen
Jimmie Andrews ..... Wilfred Lytell
Governor Mercer ..... William H. Tooker
Warden Michael Pyne ..... Thomas J. Findlay
Mabel Andrews ..... Betty Hilburn
George Andrews ..... Clayton White
Sol Goldman ..... Ben Hendricks

By Richard Washburn Child.
Scenario by George D. Baker.
Directed by George D. Baker.

PRESS NOTICE—STORY

"Heliotrope" is the name of the special feature which will be presented at the ———— theatre next ————. This is an adaptation of Richard Washburn Child's story which George D. Baker has excellently directed. It concerns the effort of "Heliotrope" Harry Hasdock, a "lifer," to protect his daughter from the blackmailing tactics of her mother. She is unaware of her disgraceful parents because she has been brought up as an orphan.

It happens that she falls in love and marries a wealthy youth, and news reaches "Heliotrope" that her vicious mother intends to make her unhappy. So he obtains a pardon from the Governor on the promise that he will keep within the law. And the ex-"lifer" accomplishes his purpose. He inspires fear in an unseen manner by simply placing heliotrope flowers or the perfume in his wife's room, and she realizes that he has his freedom. In the end, driven to frenzy, she kills him and then turns the revolver upon herself. So the daughter is spared. This picture sends out a heart throb which is caught by the spectator. It is well told and finely acted by Fred Burton, William B. Mack, Thomas J. Findlay, Julia Swayne Gordon and Diana Allen.

PROGRAM READER

An occasion of great interest to patrons of the———— theatre is the announcement that "Heliotrope" will appear next ————. This is a George D. Baker production of Richord Washburn Child's story of the same name. It is a graphic tale of redemption, self-sacrifice, paternal love, mystery, love, sentiment, pathos and thrills. It is a story of a "lifer" who is given a pardon after fifteen years in the penitentiary on his promise that he will keep within the law. He knows that his daughter is in danger and he protects her in a novel manner. To detail the plot would be destroying the interest in this remarkable picture. Come and see for yourself. It is wonderfully directed and acted by a cast that includes Fred Burton, William B. Mack and others. Don't miss the treat of the year.

SUGGESTIONS

You are going to have a big crowd on this picture once you have the first audience in. Word of mouth advertising will certainly draw patronage. It is a picture which is certain to be talked about by every one who sees it.

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PICTURE BRAND STAR RELEASED PLAN BOOK

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business." "Mediocre picture not up to Clara Kimball Young's standard as to either drawing qualities or picture. Fair business. They came, but expected something better."
Consensus—"Good picture, good puller."

MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.
Exhibitor Comment—"Good picture but brought about the average business."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST.....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated made a big hit." "Not up to some of the other Curwood stories but was liked. Average business."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST.....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business."

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business." "Only fair picture, but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences." "An average picture, which brought usual business."
Consensus—"Average picture, average puller."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY.....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Although many persons—among them the dramatic critic of a metropolitan newspaper—considered this an excellent farce and an excellent picture, it made no big hit with the 'fans' here. The houses were but average, although the cold weather may have had some bearing on this. Many of Ray's followers did not like the kind of part he played." "Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business."
Consensus—"Good picture, good puller."

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS.....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box office returns." "This picture had little comment either favorable or otherwise. Box office returns say production is fair."
Consensus—"Average picture, average puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST.....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than "45 Minutes from Broadway."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1).....JAN. 31
"Good production of mechanical and unreal plot"—M. P. News

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST.....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days."

PERFECT WOMAN, THE (FIRST NATIONAL) CONSTANCE TALMADGE.....AUG. 7
"Constance Talmadge has had better ones than this naive and single-track story."—M. P. News.
Exhibitor Comment—"Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge." "Fine picture. Drew average crowds." "This is a good picture and well liked. Drew more than average crowds." "Good business. Usual Talmadge type. Rather clever." "Picture went very big. Drew well every day and was well done in the opinion of many patrons of the theatre." "Held up good for week run. Audiences liked it. Constance always a surefire attraction at this house." "Consider this the star's best. She is popular here and I played to capacity throughout week. A decided improvement on her late pictures." "It is hard to understand the story and the cold beauty of the star does not help it much. Fair business." "Great picture. Star well liked. Played two days to big business."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box office."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box office retsults."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
"Played it two days to big and average business." "Very fine picture. Did big business. Playing second week." "Did not do as well in its first week as 'On With the Dance.' Will probably only run two weeks." "Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced." "Was only fair. Miss Murray is an actress of ability, but the production was not up to the standard of some of her former successes." "Business very good. Crowded houses all week. Audiences well pleased. Booked for indefinite run." "Second big week. Good business, full houses. Audiences like it." "An average picture and played to usual business."
Consensus—"Good picture, good puller."

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. N. News.
Exhibitor Comment—"Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box-office receipts good, because they wanted to see Fatty in a five-reeler." Fairly good picture, but business not exceptionally good, due largely to the fact that the star has yet to make his reputation as the principal in a feature picture, His fame rests only upon his work in comedy." "This is an average picture but seemed to please the audience." "Fair business to fair houses." "Very good. Played it two days to big business." "Very entertaining. Fatty liked better in comedies."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business." "Good. Big business one day."
Consensus—"Good picture, good puller."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SILENT BARRIER, THE (TRACY-GIBRALTAR-HODKINSON) SPECIAL CAST.....AUG. 7
"Obvious story has a good climax and scenic backgrounds."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on State Fair is believed to have affected business."
Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK.....OCT. 30
"Big from a production and acting standpoint."—M. P. News.

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER.....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST.....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, wetll directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good

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"DINTY"
(Neilan-First National)

Melodrama and Sentiment Put This One Over

THERE are enough elements in this feature to please every type of picturegoer. If one wants unadultered melodrama which strains credulity, but moves with considerable vigor, one will find it in the Chinatown sequences; if one wants wholesome sentiment, which is exaggerated to bring out the pathos, one will find it in the struggle of the newsboy to make both ends meet and to bring comfort to his invalid mother. These are the dominant forces in the latest Marshall Neilan picture, "Dinty," starring Wesley Barry. The freckled youngster makes his stellar debut here and there is no question that he will establish a healthy following. His personality is ingratiating and he is gifted with considerable talent.

While Mr. Neilan has written his story around him he has been forced to add several counterplots to give it substance and vitality. The sequences of the youngster would not cover over two reels or three and they must be fortified with melodrama to reach every type of patron. This melodrama, by the way, is far-fetched and often resembles a serial in its wild action. The villain is a smuggler in 'Frisco's Chinatown, and before he is forced to talk "turkey" to the authorities he runs afoul of the Navy, metes out revenge upon the Judge who refused to pardon his boy, and kidnaps his daughter. Underground passages, aeroplane feats, smuggling and what not take up these sequences.

As for the sentiment or the juvenile interest, the picture gets off to a flying start by showing the boy emerging from his cellar home via the sidewalk elevator. His fights with the bully and his return home of an evening to be lectured by the mother who advises him to turn the other cheek to his enemies—these are lifelike touches. But the newsboy isn't freckled and sorrel-topped for nothing. His intimate comrades are a tiny Chink and the colored boy who supported Harold Lloyd and Snub Pollard. Dinty forms a syndicate and actually gets police protection by doing a good turn for the prosecuting attorney. The boys have their inning in restoring the Judge's daughter and are rewarded with adoption. The picture is rich in humor, there being a deal of original highlights about it. And this element keeps pace with the pathos and sentiment. The star is supported by a competent cast which includes Colleen Moore, Marjorie Daw, J. Barney Sherry, and Noah Beery. You can make sure of "Dinty." It's a great audience picture.—Length, 5 reels.—*Laurence Reid.*

THE CAST

"Dinty" O'Sullivan	Wesley Barry
Doreen O'Sullivan	Colleen Moore
Danny O'Sullivan	Tom Gallery
Judge Whitely	J. Barney Sherry
Ruth Whitely	Marjorie Daw
Jack North	Pat O'Malley
"King" Dorkh	Noah Beery
Sui Lung	Walter Chung
Mrs. O'Toole	Kate Price
Barry Flynn	Tom Wilson
Alexander Horatius Jones	Aaron Mitchell
The Tough One	Newton Hall
"King" Dorkh's Son	Young Hipp

By Marshall Neilan.
Scenario by Marion Fairfax.
Directed by Marshall Neilan.
Photographed by David Kesson.

PRESS NOTICE—STORY

Marshall Neilan's juvenile actor, Wesley Barry, has been made into a star, and his debut occurs in "Dinty," a story conceived by Mr. Neilan, adapted by Marion Fairfax for the screen and directed by the author. It will be the main attraction at the ———— theatre next ————. The story concerns a spirited Irish lad whose efforts to keep a roof over the head of his invalid mother brings him into all sorts of adventures. Being Irish and freckled certainly has its advantages when it comes to taking care of one's self. So "Dinty" as he is called sells his papers and forms a syndicate on the money donated by a friend he has favored in the past.

After the death of his mother, "Dinty" loses some of his happy-go-lucky spirit, but he embraces the opportunity to help his friends—two of them being newsboy cronies and the others a prosecuting attorney and judge. It falls to "Dinty" to save the life of the latter's daughter and for his bravery is rewarded with adoption—which means a good home and good things to eat. The picture carries a wealth of drama, sentiment, heart interest and pathos and also considerable humor. Wesley Barry justifies his stardom with a clever performance and the others in the cast, particularly Noah Beery and Colleen Moore, are good.

PROGRAM READER

Wesley Barry, the boy actor, who has adorned several Marshall Neilan pictures, will come to the ———— theatre next ———— as a star in "Dinty," a story of a newsboy, whose pluck, courage and good nature brought sunshine into the lives of everyone who met him—including his enemies. It is a picture which is rich in melodramatic incident with Noah Beery carrying off the acting honors. It is also rich in homespun sentiment, humor, pathos and heart appeal. The freckled-faced Wesley makes a hit every minute he is on the screen and patrons of the ———— will takes him to their hearts. Prominent in his support are Colleen Moore, Pat O'Malley, J. Barney Sherry, Tom Gallery and the colored child who has played in the Harold Lloyd and Snub Pollard comedies. See this picture.

SUGGESTIONS

If you have played the Marshall Neilan pictures your crowd is certainly familiar with the name and face of Wesley Barry, the boy actor. This freckled-faced youngster, a born comedian, has been made a star and it would be a good angle to tell that to your patrons. Bring out that he makes his debut in "Dinty," a story written by Mr. Neilan himself. Tell that he plays the part of a newsboy who fights and smiles and does favors for his mother, friends and enemies. Play up the star and have an artist draw a likeness of him—a head and shoulder sketch. Use catch lines exploiting him as "a broth of a lad." Play up the fact that he

"THE FURNACE"
(Realart)

Talky Picture Has Little Appeal

WHATEVER merit the original story contained certainly hasn't been taken advantage of in the screen adaptation. There is very little plot material present, the idea being based upon a honeymoon quarrel which is such an inconsequential matter that it is amazing how it ever appealed to the sponsors as picture entertainment. A word or two by the parties involved in the quarrel would have brought peace, but for five reels their foolish conflict is forced with nothing tangible in the way of logic or argument or drama or anything else than a grand spread. William D. Taylor has been given a good sized check-book and he has gone the limit in staging the picture. He has designed some massive sets and others which are thoroughly in harmony.

In fact the one redeeming thing about the offering is its production. No expense has been spared to make it lavish. If as much money had been spent for a good story the result would have been different. The characters move about like so many puppets entirely at the whim of the director. Some of their actions and arguments have very little sense about them. For instance, the wife who walks around in an amazing variety of gowns asks a masculine friend to lend her some money. Her husband is rich enough to provide her with funds. There is no foundation for many other scenes and situations. The figures are moved about from London to Monte Carlo to Scotland to Canada and one has difficulty in keeping track of them. They flit around from one room to another with equal speed.

There is really no head nor tail to the thing. Inconsequential as the quarrel between the honeymooners is, the development of their "spat" is even more lacking in substance. The title is meaningless unless one is led to believe that the married couple must be purged of their selfish whims in the crucible. The characters extract no sympathy from the spectator. Mr. Taylor has piled on the detail and given stress to every little incident. And drama is missing; likewise reality and truth. Agnes Ayres doesn't get beneath the surface in her characterization, although she commands considerable attention with her beauty and distinctive costumes. Theodore Roberts is good as usual in a crotchety role. Milton Sills and Jerome Patrick are rather wooden in their portrayals—which is not to be wondered at considering the spineless plot. There is a good church scene representing the marriage ceremony. It is the only true touch in the picture.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Folly Vallance	Agnes Ayres
Anthony Bond	Jerome Patrick
General Brent	Theodore Roberts
Lady Brent	Helen Dunbar
Patricia Brent	Betty Francisco
Keene Mordaunt	Milton Sills
Mr. Valiance	Fred Turner
Mrs. Vallance	Mayme Kelso
Bert Vallance	Lucien Littlefield
Solomon Bassbridge	Robert Bolder
Count Svensen	Edward Martindel

By "Pan."
Scenario by Julia Crawford Ivers.
Directed by William D. Taylor.
Photographed by James C. Van Trees.

PRESS NOTICE—STORY

"The Furnace," William D. Taylor's newest production for Realart, which will be showr at the ———— next ———— is declared to be one of the richest pictures in spectacular scenes and lavish settings which have been viewed for some time. The picture is an adaptation of the novel of the same name by the English author, "Pan," an anonymous writer. The theme of the tale is that a marriage without love is a furnace of unhappiness and that from such a union the direst of complications may result. The husband learns that his wife had lightly vowed to sue him for breach of promise if he jilted her. He then marries her and tells her that he knows her feelings, and that he will be her husband in name only.

This precipitates a quarrel which makes them the unhappiest couple in England. The picture builds with plenty of complications which are gripping and a climax which is genuinely dramatic. The director has reproduced several bits of England as well as incorporating novel scenes which comprise a storm, a garden party and a wedding ceremony. The picture is played by a notable cast that includes Agnes Ayres, Jerome Patrick, Theodore Roberts, Milton Sills and Mayme Kelso. Julia Crawford Ivers scenarioized the story.

PROGRAM READER

"The Furnace," the Realart picture which comes to the ———— theatre next ———— is an unusually powerful photodrama. The theme is striking, the action and plot gripping and well portrayed by an all-star cast of notables including such popular favorites as Agnes Ayres, Theodore Roberts, Jerome Patrick, Milton Sills, Helen Dunbar and others. The story revolves around a society marriage—a marriage which starts with a quarrel. How it develops—how the husband and wife learn to appreciate each other's faults and look for happiness is told in five reels of interesting drama. The picture is beautifully staged and Miss Ayres wears some magnificent gowns.

SUGGESTIONS

If you mention the plot of the story you will be destroying interest. So the best idea is to concentrate upon your all-star cast. Mention the names of Agnes Ayres, Theodore Roberts, Jerome Patrick, Milton Sills and Betty Francisco. Use stills of Miss Ayres in some of her beautiful gowns. This will arouse interest among your feminine crowd. Bring out that the marriage ceremony may develop into a FURNACE of unhappiness if the parties lack a forgiving nature. Bring out that it furnishes an interesting hour—an hour charged with gripping moments.

CATCH LINES

Should married couples quarrel? Doesn't a good quarrel help a husband and wife to appreciate one another? See "The Furnace."

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houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN ..... **OCT. 23**
"Fine basic plot but lacks action and incident."—M. P. News.

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT ..... **AUG., 28**
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.
Exhibitor Comment—"A fine production. Business better than usual during run." "Plot of picture good. Good houses entire week." "Given a bit of exploitation, this will go over big. Gave special free showing for school children and 'mopped up' on regular showing. Broke all house attendance records for Saturday show."
Consensus—"Good picture, good puller."

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL ..... **OCT. 2**
"Good production and acting save this one."—M. P. News.

SQUARE SHOOTER, THE (FOX) BUCK JONES ..... **AUG 14**
"A familiar story in average western."—M. P. News.
Exhibitor Comment—"A fair Western picture; not much shoot-em-'up-up stuff. Average business one day."

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOT-THELMA PERCY ..... **NOV. 27**
"Artistic production, but disappointing for a London story."—M. P. News.

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST ..... **OCT. 2**
"Exceptional from both directional and technical angles."—M. P. News.
Exhibitor Comment—"Although this was a fair box-office attraction, I was disappointed. Did not go over as big as I expected, nor was it as big a picture as I expected."

STOP THIEF (GOLDWYN) TOM MOORE ..... **AUG. 28**
"Faithful and intelligent adaptation of famous stage success."—M. P. News.
Exhibitor Comment—"Nothing extra either in business or quality of picture" "This is an entertaining feature and seemed to please the audiences. Business was good during run." "Pleased the majority of my patrons. Average business four days; big business three." "Moore was good in this picture. Business about as usual." "My house plays particularly to the young people and they all like Tom Moore. So business was good and they liked the picture." "Did not go over very well. An average picture."
Consensus—"Average picture, average puller."

SWEET LAVENDER (REALART) MARY MILES MINTER ..... **OCT. 16**
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor's Comment—"Drew well all week. Audiences like the plot."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY ..... **OCT. 2**
"Carey in unattractive role in complex story."—M. P. News.

SUNSET SPRAGUE (FOX) BUCK JONES ..... **OCT. 9**
"Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY ..... **SEPT. 25**
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, which fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through." "Fairly interesting picture. usual patronage."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX ..... **NOV. 27**
"Average entertainment in this Mix offering."—M. P. News.

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS ..... **NOV 27**
"Human document with real life-like touches."—M. P. News.

TIGER'S CUB (FOX) PEARL WHITE ..... **OCT. 16**
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST ..... **OCT. 23**
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST ..... **OCT. 16**
"Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing with indications for a big second week. Broke house records second Sunday."
Consensus—"Good picture, good puller."

TRUTH, THE (GOLDWYN) MADGE KENNEDY ..... **SEPT. 11**
"Clyde Fitch's play misses the mark as a picture."—M. P. News.
Exhibitor Comment—"As to entertaining qualities this feature is very poor. Average business."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN ..... **NOV. 13**
Famous stage success scores a hit on the screen.—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction."

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST ..... **OCT. 9**
"Propaganda picture doubtful as to entertainment"—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN ..... **NOV. 6**
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST ..... **NOV. 20**
"First-class melodramatic western with fine cast."—M. P. News.

UNTAMED, THE (FOX) TOM MIX ..... **SEPT. 4**
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" "Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." "The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." "This is a good feature and we had good business while it was showing." "Mix in good form. Big business three days."
Consensus—"Good picture, good puller."

PICTURE BRAND STAR RELEASED PLAN BOOK

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE ..... **NOV. 20**
"A well produced society picture weakening in the end."—M. P. News.

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... **SEPT. 25**
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day but average the rest of the week. Ray always in pleasing pictures." "One of Ray's best productions and its box-office value was quite up to the usual Ray standard, which is saying a good deal." "Not one of Ray's best—but it was clever and a bit different, in point of story, to his usual efforts, while giving him essentially the usual sort of role. Anyway they liked it."
Consensus—"Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST ..... **OCT. 16**
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST ..... **NOV. 20**
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK ..... **OCT. 16**
"Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER ..... **AUG. 21**
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WEST IS WEST (UNIVERSAL) HARRY CAREY ..... **NOV. 27**
"Very ordinary Western for Carey."—M. P. News.

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... **AUG. 21**
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences." "My patrons enjoyed this picture. Played it one week to average business."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN ..... **AUG. 21**
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well." "A very entertaining and interesting picture which brought more than usual business." "Interesting picture which brought good business." "From a box-office angle this is a very poor picture. Did not draw at all. Just barely enough to keep on through the week."
Consensus—"Good picture, good puller."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID ..... **AUG. 28**
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"A very good production to extra big and big business for two days." "The best picture Reid has turned out this year. Just packed them in. Looks like some fine advertising was slipped over in this one for a certain brand of truck. Local dealers capitalized on it by putting one of the trucks on the street with mammoth signs on it informing the public that we would show them what the brutes could do." "Up to the usual Wallace Reid standard and drew big crowds."
Consensus—"Good picture, good puller."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST ..... **SEPT. 4**
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns." "An entertaining picture which was only average for the first few days but brought big business the last two days." "Story weak, but well told. Nothing to pull with except producers' name. Business just missed being poor." "A very poor Maurice Tourneur picture. Poor business two days."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH ..... **SEPT. 4**
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—"Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY ..... **SEPT. 4**
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK ..... **AUG. 28**
"A good western with many thrills and exciting moments."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN ..... **AUG. 28**
"Good audience picture with great child role."—M. P. News.
Exhibitor Comment—"Fine picture, well acted, which did big business partly aided by the presence of Mildred Harris Chaplin."

WOMAN'S BUSINESS, A (B. A. ROLFE-JANS) OLIVE TELL ..... **AUG. 7**
"Only average interest here, despite attractive theme."—M. P. News

YOU NEVER CAN TELL (REALART) BEBE DANIELS ..... **OCT. 16**
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T'." "Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—"Pleasing picture, average puller."

"Flashbacks" on Earlier Releases

"Earthbound" (Goldwyn)—"This was a poor picture. While the title is good the picture did not seem to interest the majority of the people and we had poor business during run."

"Honest Hutch" (Goldwyn)—"An entertaining, pleasing feature. People seemed to like it."

"The Devil's Pass Key" (Universal)—"Good picture for women but men didn't care for it. Box-office receipts were large." "Great—had 'em standing up in line for two blocks on opening day. Splendid show for opening new theatres."

"THE LIFE OF THE PARTY"
(Paramount-Artcraft)

Fun and Hokum in Fatty Arbuckle's Latest

THOSE exhibitors who cleaned up with Fatty Arbuckle's short comedies should go after his latest feature, "The Life of the Party," for it is nothing but an elaboration of one of his two reelers—one of his polite two reelers. It is much better material for the star than his first venture, "The Round Up," since it employs his well known brand of humor without asking him to be dramatic. Irvin Cobb is the author of the tale and as far as logic goes he has not contributed anything lifelike. But then it is a burlesque anyway. In fact that is what Joseph Henebery has made of it. For two reels there is a semblance of an idea with a group of restless women determined to put the skids under the milk profiteers so that the Better Babies' League may thrive. They employ Fatty Arbuckle, who is disguised as a lawyer.

The picture is not meant to be taken seriously and it certainly gets over with some sure-fire hokum and incident. The star has his "cellar" in his safe, but he persists in putting the bottle upon the buzzers on his desk. So the staff is always called in. He takes a tumble out of the window and says "I sure fell for that girl." This is a sample of the titling—most of which is as snappy and bright as the action. Fatty has a good time in court with Frank Campeau sitting as judge. This good character actor makes a splendid foil. He is owned by the profiteers who scheme to discredit Fatty, who has been sponsored for mayor. The scenes develop with a good deal of humor and many will remind the spectator of the stunts employed by Charlie Chaplin.

Fatty goes to a masquerade ball disguised in rompers. His appearance is enough to put a house in an uproar. And when he gets caught in the cold and robbed of his overcoat it brings a fitting climax. The hokum piles up when he stumbles into several apartments and he resorts to a tried and true slapstick trick by taking the cover off a chair and hiding himself with it. This should be a great picture for the children. Those in the Rivoli, New York, chuckled with glee. The grown-ups had a good time, too. This type of picture is just the thing for Arbuckle. It doesn't tax his capabilities and ask him to do the impossible. He is the Fatty Arbuckle of the short comedy. Which means he is at his best.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Algernon Leary ..... Roscoe Arbuckle
Milly Hollister ..... Viora Daniel
Mrs. Carraway ..... Winifred Greenwood
Sam Perkins ..... Roscoe Kerns
French Kate ..... Julia Faye
Judge Voris ..... Frank Campeau
Jake ..... Allen Connor
Bolton ..... Frederick Starr
Clay ..... Ben Lewis

By Irvin S. Cobb.
Scenario by Walter Woods.
Directed by Joseph Henebery.
Photographed by Karl Brown.

PRESS NOTICE—STORY

The combination of Irving Cobb, author, and Roscoe Arbuckle, star of "The Life of the Party," is certain to attract patronage to the ———— theatre next ————, when the picture will be the feature of an interesting program. This is the second of the rotund star's feature productions, and it permits him to display his comedy talents with the same degree of expression as was found in the short subjects. It also offers him a chance to display his versatility in a dramatic direction.

The picture is an adaptation of Mr. Cobb's Saturday Evening Post story of the same name and concerns a genial young lawyer, who for the sake of a pretty girl undertakes to break the Milk Trust and gets himself into all sorts of amusing complications. Fatty Arbuckle certainly has his troubles in this picture. He is "vamped" by a pretty girl and certain shady politicians attempt to lure him from the straight and narrow path, but in the end he triumphs. Viora Daniels is the leading woman and the "heavy" role is played by the accomplished Frank Campeau. Walter Woods scenarioized the story, while Joseph Henebery directed. They have succeeded in turning out a picture which is humorous and rich in incident.

PROGRAM READER

The funniest fat man on the screen is coming next———— to the ————: theatre in "The Life of the Party." Roscoe (Fatty) Arbuckle is the star of this rip-roaring farce comedy adapted from Irvin Cobb's Saturday Evening Post story of the same name. This feature is a distinct departure from "The Round-Up," the first of the star's feature offerings. It carries more comedy and places the star in a role which is excruciatingly funny. He is "vamped" by a pretty girl—chased by crooks and cops—and all because he wants—— You'll want to see the picture and laugh for yourself! The funny fat man in a story by Irvin Cobb, America's greatest humorist. Don't miss "The Life of the Party."

SUGGESTIONS

This is the second of Arbuckle's feature pictures and it would be advisable to state that it differs a great deal from "The Round-Up." Bring out that it places the star in a role which he has capitalized upon the screen. Tell that it is ideal for his personality. Bring out that it is an adaptation of Irvin Cobb's funny story which appeared in the Saturday Evening Post. Play up the star and the author. Exploit the fact that America's funniest fat man comes to the screen in a story by America's greatest humorist. Use catch lines. Play up all your copy in a humorous fashion.

CATCH LINES

He boosted the Better Babies and Won the Ladies' Hearts. See Fatty Arbuckle in "The Life of the Party," by Irvin Cobb.

You will laugh until your sides ache to see Fatty Arbuckle in rompers. See the rotund comedian in "The Life of the Party."

"THE DEVIL TO PAY"
(Brunton-Pathe)

Strong Mystery Story Carries Interest

"THE DEVIL TO PAY" is one of the best mystery dramas produced upon the screen in a long time. It has about everything necessary to excite, thrill and keep an audience pitched in a high key throughout, for the reason that its plot is unique and abounds in action from the time the opening scenes are thrown upon the screen to the last foot of film projected.

Although credit must be given to Frances Nimmo Greene, the author, for the clever way she has written the story, withholding the suspense to a remarkable degree until the finish, the director and cast should not be overlooked.

This happy combination has grasped situation after situation and painted them in most natural colors. In fact, at times it looked as though the actors had been playing their roles for some time before the scenes were taken.

The production is well mounted, Ernest C. Warde, the director, taking particular care in the selection of his exteriors.

The theme is based on the unique idea as to whether a man can be resuscitated after being officially hung and pronounced dead by state authorities.

As the story unfolds it discloses the life of a leading banker and political dictator of a small town who commits a crime and causes another to be sent to the gallows to cover up his guilt.

After his execution the man is resuscitated and like a ghost haunts his betrayer until the latter shoots himself. The climax is reached in a court-room scene which is highly dramatic.

The cast, which is particularly strong, includes Robert McKim, Roy Stewart, Fritzi Brunette and George Fisher.—Length, 6 reels.—*Frank Leonard.*

THE CAST

Cullen Grant ..... Roy Stewart
Brent Warren ..... Robert McKim
Dare Keeling ..... Fritzi Brunette
Larry Keeling ..... George Fisher
Mrs. Roan ..... Evelyn Selbie
George Roan ..... Joseph J. Dowling
Dick Roan ..... Richard Lapan
Dr. Jernigan ..... Mark Fenton
Detective Potter ..... William Marion

Story by Frances Nimmo Green.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.

PRESS NOTICE—STORY

"The Devil to Pay," Robert Brunton's latest production for Pathe release, will be the attraction at the ———— theatre on ———— of next ————.

This picture has a corking story, chuck full of action and is told in such a way as to grip any audience.

The theme is decidedly novel and has an interesting introduction which like a good book holds the attention from the beginning without having to delve into the pages and "dig out" the story. It deals with the question, "Can a man be resuscitated after being officially hung and pronounced dead by the State authorities.

The leading banker and political dictator of a small town commits a crime and causes another to be sent to the gallows to cover up his guilt.

After the man's execution, a physician secures his body and resuscitates him. Secretly he assists the district attorney in gathering criminal evidence against his betrayer.

And it is his evidence which convicts the banker in one of the biggest dramatic scenes ever produced upon the screen.

The picture has been exceptionally directed by Ernest C. Warde, who has taken particular pains in the selection of his cast.

Among the prominent players are Roy Stewart, Robert McKim, Fritzi Brunette, George Fisher, Evelyn Selbie, Joe. J. Dowling, Richard Lapan and Mark Fenton.

PROGRAM READER

Can a man be resuscitated after being officially hung and pronounced dead by the State authorities?

A rather startling solution of the problem is solved in Robert Brunton's latest production for Pathe release, "The Devil to Pay," which is coming to this theatre next ————.

This feature has one of the most unique themes ever selected for the screen. The principal character is a leading banker in a small town who has committed a crime and caused another to be sent to the gallows to cover up his guilt.

A most peculiar thing happens, however, for after the man's execution, he is resuscitated by a physician and hounds his accuser even into the court room, where in one of the most dramatic scenes ever witnessed upon the screen he turns the tables on his accuser and helps the district attorney win his case.

The feature is well produced, excellently directed and has a splendid cast among whom are: Roy Stewart, Robert McKim, Fritzi Brunette, George Fisher, Evelyn Selbie and Richard Lapan.

SUGGESTIONS

Robert Brunton has produced a darn good picture in "The Devil to Pay." It has a most unique theme which is gripping from start to finish.

The picture is well directed, has an even continuity and plenty of action. You need not be afraid to book this feature, for it will give satisfaction to your patrons.

In your exploitation, play up the title, which is attractive and has a meaning. A splendid idea would be to run a series of short stories in your town papers bringing out the point with the question, "Can a man be resuscitated after being officially hung and pronounced dead by State authorities?

These lines alone should draw the reader's attention and when a short synopsis of the story is given it should arouse interest.

CATCH LINES

See the latest Robert Brunton production, "The Devil to Pay." It will interest and grip you from start to finish.

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Their Mutual Child (Margarita Fisher—Nagel Barrie) 6
The Blue Moon (Special Cast) .....
The Gamesters (Margarita Fisher) 6
A Light Woman (Helen Jerome Eddy-Chas. Clary) .. 6
Peggy Rebels (Mary Miles Minter) 5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak) 5
Bachelor Apartments (Georgia Hopkins) 5
Bitter Fruit (Special Cast) 5

"TEX" SERIES

Circumstantial Evidence (Glen White) 5
The Wall Street Mystery (Glen White) 5
The Unseen Witness (Glen White) 5
The Trail of the Cigarette (Glen White) 5
Thunderbolt Jack (Jack Hovie) 15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week) 2
Lone StarWesterns (one every other week) 2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month) 2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week) 2
Arrow (Eddie Boulden-Lillian Vera) 1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor) 6
Homespun Folks (Lloyd Hughes) 6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum) 6
A Thousand to One (Hobart Bosworth) 6
The Leopard Woman (Louise Glaum) 7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford) 6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin) 5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon) 6
Woman Above Reproach (Florence Chase) 6
Evolution of Man (Special Cast) 6
Woman of Mystery (Cunard-Ford) 5
When Quackel Did Hyde (Charlie Joy) 5
Thirty Years Between (Vera Stewart) 5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed 2

JOY COMEDIES

The Hoodoo Watch 2
Three of a Kind 2
Stone Quarry Romance 2
Too Much Garlic 2

C. B. C. FILM SALES

State Rights

The Victim 6

HALL ROOM BOYS COMEDIES

Sept. 2—All Balled Up 2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women 2
July 8—Stung Again 2
June 24—Back on the Farm 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

STAR RANCH WESTERNS

One two-reeler every two weeks.

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap 2
A Traitor's Vengeance 2
The Girl of the West 2
Almost an Outlaw 2
The Avenging Trail 2
Western Rays 2
Shadows of the Past 2
A Fight to a Finish 2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson 5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

Flicker, Flicker, Little Star 1
Mixing Business with Pleasure 1
Up She Goes 1
Westward Ho 1
A Hunting We Will Go 1
Get to Work 1
Andy Takes a Dancing Lesson 1
Flat Hunting 1
Andy Visits His Mama-in-Law 1
Andy Plays Golf 1
A Quiet Day at Home 1
Andy on a Diet 1
Andy's Wash Day 1
Andy's Night Out 1
Andy and Min at the Theatre 1
Andy Visits the Osteopath 1
Andy on Skates 1
Andy's Mother-in-Law Pays Him a Visit 1
Andy's Inter-Ruben Guest 1
Andy Redecorates His Flat 1
Andy the Model 1
Accidents Will Happen 1
Howdy Pardner 1
There's A Raisen 1
Ship Ahoy 1
The Toreador 1
The Broilers 1
Andy Fights the High Cost of Living 1
Militant Min 1
Ice Box Episodes 1
Wim and Wigor 1
Equestrian 1
Andy the Hero 1
Andy's Picnic 1
Andy the Chicken Fancier 1
Andy the Actor 1
Andy on the Beach 1
Andy on Pleasure Bent 1
At Shady Rest 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli) 6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy) 2
La Farre Sisters (Dancers) 1
The Dying Swan (Skating) 1
Free Hand and Love (Acrobatics) 1
The Flying De Armands 1
Reynolds and Geraldine (Aesthetic Dancers) 1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling) 1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The One Best Pet 2
A Tray Full of Trouble 2
The Big Show 2
An Overall Hero 2
Four Times Foiled 2

CHRISTIE COMEDIES

Mr. Fatima 2
Going Through the Rye 2
Shuffle the Queens 2
A Homespun Hero 2
Striking Models 2
Don't Blame the Stork (Harry Gribbon) 2
Seven Bald Pates (Bobby Vernon) 2
Out For the Night (Eddie Barry) 2
Kiss Me, Caroline (Bobby Vernon) 2
A Seaside Siren (Fay Tincher) 2

TORCHY COMEDIES

Torchy Turns Cupid 2
Torchy's Millions 2
Torchy In High 2
Torchy (Johnny Hines) 2
Torchy Comes Through (Johnnie Hines) 2

MERMAID COMEDIES

The Simp 2
Nonsense (Jimmie Adams) 2
Dynamite (Lloyd Hamilton) 2
A Fresh Start (Marvel Rae) 2
Duck Inn (Lloyd Hamilton) 2

SPECIALS

The Race of the Age (Man O' War) 2
Art of Diving (Kellerman) 1
Babe Ruth—How He Knocks His Home Runs 1
Valley of 10,000 Smokes 1

CHESTER-OUTING SCENICS

Getting a Polish 1
Ignazu the Exquisite 1
Frozen Thunder 1
Lovely Maoriland 1
Mad Hatters 1
Seven League Booters 1
Too Much Overhead 1
The Trail of Wedontcarewhere 1
The Tamer the Wilder 1
Wooly Bits and Monkey Hits 1

ROBERT C. BRUCE SCENICS

The Isle of Desire 1
The Explorers 1
The Banana Special 1
Tropical Nights 1
By Schooner to Skagway 1
The Castaway 1
Solitude 1
Wanderlust 1
The Song of the Paddle 1
The Log of Laviajera 1
The Great Mirror 1
Hope of Adventure 1

SCREENICS

Out of the Past 1
Fine Feathers—They Forgot the Town 1
Sea Planets—Apartments for Rent 1
Mules and Gabtalk 1
Through Winding Walls—Climbing Cataracts 1
They All Turned Turtle—Family Trees 1
Chosen Waters—South Sea Naiads 1
Great American Yawn—Getting His Angora 1
Foam Fantasies 1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle) 6
Keep to the Right (Edith Taliaferro) 6
For the Soul of Rafael (Clara Kimball Young) 7
The Forbidden Woman (Clara Kimball Young) 6
Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Dec. 26—Silk Hosiery (Enid Bennett) 4556
Dec. 26—The Testing Block (Wm. S. Hart) 5927
Dec. 19—An Amateur Devil (Bryant Washburn) .. 4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.) 6307
Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish) .....
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.) . 7230
Nov. 21—Burglar Proof (Bryant Washburn) 4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke) . 5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.) 4539
Nov. 14—Always Audacious (Wallace Reid) 5101
Nov. 7—Sins of Rozanne (Ethel Clayton) 4862
Nov. 7—Behold My Wife (Geo. Medford Prod.) . 6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray) 4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.) .. 6505
Oct. 24—A Full House (Bryant Washburn) 4200
Oct. 24—Held By the Enemy (Special Cast) 5526
Oct. 17—The City Sparrow (Ethel Clayton) 4618
Oct. 17—The Cradle of Courage (Wm. S. Hart) .. 4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.) . 5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle) 6417

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Dec. 19—Fatty at Coney Island 2
Nov. 21—His Wedding Night 2
Oct. 24—Rough House (Re-issue) 2

PARAMOUNT-SENNETT COMEDIES

Dec. 26—Bungalow Troubles 2
Dec. 12—Dabbling in Art 2
Nov. 28—A Fireside Brewer 2
Nov. 14—Fickle Fancy 2
Oct. 31—Movie Fans 2
Oct. 17—My Goodness 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning .....
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 26—Quaint Kuala Lumpur 1
Dec. 19—The Snowbound Pyrenees 1
Dec. 12—Malayan Motor Roads 1
Dec. 5—In Finisterre 1
Nov. 28—Land of the Tin Millionaires 1
Nov. 21—Around About Manila 1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang 1
Oct. 17—Nature's Contrasts 1

PARAMOUNT-BURLINGHAM

Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilauea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz .....

Release Information Continued on Page 4350

"A CITY SPARROW"
(Paramount-Artcraft)

Weak in Drama, But Strong in Sentiment

ETHEL CLAYTON doesn't seem to be fitted by temperament or talent to play "sob" roles, which may be the reason why "A City Sparrow" doesn't ring forth with any sincerity. The picture is quite a departure for the emotional star and because of its lack of moving moments or dramatic ingredients fails to make a worthy vehicle for the expression of her talents. The plot material is really frail and always obvious and the thread of story has a hard time sustaining itself. The idea is really propaganda for the country since it contrasts the life in the open with that of the city.

Miss Clayton plays the part of an unsuccessful actress. She has come to the metropolis with visions of earning fame and fortune, and discovers that she is only a "city sparrow." When she meets with an accident she learns that she can never become a mother and her despair seems complete until the country youth comes to town and urges her to return with him. The picture doesn't present any conflict, nor any detail of theatrical life, and relies entirely upon its sentiment and pathos. Because the heroine cannot rise above her sordid environment the spectator is invited to sympathize with her. But Ethel Clayton is not the brooding type of star, so her effort to appear forlorn isn't very effective. The story is sugary and often dull because of its lack of variety. The heroine goes to the country, regains her health, and develops a fresh outlook upon life, and the climax shows the inevitable ending.

The feature is interesting in its backgrounds. The director has effective interiors to represent a theatrical boarding house and the exteriors of the country are first rate. In fact the settings make the picture. It might have developed some highlights if the director had introduced some theatrical bits and contrasted them with the country incident. But he has treated the story in a matter-of-fact way so that the elements of spontaneity and surprise are missing. One thing in its favor is its note of simplicity. The title is attractive and with the star's name should invite patronage. Walter Hiers is fairly amusing in a colorless role and Clyde Fillmore is good as the country youth. "A City Sparrow" is just a program feature.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Milly West.....Ethel Clayton
Tim Ennis.....Walter Hiers
Mrs. Babbs.....Sylvia Ashton
Hughie Ray.....William Boyd
"Ma" Ennis.....Lillian Leighton
David Muir.....Clyde Fillmore
Pastor Neill.....Robert Brower
Hester Neill.....Helen Jerome Eddy

By Kate Jordan.
Scenario by Clara Kennedy.
Directed by Sam Wood.

PRESS NOTICE—STORY

Ethel Clayton, the Paramount star, will appear at the ———— theatre next ———— and ———— in "A City Sparrow," a picture which is well suited to her charm and personality. It is a picture which places her in a peculiarly sympathetic role—the role of a young girl who finds "bucking the tiger" in the city is a mighty task—a task too great for her resources. She has endeavored to make a success upon the stage but only discovers that she is wanted for obscure parts. Finally she is taken ill and despairs of ever reaching the pinnacle of fame. Then from the country comes a youth whose fresh outlook changes her attitudes.

He takes her back with him where she recuperates under a balmy sun and outdoor life. And she learns to appreciate that the city cannot cope with the country in building happiness. She realizes that she has been nothing but a city sparrow. The story permits Miss Clayton to display her talented expression—a role in which she extracts a deal of sympathy. Prominent in her support are Walter Hiers, who is humorous in a comedy role; Clyde Fillmore appearing opposite, and William Boyd. Sam Wood directed the picture and he has succeeded in bringing out the human and humorous highlights. The offering is an adaptation by Clara Kennedy of Kate Jordan's story.

PROGRAM READER

She was only a city sparrow and had very few friends. She couldn't make much of a success in the metropolis. She longed to read her name in electric lights and the columns of the papers. But she was only a mediocrity—a dancer in a cabaret. Then misfortune came and her sorrow seemed complete. A chance came to go to the country and forget the sordidness of her life. This is the brief outline of "A City Sparrow," the Ethel Clayton picture which comes to the ———— theatre next ————. It is a picture which is filled with human touches and considerable humor. A picture which should appeal to every one. Walter Hiers and Clyde Fillmore are in the cast.

SUGGESTIONS

The best bet about this picture is the exploiting of the star's name. Play her up big and play up the title. It is catchy and will appeal to the imagination. Tell that the picture is an account of theatrical life in the big city and all the color which accompanies it. Bring out that the story is well emphaszed with such elements as heart interest, sentiment, love interest, humor and pathos. Don't give the plot away. It is a very simple tale and those looking for drama will be apt to be disappointed if they read it in the synopsis. So concentrate mostly upon the star. Tell that she always gives a good performance. Mention that Walter Hiers and Clyde Fillmore appear in the cast. Your steady fans will remember their names.

CATCH LINES

She was only a city sparrow in the sordid life of the city. Then a chance came for her to fly to the country. See "A City Sparrow" with Ethel Clayton.

"THE IRON RIDER"
(Fox)

Below William Russell's Previous Work; Only Slightly Interesting

THIS production appears below the two previous pictures of this star. This is largely due to the development of the story, which makes it a somewhat unreasonable tale intended to create action and a bit of mystery. The star has little chance to make any impression. The suspense is fairly well kept up and there is plenty of action. There are no unusual thrills.

The story is laid in a Western town, where disorder is rampant because of an unjust sheriff. Russell, playing a lumber foreman, Lannigan by name, is aroused by the corruption of justice. So he joins "The Iron Riders," a society which flourished thirty years before. Its members wear black gowns and take the law into their own hands when the authorities fail to preserve order.

The band being now extinct, Lannigan is its only member. As two witnesses are about to perjure themselves at a trial for murder, the Iron Rider holds up the court room at the point of his revolver and forces them to tell the truth. The villain then takes advantage of the disguise by covering himself with black and closing the village saloon on Sunday, robbing the cash register at the same time. Public feeling is thus aroused against the Iron Rider and Lannigan's own father, incensed that his son should use the secret society for an unjust end, leads the hunt. Lannigan is found, and, as the real robber is the father of the girl he loves, cannot reveal the truth. His own father attempts to force him to commit suicide. But Lannigan escapes, flees the town, and is accused of murder. The climax comes with the rescue of the girl from the hands of another villain, and a fairly exciting fight in the water.

Vola Vale, as the leading woman, has no very distinctive part. That there is drama in Frank Packard's story, there is no doubt, but its development does not make the most of its basic material. The star gets as much out of the part as possible. George Nicholls as Lannigan's father is crude in places.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Larry Lannigan.....William Russell
Mera Donovan.....Vola Vale
Jim Mason.....Arthur Morrison
Sheriff Donovan.....Wadsworth Harris
Larry's father.....George Nicholls

Story by Frank L. Packard.
Scenario by Jules G. Furthman.
Directed by Scott Dunlap.
Photography by Clyde De Vinna.

PRESS NOTICE—STORY

William Russell, the popular Fox star, will play the stellar role in "The Iron Rider," his latest screen production, which will be shown at the ———— theatre on ————. Russell is known as one of the most daring and virile stars of the screen today and his work both in his previous farces and in his more recent dramas which included "The Man Who Dared" and "The Challenge of the Law" are well remembered.

"The Iron Rider" is a story of the West which fits the peculiar personality of this popular young actor. He plays the part of a foreman in a lumber camp in a Western town, where disorder is rampant. In an effort to do away with lawlessness and to restore once more justice and peace in the community, this young man joins "The Iron Riders," a secret society which was in vogue thirty years before, and which was dedicated to the preservation of justice in the face of lawless and unprincipled men.

There is a strong romance in "The Iron Rider." Vola Vale is the leading woman, and a strong supporting cast is shown in the picture. This picture will be shown for ———— days and is expected to prove the most popular of any of William Russell's productions. It was directed by Scott Dunlap. The story is by Frank L. Packard.

PROGRAM READER

William Russell's latest and best picture, "The Iron Rider," will be the attraction at the ———— theatre on ————. Patrons of the ———— will remember the star for his work in "The Challenge of the Law" and "The Man Who Dared," two productions which pleased and delighted them at this theatre not so long ago. Russell is the kind of man whom the American public likes to see on the screen. He is handsome without being effeminate. His virile personality and the daring that he displays in all his pictures have won him many friends. "The Iron Rider" is a picture well suited to his abilities. It is a story of the West, replete with thrilling moments and action. The romance is not neglected, and pretty Vola Vale plays the leading feminine role opposite the star. "The Iron Rider will be shown for ———— days.

SUGGESTIONS

William Russell has been placed now among the fairly well known stars of the screen. You should appeal to his following, and, if you have shown "The Man Who Dared" or "The Challenge of the Law," they should be mentioned. Photographs of him in the lobby will be attractive. The central figure of the picture is a man who wears a black gown covering his face and entire body. You can have a man so dressed in your lobby, or one riding through the streets with the sign, "The Iron Rider" on his back. Teaser campaigns are possible. One might read, "Who is the Mysterious Rider?" Promise thrills, action, mystery and romance in your copy. Frank L. Packard, the author, also wrote "The Miracle Man."

CATCH LINES

William Russell in his latest and best picture, "The Iron Rider" can be seen now.

A story of the new West and how it sought to revert to the lawless pioneer days, and how it was prevented from so doing.

Who was the mysterious man in black who rode to the court house fully armed to see that justice was done?

Advance Information on All Film Releases

(Continued from page 4348)

PARAMOUNT-POST NATURE PICTURES

Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle 1

PARAMOUNT MAGAZINE

Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan 1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd 1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey 1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser 1
Nov. 28—Magazine Items—Frank Moser Cartoon 1
Nov. 21—Magazine Items—Pat Sullivan Cartoon 1
Nov. 14—Magazine Items—Earl Hurd Cartoon 1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon 1
Oct. 31—Magazine Items—Frank Moser Cartoon 1

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes) 5
Bonnie May (Bessie Love) 5

MONTE BANKS' COMEDIES

A Rare Bird 2
His Naughty Night 2
Nearly Married 2
A Bedroom Scandal 2

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights 1
Winning a Widow 1
Will It Come to This 1
He Got It 1
Hot Dog 1
School for Skirts 1
The Painter 1
Bone Dry Blues 1

FIRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast)
Nov. 22—Love, Honor and Behave (Mack Sennett's)
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore) 5600
Nov. 1—Wet and Warmer (Lehrman) 2061
Old Dad (Mildred Harris Chaplin) 6
Twin Beds (Mr. and Mrs. DeHaven) 5
Nomads of the North (Jas. Oliver Curwood) 6
Peaceful Valley (Charles Ray) 6
Tonnerville Trolley (Dan Mason) 2
The Kick in High Life (Lehrman) 2
What Women Love (Annette Kellerman) 6
The Master Mind (Lionel Barrymore) 6
The Branded Woman (Norma Talmadge) 7
Harriet and the Piper (Anita Stewart) 6
Curtain (Katharine MacDonald) 5
In the Heart of a Fool (Allan Dwan) 7
Good References (Constance Talmadge) 6
Forty-five Minues from Broadway (Charles Ray) 6
Jack-Knife Man (King Vidor) 6
Notorious Mrs. Leslie (Katherine MacDonald) 5
The Perfect Woman (Constance Talmadge) 5
Go and Get It (Marshall Neilan) 7

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
A Connecticut Yankee in King Arthur's Court (Special Cast) 7
Blind Wives (Special Cast) 7
The Face at Your Window (Special Cast) 7
While New York Sleeps (Special Cast) 7
The Skywayman (Lt. Ormer Locklear) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

The Tiger's Cub 6
The Thief 6
The Mountain Woman 6

TOM MIX SERIES

Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

Chin Toy 6
The Flame of the Yukon 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely) 5
Just Pals (Buck Jones) 5
The Land of Jazz (Eileen Percy) 5
Trail to Two Moons (Buck Jones) 5
Beware of the Bride (Eileen Percy) 5
Sunset Sprague (Buck Jones) 5
The Little Grey Mouse (Louise Lovely) 5

SERIALS

Fantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

An Elephant's Nightmare 2
Hold Me Tight 2
His Noisy Still 2
Pretty Lady 2
Chase Me 2

FOX NEWS

Twice a Week 1

CLYDE COOK COMEDIES

All Wrong 2
The Huntsman 2
Kiss Me Quick 2

MUTT AND JEFF CARTOONS

The Hypnotist ..... ½
The Papoose ..... ½
On the Hip ..... ½
Northwoods ..... ½
Sherlock Hawkshaw & Co. ..... ½
All Stuck Up ..... ½
A Hard Luck Santa Claus ..... ½
Gum Shoe Work ..... ½
Home Brew ..... ½
The Medicine Man ..... ½

GAUMONT COMPANY

(At State Right Exchanges)

Fall of a Saint (Josephine Earle) 6
Out of the Darkness (Gertrude McCoy) 6
Infatuation of Youth (Paul Capellani) 6
Branded (Josephine Earle) 6
The Sinker (Special Cast) 6
The Edge of Youth (Josephine Earle) 6
Husbands and Wives (Vivian Martin) 6

SERIALS

In the Clutches of the Hindu (Ten Episodes) 2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy) 4600
The Man Who Had Everything (Jack Pickford) 5198
Officer 666 (Tom Moore) 5290
What Happened to Rosa (Mabel Normand)
Milestones (Special Cast) 5782
Honest Hutch (Goldwyn) 5349
His Own Law (Hobart Bosworth) 5947
The Branding Iron (Reginald Barker Prod.—Special Cast) 6569
Cupid the Cowpuncher (Will Rogers) 5
The Slim Princess (Mabel Normand) 5
Roads of Destiny (Pauline Frederick) 5

EMINENT AUTHORS PRODUCTIONS

The Penalty (Gouverneur Morris) 6730
It's a Great Life (Mary Roberts Rinehart) 5659
The North Wind's Malice (Rex Beach) 6725
Going Some (Rex Beach)

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer 2
Get Rich Quick Edgar 2
Edgar's Little Saw 2
Edgar Camps Out 2
Edgar's Sunday Courtship 2

CAPITOL COMEDIES

Nov. 3—Love on Rollers (Flannagan and Edwards) 2
Oct. 24—Fingers and Pockets (Flannagan and Edwards) 2
Oct. 10—Artistic Enemies (Flannagan and Edwards) 2
Hearts and Hammers (Flannagan and Edwards) 2
Knocking 'Em Cold (Flannagan and Edwards) 2

FORD EDUCATIONAL WEEKLY

Nov. 28—Hurry Slowly 1
Nov. 21—Number, Please (Telephone) 1
Nov. 14—In Arizona (Scenic) 1
Nov. 7—Nassau (Bahama Islands) 1
Oct. 31—What the Ocean Hides (Shark Industries) 1
Oct. 24—Timberlust

GOLDWYN-BRAY PICTOGRAPHS

Nov. 7—The Island of the Mist 1
Oct. 31—Tree Top Concert Singers 1
Oct. 24—Origin of the Family Tree 1
Oct. 17—Adopting a Bear Cub 1
Chumming With Chipmunks 1
Fun With Firearms 1

GOLDWYN-BRAY COMICS

Nov. 14—Kiss Me (Judge Rummy) 1
Nov. 7—The Bootblack (Happy Hooligan) 1
Oct. 31—The Hootch Ball (Judge Rummy) 1
Oct. 24—A Doity Deed (Happy Hooligan) 1
Oct. 17—Hypnotic Hootch (Judge Rummy)—Lampoons 1
Oct. 10—The Village Blacksmith (Happy Hooligan)—Lampoons 1
Oct. 3—Hunting Big Game (Shenanigan Kids)—Lampoons 1
Oct. 3—Lampoons 1

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth 1
Speeding Through Dixie 1
Royal Ease 1
Colossus of Roads 1
The Spirit of the Birch 1
Suds 1
Precisely as Polly 1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill) 7
The Sagebrusher (Emerson Hough's) 7
The Westerners (Stewart Edward White's) 7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner
The U. P. Trail (Zane Grey's) 7
Riders of the Dawn (Zane Grey's) 7
Desert Gold (Zane Grey's) 7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth) 5
Love Madness (Louise Glaum) 7
Sex (Louise Glaum) 7
The Lone Wolf's Daughter (Louise Glaum) 7
Sahara (Louise Glaum) 7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon) 7
The Bandbox (Doris Kenyon) 7

ARTCO PRODUCTIONS

The Capitol (Leah Baird) 7
Cynthia of the Minute (Leah Baird) 7

ROBERT BRUNTON PRODS.

The House of Whispers (J. Warren Kerrigan) 5
The Green Flame (J. Warren Kerrigan) 5
No. 99 (J. Warren Kerrigan) 5
The Dream Cheater (J. Warren Kerrigan) 5

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling) 6
The Blue Bonnet (Billie Rhodes) 6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast) 6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti) 5
King Spruce (Mitchell Lewis) 7

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis) 6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast) 6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley 5
Nov. 15—Skyhre 5
Oct. 1—Hell's Oasis 5

LEO WHITE COMEDIES

Jan. 1—Restless Rummies 1
Dec. 15—Back to Earth 1
Dec. 1—Razzin the Jack 1

INTER-OCEAN FILM CORP.

The Silent Barrier 5
Bearcat 6
Seeds of Vengeance 6
The Gift Supreme 6
Whispering Devils 5
The Victim 5
The Transgressor 5
The Burning Question 5
Luring Shadows 7
Below the Deadline 5

Release Information Continued on Page 4352

"PAGAN LOVE"
(Ballin-Hodkinson)

Magazine Story Developed Into Mediocre Picture

DRAGGING slowly along at a snail's pace in the beginning, and filled with irrelevent detail, "Pagan Love," adapted from the magazine story, "The Honourable Gentleman," by Achmed Abdullah, does not hit a high mark as screen entertainment, despite some excellent photography and lighting.

Briefly the story is that of a Chinaman who is sent to America by his clan to serve the interests of New China, and who falls in love with an American girl. The girl is blind and when an operation restores her sight, the face of her Oriental sweetheart is repulsive to her. So he nobly keeps his identity a secret, returns to his native land and commits suicide. There is only one other eligible male in the picture for the blind girl to love, and a romance between them is hinted at in the end.

This tale moves along with a Chinese fairy tale interpolated, as well as a football scene which appears almost childish. There are also a number of details intended as human interest touches, which hinder the continuity. Only in the end is there some excitement found. Tsing Yu-Ch'ing, the hero, has been in some vague way, unfaithful to the trust of his clan, because of his love for the girl. This, strange to say, is a motive for murder, and the lover sets out to kill the girl he loves. He fails in his mission, of course, and a member of the clan is sent to destroy him. This killer's method of killing is to jump on the hero's back. Considering that the would-be assassin is of very small build, it is a strained manner of forcing a thrilling fight.

Mabel Ballin plays the part of the blind girl. She does well in the beginning, but the change when she regains her sight is not as noticeable as it might be. Togo Yamamoto is not very impressive in his role. He falls far short of the work of Hayakawa in similar roles. There are some artistic Oriental interiors.

"Pagan Love' fails to convince by its logic as well as being slow moving. The conflict between love and duty must be explained by a sub-title, for what the hero's duty is and the strength of its claims upon him, is never made quite clear. The picture's title is its best asset. It is all perfectly clean and inoffensive.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Tsing Yu-Ch'ing ..... Togo Yamamoto
Kathleen Levinsky ..... Mabel Ballin
Dr. Hardwick ..... Rockliffe Fellowes
The Hatchetman ..... Charlie Fang
Mrs. O'Grady ..... Nellie Fillmore

From the story by Achmed Abdullah.
Directed by Hugo Ballin.
Photography by J. Roy Hunt and H. Farrell.

PRESS NOTICE—STORY

A popular magazine story has been picturized and will be shown at the———— theatre on ————. It is "Pagan Love" and is an adaption of "The Honourable Gentleman," a story by Achmed Abdullah which appeared in The Pictorial Review.

"Pagan Love" is interpreted by a capable cast, among whom are Mabel Ballin, Rockliffe Fellowes and Togo Yamamoto. In its screen version it has all the interest and zest for which the writings of this popular author are noted. It is surrounded by the atmosphere of the mysterious Orient, contrasted with modern America. It shows the struggle of New China against the old customs of another age and century.

The hero is a young Chinese patriot who is sent to this country to bring the wisdom of the West back to his native land. Graduating from an American college, he lives in New York's Chinatown, striving to elevate his fellow countrymen by publishing a magazine. He continues to serve his beloved China even when it means the sacrificing of the girl he has learned to love.

"Pagan Love" will be that attraction at the————theatre for———— days. Enacted by a capable cast, and filled with interesting situations, it is expected to be one of the best liked pictures of recent date.

PROGRAM READER

From a different land and of another century was Tsing Yu-Ching, the Chinaman. Sent to America to bring the learning and wisdom of the West back to his native land, he found himself in strange and new surroundings. But in all countries there is one language that is always the same. The Americanized young Oriental found in the sightless eyes of the lonely blind girl, the answer to his search for love. And she loved him, for she saw him in her mind only, and she knew him as the kind and thoughtful man who brought some cheer into her melancholy existence. But when sight returned and she saw the yellow, wrinkled skin, the narrow, slanting eyes, and the wide nostrils—could she love him then?

"Pagan Love," an adaption of the story by Achmed Abdullah, will prove to be one of the most interesting pictures you have ever seen. It will be shown at the———— theatre on————

SUGGESTIONS

You will have to go the limit in boosting Achmed Abdullah, the author, and his story in this one. Try to wring into your copy a bit of the old Chinese atmosphere and state that it is a tale of the Old and New World closely intertwined. New York's Chinatown is an attractive setting for a picture. The production is full of incense burning and you can use some in your lobby. Stage settings to create the Oriental spirit of the play should be used. They can be made simple or elaborate, as you wish. Your ushers can dress in Chinese costumes.

CATCH LINES

A young Chinese loved a Christian maid, and she loved him. But must be that "East is East and West is West and never the twain shall meet?" See "Pagan Love" at the———— theatre on————

An all-star production of one of the most fascinating tales of fascinating China ever written. From the magazine story by Achmed Abdullah.

"THE GREAT LOVER"
(Goldwyn)

Slow Moving Drama That Depends Largely on Titles

LEO DITRICHSTEIN made the title role of "The Great Lover" a most unique, whimsical and even lovable character and the speaking lines the authors of the play gave him were cleverly constructed satiric observations that fitted well with the personality portrayed, a vain egotistical artist whose professional life as a singer had been one round of love affairs.

Without Ditrichstein and minus the speaking lines, what is left of "The Great Lover" is an idea that does not furnish any great picture opportunities and one that has been used in at least two instances, by Lew Cody in "The Beloved Cheater," and Crane Wilbur some years ago in a Mutual picture to better advantage than in the present case.

Goldwyn's "The Great Lover" is a slow moving drama that depends entirely on titles to tell its story, and all the money that has very evidently been spent in producing it will not make up for the lack of action and the many sequences where characters walk into a set, only to talk to each other, while titles explain what is happening.

The cast headed by John Sainpolis as the great lover is carefully selected as to types. No fault can be found with their work. The producer has been lavish in his production. Some big and expensive sets have been required and provided. The direction technically is first class. The continuity is quite as good, but still you will have to be able to read quickly to find out what the offering is about and that doesn't make a good picture with the average of any audience. The great shame is that so much time, money and effort was expended on an idea that provided so little opportunity for results. As a box office attraction we are inclined to think that the fame of the Hatton play means little outside the largest cities.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

Jean Paurel ..... John Sainpolis
Ethel ..... Claire Adams
Sonino ..... John Davidson
Bianca ..... Alice Hollister
Impressario ..... Lionel Belmore
Sabotino ..... Mme. Rose Dion
Ward ..... Richard Tucker
Potter ..... Tom Ricketts
Doctor ..... Frederick Vroom
Sec. to Impressario ..... Jean Corey

Adapted from the Cohan and Harris stage play of the same name. Directed by Frank Lloyd.

PRESS NOTICE—STORY

The unique character which Leo Ditrichstein brought to the stage in the Cohan and Harris comedy, "The Great Lover," written by Frederick and Fanny Hatton, has been transferred to the screen with John Sainpolis in the leading role and will be the attraction at the———— theatre for a———— days' engagement beginning————.

It is a whimsical and unique idea that the Hattons conceived for their play and one which the fans who appreciate the different story will thoroughly enjoy. How the "great lover" goes on his way breaking hearts, never with malicious intent and many times sincerely in love until his voice fails and his own son becomes his successor on the operatic stage and his rival for the hand of a fair maiden, makes an interesting picture. To see it is to see one of the real stage classics intelligently brought to the silver sheet. To miss it is to miss a rare dramatic treat.

PROGRAM READER

"The Great Lover," famous as one of the few real stage hits of recent years, written by Frederick and Fanny Hatton and enacted by a cast headed by Leo Ditrichstein, has been adapted by Goldwyn to the silver sheet and will be the feature picture offered on the———— bill for a————days' engagement beginning———— — —.

The part of the great lover in the picture version is played by John Sainpolis, with Claire Adams and John Davidson in the roles of the juvenile sweethearts whose happiness is threatened by the great singer.

The story of "The Great Lover" is one of the most unique and interesting that has ever been brought to the silver sheet. It tells of the love affairs of a noted operatic baritone who goes on and on breaking hearts, never maliciously or with evil intent, until the time comes when his voice fails and he finds himself beaten in the game of love and supplanted in his art by his own son. What happens and the way he receives his double defeat makes much real drama and presents a character that is rarely duplicated either on the stage or in pictures.

SUGGESTIONS

In exploiting this picture we would bend all our energies to getting the attention of the people who have a respect for the fame of the play and a knowledge of the art of Mr. Ditrichstein, into the theatre. For the ordinary fan the suggestion that something spicy might be forthcoming would probably get some business if you don't object to these methods. Some attention to the cast, which may well be labeled all star, is probably advisable.

CATCH LINES

A great play, one that held a stage on Broadway for a record run, transferred to the screen with all its originality and uniqueness.

Adapted from the stage success of the same name by Frederick and Fanny Hatton, enacted in the leading role by Leo Ditrichstein and sponsored by Cohan and Harris for a full year on Broadway.

A picture that tells of the love affairs of a great operatic singer, who finally was outstripped both as a lover and as an artist by his own son.

An attraction for those who complain that the silver sheet presents nothing new in plot and story.

Advance Information on All Film Releases

(Continued from page 4350)

HALL ROOM BOYS COMEDIES
Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.
Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA
Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews ....

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
Mad Love (Lina Cavalieri)....5
Voices (Special Cast)....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas ....
Snakeville Comedies ....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
The Champion 2
Jitney Elopement 2
Work 2
By the Sea....

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch 5

METRO EXCHANGES

SCREEN CLASSICS, INC., SPECIALS
Dec. 27—Cinderella's Twin (Viola Dana)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Hearts Are Trumps (Special Cast)....6
Nov. 29—Polly With a Past (Ina Claire)....6
Nov. 15—Someone in the House (Special Cast)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Fatal Hour (Special Cast)....6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 20—Clothes (Special Cast)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison)....6

C. E. SHURTLEFF PRODUCTIONS
Feb. 21—The Little Lady of the Big House (Special Cast)....6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 16—Neighbors 2
Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....6

MISCELLANEOUS
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp. ....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features ....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp....

COMEDIES
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland) 2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.)..
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

VELVET FINGERS
(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)
Dec. 5—First, To Catch a Thief....3
Dec. 12—Second, The Face Behind the Curtain....2

THE PHANTOM FOE
(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)
Dec. 5—Eighth, The Man Trap....
Dec. 12—Ninth, The Mystic Summons....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Bail....2
Nov. 14—Fifth, The Tower Room....2
Nov. 7—Fourth, The Open Window....2
Oct. 31—Third, The Trail of the Wolf....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2
Oct. 3—Sixth, The Eagle's Nest....2
Sept. 26—Fifth, Double Crossed....2
Sept. 19—Fourth, Between Two Fires....2
Sept. 12—Third, The Tower of Danger....2

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man....2
Aug. 1—The Hobo of Pizen City....2
July 25—The Law of the Border....2
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY TUREE
July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2

VANITY FAIR MAIDS COMEDIES
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy 1
Oct. 3—June Madness 1

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson) .6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY
The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.

SHIRLEY MASON REVIVALS
Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter 1
The Spoiled Girl....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens)....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro)....6
What Women Want (Louise Huff)....5
Where Is My Husband? (Jose Collins)....6
Out of the Depths (Violet Mersereau-Edmund Cobb)..5
Empty Arms (Gail Kane-Thurston Hall)....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield.-Lytton-James)....6
The Inner Voice (E. K. Lincoln)....6
Bubbles (Mary Anderson)....5
A Moment's Madness (Marguerite Namara)....6
Idle Hands (Gail Kane-J. Herbert Frank)....5

Release Information Continued on Page 4354

"RISKY BUSINESS"
(Universal)

Good Combination Makes Interesting Picture

GLADY'S WALTON'S latest starring vehicle affords her many opportunities to display her unique talents. Although the story as a whole is of the average variety, her personality sticks out in such a way that one is bound to admire her charms which radiate even in scenes that are common place.

In pushing this young woman to the fore, Universal has the right idea in surrounding her with a good cast and capable direction.

As far as the story is concerned, the star's value to the screen at the present time relies more on her personal charms and her ability to play "ingenue leads" than in the creation of stronger roles.

In "Risky Business," Miss Walton "gets in" many sure-fire bits of business. She does a specialty dance in a "masked ball" scene appearing in ballet costume which is deserving of mention and does not hesitate to dive and swim in the ocean when the scenario calls for it.

At another time her running against the villain in a hoydenish manner as he is standing on the edge of a pool of water and forcing him into it caused much laughter among a Broadway audience.

The production is rich in exterior and interior settings which act as a splendid background for the players. It has an even continuity reaching its climax in a decisive manner.

The latter scenes are staged aboard a yacht in which hero, heroine and villain engage in a "lifelike" battle for supremacy.

Among the prominent players in the cast are Lillian Lawrence, who was well known some few years back as a stock leading woman, Louis Willoughby, Fred Malatesta and Maude Wayne.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Phillipa ..... Gladys Walton
Mrs. Fanshaw Renwick ..... Lillian Lawrence
Ericka ..... Maude Wayne
Grandma ..... Nanine Wright
Roger ..... Grant McKay
Kalli ..... Fred Malatesta
Valet ..... John Gough
Capt. Chantry ..... Louis Willoughby
Dr. Houghton ..... Fred Andrews

Scenario by Douglas Doty and John Colton.
Directed by Harry Harris.

PRESS NOTICE—STORY

Gladys Walton in her latest Universal feature, "Risky Business," will be the attraction at———— theatre on————of next————

The story is by Douglas Doty and John Colton and is said to afford Miss Walton more opportunities to display her unique talents than any of her previous hits.

The picture has a very even continuity, is strong in dramatic moments and develops to a strong climax in which hero, heroine and villain "battle" aboard a yacht for supremacy.

The production is rich in exterior and interior settings which act as a splendid background for the players among whom are Louis Willoughby who plays the leading role, and who is called upon to perform many difficult and daring "stunts;" Fred Malatesta, one of the best known "villains" on the screen; Lillian Lawrence, well known as a leading women in some of the best stock companies through the country some few years back, and Maude Wayne.

The story tells of a mischievous young woman who unwittingly acts as a confederate to a modern society Raffles who is "not so bad" after all; how her trust in his honor saves her from a scoundrel's clutch, who has determined to "get" her sister and being foiled in his plans because our young heroine locks her sister in a room and goes to meet the bad man alone, determines to wreck his vengeance upon the latter, and how after several incipient love affairs our heroine decides she loves her Raffles best, because of his manly traits.

PROGRAM READER

She did not know the man very well, but when she saw that he was making love to her sister her suspicions were arroused and she believed that he was not honorable. One day when he was talking with her sister at the edge of a pool of water she saw her advantage and before she knew it she had thrown him into it.

As he emerged he vowed vengeance. Did he get it? Well, we'll say he tried hard enough.

This situation is only one of the many ludicrous happenings which appear in "Risky Business," the latest Universal production, starring Gladys Walton.

How she saved her sister from dishonor, and how she fell in love with a modern society Raffles who is "not so bad" after all, for when the critical moment arrives he risks his life in a fierce battle with the villain that our heroine may be saved from the bad man's clutches.

The feature is well produced and affords Miss Walton many opportunities to display her unique talents.

In the cast are Lillian Lawrence, Maude Wayne, Louise Willoughby, Fred Malatesta, Nanine Wright, Frank McKay, John Gough and Fred Andrews.

SUGGESTIONS

This is a good average program picture which should hold its own on any bill and give satisfaction. The picture should especially appeal to the women folks, for the star, Gladys Walton, is one of the prettiest ingenues upon the screen and is an adapt in playing these roles. She also possesses a certain amount of agility which carries her through many difficult and exciting situations.

In your exploitation play the star up as strongly as you can for she can stand it. Tell your patrons that her personal magnetism is bound to charm them and that the scenario calls for a combination physical and mental ability.

Although the story is only of the average variety, it is well directed and produced has an even continuity and develops to a strong climax.

If you care to you might play up the fight between hero, heroine and villain on board the yacht, for it is very lifelike and thrilling. The battle belongs to the villain, but the tide turns when heroine grabs a bottle and hits him on the head.

CATCH LINES

He loved her and yet he felt that he must leave her. Why? See Gladys Walton in her latest Universal feature, "Risky Business," it will tell you.

Why did the young society girl fall in love with a modern Raffles? See "Risky Business," with Gladys Walton as the star. It will tell you.

Did she purposely give the villain a ducking in the pool or was it accidental? Let Gladys Walton tell you in "Risky Business."

"THE LITTLE 'FRAID LADY"
(Robertson-Cole)

Mae Marsh Returns to Screen, Ideally Cast

IT has remained for Director John G. Adolfi to discover and give to the screen the Mae Marsh whom D. W. Griffith first presented to an applauding world of "fans." Miss Marsh is a thorough little artiste, of course, but one of the rare sort who must be sympathetically handled, and given the sort of material in which her quaint, elfish personality may score. And Adolfi has done it in this screen version of Marjorie Benton Cooke's "The Girl Who Lived in the Woods."

The story, as revised and adapted to the screen by Joseph W. Farnham, is an ideal one. The plot is closely woven, the incidents that occur have some direct bearing on the story itself, and there are no wanderings, or ramblings, away from the plot itself. Everything that does not bear directly on the plot with its really smashing climax, has been torn away.

The location of the story, in the country of the big pines, was a clever one, for the shining aisles of sunlights through columns of lofty trees, the tiny log "cabin" perched on the bank of the lake, the Judge's big, "rustic" home, and the quite different, but equally as attractive home of Saxton Graves, all offers a pleasing change from the usual city streets, and overwhelming "impressive" "society scenes." Yet, later in the story, when a perfectly logical development of the plot, brings all the leading characters to a massive ball being given in the Artists Quarter of the big city, there is enough of this "impressive" stuff to please those who demand it.

The cast is a splendid one. Charles Meredith is very young, and very likable as Saxton Graves, an interior decorator; Herbert Prior lends just the right shade of dignity and humor to the role of Judge Peter Carteret; Tully Marshall carries off the "heavy" role of C. Giron with his usual aplomb and wickedness; and Kathleen Kirkham is beautiful and appealing as Saxton's widowed sister. The list of the cast would be sadly incomplete were one to forget "Bobby," the small son of Helen, played by George Bertholon, Jr., and a beautiful bull-dog, truly an aristocrat of dogdom, Jacques III, who plays "Omar," the adored "pal" of "the little 'fraid lady."

The whole picture is one to bank on, and people who have been anxiously awaiting the return to the screen of Mae Marsh will be thoroughly and completely satisfied with it—Length, 6 reels.—*Reviewed by Pearl Gaddis, at Atlanta, Ga.*

THE CAST

Cecilia Carne, "the little 'fraid lady" ..... Mae Marsh
Saxton Graves ..... Charles Meredith
Judge Peter Carteret ..... Herbert Prior
Mrs. Helen Barrett ..... Kathleen Kirkham
Bobby, her son ..... George Bertholon, Jr.
C. Giron, a man of mystery ..... Tully Marshall
Sirotta, an artist's model ..... Gretchen Hartman
Omar ..... Jacques 111

Directed by John G. Adolfi.
Suggested by Marjorie Benton Cooke's "The Girl Who Lived in the Woods."
Scenario by Joseph W. Farnham.
Photographed by Georges Benoit.

PROGRAM COPY—READER

Mae Marsh's return to the screen is brilliantly heralded in "The Little 'Fraid Lady," an appealing screen version of Marjorie Benton Cooke's "The Girl Who Lived in the Woods," which comes to the———— theatre, beginning————.

It is the story of a girl, Cecilia Carne, who had been bitterly disillusioned in the big city and who had fled to a lonely little log-lodge, far in the woods, on the banks of a beautiful lake. Her only company and chosen pal was Omar, a beautiful bull-dog. When other people came to live in the woods, and disturbed her privacy, she was angry and resentful. But her belligerent attitude which was merely a cloak to hide her bruised heart from the world.

It's a pretty story, and an intensely interesting one. Don't miss it.

PROGRAM COPY—BRIEF NOTICE

She was all alone, and she lived in the woods. Much to her disgust, other people came into the woods and spoiled her solitude. What though one of them was young and good-looking, and fell in love with her at first sight? What though the other was middle-aged and kind, and who treated her like a favored daughter? She had been brutally disillusioned, and her spirit lacerated by an unworthy father. But see what happened then—"The Little 'Fraid Lady," at the———— theatre beginning————.

CATCH LINES

She was young and pretty and altogether attractive—but she ran away and hid when strangers came. But he—well, that was different, for of course, he was different. And what girl can put up bolts and bars that will keep out love? Cecilia Carne couldn't and it nearly brought her death. See "The Little 'Fraid Lady" at the———— theatre, beginning————.

"YOU GOTTA SHOW 'EM IN MISSOURI!!"
SIMPLEX installed in the new Missouri Theatre, St. Louis.
THE WEST'S LARGEST THEATRE (35) 4000 SEATS

Advance Information on All Film Releases

(Continued from page 4352)

A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).....5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2
Oct. 30—Married to Order (Rosemary Theby).....2
Oct. 15—When the Cat's Away (Special Cast).....4
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days 2
Sunshine.....2
She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch 1
Moonshiner 1
No. 13 1
Pest 1
Pile Driver 1
Undressed Kid 1
Live Wire 1
Dummy 1
Rye and Wry.....1
Referee 1
In and Out.....1
The Landlady 1
The Moocher 1
The Bull Fighter.....1
Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES

Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale).....5

SPECIALS

Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....5
Cowboy Jazz 2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas)	5,000
Panthea (Norma Talmadge)	5,000
The Desperate Hero (Owen Moore)	5,000
The Figurehead (Eugene O'Brien)	5,000
The Flapper (Olive Thomas)	5,000
The Man Who Lost Himself (Wm. Faversham)	5,000
The Point of View (Elaine Hammerstein)	5,000
The Poor Simp (Owen Moore)	5,000
The Wonderful Chance (Eugene O'Brien)	5,000
Whispers (Elaine Hammerstein)	5,000
Dangerous Paradise (Special)	
Red Foam (Ralph Ince Special)	
The Daughter Pays (Elaine Hammerstein)	

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge)	5,000
Children Not Wanted (Edith Day)	6,000
Man's Plaything (Grace Davison)	5,000
Mountain Madness	6,000
Mothers of Men (Claire Whitney)	5,000
The Great Shadow	6,000
The One-Way Trail (Edythe Sterling)	5,000
Faith of the Strong (Mitchell Lewis)	5,000
Just Outside the Door (Edith Hallor)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000
Taking the Count (William Collier)	5,000
The Servant Question (William Collier)	5,000
The Valley of Doubt (Special Cast)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)	5,000
Out of the Snows (Ralph Ince)	5,000
The Palace of Darkened Windows (Special Cast)	5,000
Who Am I? (Special Cast)	5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land.....1
Oct. 31—Dawnland 1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles 1
Oct. 3—Dreams 1
Sept. 26—Up on the Farm.....1

MORANTI COMEDIES

Oct. 31—Kids 1
Oct. 17—Guilty 1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....6
Your Wife and Mine (Eve Dorington).....5
And the Children Pay (Gareth Hughes).....7
Dr. Brind's Wonders of Nature (One every week)..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....5
Through Eyes of Men (Frank Mayo).....5
Weekly Indigestion (one every week).....1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's).....7
June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....8
Apr. 5—Down on the Farm (Mack Sennett's).....5
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

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First, Blood Money.....2

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(Six Two-Reel Specials Featuring Leonard Clapham)
Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
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(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)
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Eighth, Through Walls of Steel.....2
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Sixth, The Pool of Mystery.....2
Fifth, On the Great Wall of China.....2
Fourth, The Flaming Disk.....2
Third, The Perilous Leap.....2
Second, The Span of Life.....2
First, The Rails of Dearth.....2

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Pola Negri, who is playing the leading role in First National's "Passion"

Production Enlarged by Morris Schlank

Morris Schlank, who for the past eighteen months has been making two-reel Hank-Mann comedies for Arrow Film Corporation distribution, has completed plans for greatly enlarging his producing activities and by the 1st of December will have at least three companies actively engaged in the making of films in a new studio now being built on Beachwood Drive, near the Francis Ford Studio, where the present Schlank productions are made.

The additional producing units will devote their time to the making of five-reel western dramas, and another unit making two-reel Slapstick comedies.

Educational Tie-Up is Arranged on Serial

J. Eugene Pearce, head of Pearce Films of New Orleans has arranged a tie-up with the public schools of Louisiana and Mississippi on "The Invisible Ray," according to Joan. A series of illustrated leaflets on the scientific data contained in "The Invisible Ray" is being drawn up to be distributed to school children.

Photo Products Picture Has Stage Favorite

William Crowell, who has seen in the part of the young Chink opposite Lenore Ulrich in Belasco's "The Sun Daughter," will be seen on the screen in a similar role when Photo Products Export Company's six-reel Chinese melodrama, "Beyond the Great Wall," is released on the state rights' market. A. B. Heath directed and Howard Greene photographed. The picture was edited and titled by Joseph L. Kelley.

Who Makes "Movie Chats

Urban Answers Inquires: F. Percy Smith, of England, Their Author

IN answer to many questions which Mr. Urban, president of the Kineto Company of America, is receiving in reference to the Charles Urban Movie Chats which are being shown at the Rivoli and Rialto theatres in New York, it is stated that these pictures come from within Mr. Urban's own organization.

Their chief author and originator is F. Percy Smith, who is still a resident of England. He is a young man, hardly more than 30, though he has been doing this sort of work for about 15 years and always for Mr. Urban. His picture is more familiar than his name, for he oftens appears in his own subjects before the camera. He is the youngish man who is often seen poking the insects or handling the microscope or otherwise having to do with the material that is being filmed.

Mr. Smith has been connected with British educational societies for many years and has always linked up his work with Mr. Urban in the films. He began work in pictures when Mr. Urban was still in Urbanora House in London. Now the headquarters of the Urban organization is in New York, but this has not diminished the supply of the Smith films. He has resisted all inducements to come to America.

"I am afraid my educational achievements will not make a very formidable list," said Mr. Smith, "as most of my work has been deadly scientific rather than popular (I mean apart from film work). . . . I have published a dozen or more highly technical treaties on nature subjects in the journals of learned societies, lectured exceedingly on the same subjects and edited for six years the Journal of the Quekett Microscopical Club — a publication with a world-wide reputation among microscopists. . . ."

The films he makes will continue to be a feature of the Urban Popular Classics for a long time to come.

Kremer Planning Specials

Independent Producer Has Big Plans: Texas Guinan Starts Soon

VICTOR KREMER, president of Victor Kremer Feature Films, Inc., announces that in addition to the series of Texas Guinan Westerns which he recently announced to the trade, he will make four super-features. Mr. Kremer announces no further details concerning these specials.

Miss Guinan, it is stated, will soon start production on the first of her Westerns for Victor Kremer, and has been assured the support of an all-star cast of players. Miss Guinan will make her debut under the Kremer banner in "Daredevil Kate," a story that, it is claimed, will allow her every opportunity to display her ability as a horsewoman. "The Guinan series of Westerns," states the Kremer office, "will be a departure from those that are now being made. While they will be Western in atmosphere with all the excitement and thrills that must necessarily be injected into such productions, they will be on a higher plane, combining Western range life with that of society. It will present Miss Guinan in a role that is distinctively new to the screen.

"The scenarios for the Guinan productions will be written by well-known authors, whose works have met with the approval of fandom in general. The direction will be taken care of by one of the foremost directors of Western dramas. He has already been selected, but for important reasons his identity is being carefully guarded by Mr. Kremer. This director is at work on his last production for one of the leading program companies, and as soon as his contract with this corporation has expired, his name will be announced."

Frances Harks in Cast of C. B. C. Western

Frances Harks, who will be remembered in many prominent parts with D. W. Griffith for several years has been added to the cast in one of the Star Ranch Westerns now being made for the series of two reel Westerns offered State Rights' Buyers by C. B. C. Film Sales Corporation of New York.

Jawitz Pictures Corp. Is Organized

Announcement is made this week of the formation of the Jawitz Pictures Corporation, capitalized at Albany for $50,000. Charles N. Jawitz, for a long time identified with the motion picture business as an independent producer and distributor is sponsor for the new organization, which it is stated will confine its activities to the production and marketing of high grade independent offerings for the state rights buyer.

The new company, which has taken temporary offices in the Godfrey Building, at 729 7th Avenue, New York, will not in any way interfere with Mr. Jawitz' other activities in the independent field. Plans are at present under way by the Jawitz Pictures Corporation for the acquisition of several big independent productions.

"I'LL SAY YOU CAN'T BEAT IT!!!"

"I have always found the SIMPLEX there when needed. I'll say you can't beat it."

TYLER THEATRE (40) PITTSFIELD, MASS.

Jules Burnstein, who has been retained as special sales representative by the Canyon Pictures Corporation, is now on the first leg of a country-wide sales trip which will bring him to every important exchange center of the United States and Canada.

The list of pictures which Mr. Burnstein will present to the independent buyer includes Franklyn Farnum in "The Galloping Devil," "The Struggle," "The Hunger of the Blood" and "The Fighting Stranger." These pictures are the first four of the six five-reel features which Colonel William N. Selig is making for the Canyon Pictures Corporation at his studio in Los Angeles.

Mr. Burnstein will also offer Mr. Farnum in the serial "Vanishing Trails" in all the territories which as yet remain unsold.

New Hallroom Negative Arrives in New York

The negative of "Hired and Fired," the first release of the new series of the Hallroom Boys comedies has just been received from Harry Cohn in charge of productions on the coast, by Jack Cohn, of the C. B. C. Film Sales Corporation of New York, who is busy cutting and titling the picture for release, Nov. 15.

"State-rights' buyers report that the most representative houses in their territories are booking the comedies to their limit," states Mr. Cohn. "I think the best proof of whether a picture is going across big is when contracts for the picture come piling in.

First Legend Picture

"A Million—More Or Less" is the first special two-reel high-class comedy featuring Edna Shipman and John Junior to be completed by Legend Film Productions, Inc.

It was scenarioized by Treve Collins, Jr., from his story, "A Million Dollars Worth Of Solitude," and directed by Tefft Johnson.

Helen Lee Worthing, winner of the Motion Picture Classic beauty contest, who will soon make her screen debut

Advance Information on All Film Releases

(Continued from page 4354)

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked 2
Eleventh, The Shanghai Peril 2
Ninth, The Train of Death 2
Eighth, Trailed to Peking 2
Seventh, The Unseen Foe 2
Sixth, Captured in China 2
Fifth, A Jump for Life 2
Fourth, Into the Chasm 2
Third, A Watery Grave 2

CENTURY COMEDIES

Trails Win (Sweet-Monty) 2
Laughing Gas (Dorety-Jamisen) 2
Hot Dog (Brownie) 2
A Fishy Story (Monty-Jackson) 2
Twin Crooks (Byron-Dorety) 2
A Lyin' Tamer (Bowes-Lamont) 2
A Blue Ribbon Mutt (Byron-Dorety) 2
Uncle Tom's Caboose (Dorety-Prevost) 2
Should Tailors Trifle 2
Loose Lions (Anderson-Lamont) 2
A Shot-Gun Wedding (Sweet-Sterling) 2
His Master's Breath (Century Dog) 2
Love and Gasoline (Henley-Keaton) 2
The Profiteering Blues (Sterling-Lambert) 2

STAR COMEDIES

Forbidden Brew (Dorothy Wolbert) 1
A Movie Bug (Dorothy Wolbert) 1
Shapes and Scraps (Dorothy Wolbert) 1
Romeo and Juliet (Dorothy Wolbert) 1
Maids A-Courting 1
My Lady's Ankle 1
A Scream in Society 1
Am I Dreaming (Carter DeHaven) 1
Where Is My Dog (Harry Mann) 1
Bill's Wife (Wilson-Gerber) 1
The Belle and the Bill (Bartine Burkette) 1
Rings and Things (Hill-Burns) 1
Fix It For Me (Bartine Burkette) 1
Her Night Out (Burkette-Howard) 1
Who's Crazy Now (Burkette-Howard) 1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron) 2
Won by a Nose (Dorety-Keating-Henley) 2
Off His Trolly (Engle-Dickerson) 2
Should Waiters Marry (Geo. Ovey) 2
A Villain's Broken Heart (Engle-Zemlick) 2
A He Male Vamp (Monty-Sweet) 2

WESTERN AND RAILROAD DRAMAS

The Smiler (Hoot Gibson) 2
Fight It Out (Hoot Gibson) 2
Superstition (Hoot Gibson) 2
Tipped Off (Hoot Gibson) 2
The Two Fisted Lover (Hoot Gibson) 2
Double Danger (Hoot Gibson) 2
Cenders (Hoot Gibson) 2
In Wrong Wright (Hoot Gibson) 2
Some Shooter (Hoot Gibson) 2
One Law for All (Hoot Gibson) 2
The Grinning Granger 2
A Gamblin' Fool (Hoot Gibson) 2

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The Sporting Duchess 7

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The Purple Cipher 5
A Master Stroke 5
Captain Swift 5
The Fortune Hunter 7

CORINNE GRIFFITH PRODUCTIONS

It's Not Being Done this Season 5
The Broadway Bubble 5
The Whisper Market 5
Bab's Candidate 5
The Garter Girl 5
Deadline at Eleven 5
Human Collateral 5

ALICE CALHOUN PRODUCTIONS

Princess Jones 5

ANTONIO MORENO PRODUCTIONS

Three Sevens 5

JIMMY AUBREY COMEDIES

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The Flaming Clue 5
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The Suitor 2
The Stage Hand 2
Solid Concrete 2
School Days 2
The Fly Cop 2
The Grocery Clerk 2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast) 2
An Afternoon Miracle (Special Cast) 2
Trimble, Trimble (Special Cast) 2
The Ransom of Mack (Special Cast) 2
The Passing of Black Eagle (Joe Ryan) 2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman) 2
The Trials of Texas Thompson (Nell Shipman) 2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan and Elinor Field)

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

THE SILENT AVENGER

(Fifteen Episode Serial Starring William Duncan)

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Moreno.)

Fifteenth, The Accounting 2
Fourteenth, The Veil's Secret 2
Thirteenth, The Sinister Stroke 2
Twelfth, A Climax of Hate 2
Eleventh, The Smoke of Doom 2
Tenth, A Demon's Device 2
Ninth, The Slide for Life 2
Eighth, The Span of Death 2
Seventh, Human Targets 2
Sixth, The Fiery Furnace 2
Fifth, The Well of Despair 2
Fourth, Trapped in Mid-Air 2
Third, The Sea Demon 2
Second, The Quicksand 2
First, The Menace 2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog 2
Fourteenth, The Fatal Escape 2
Thirteenth, A Woman's Grit 2
Twelfth, Human Bait 2
Eleventh, The Tank's Secret 2
Tenth, A Fanatic's Revenge 2
Ninth, An Inch from Doom 2
Eighth, Hemmed In 2
Seventh, Hindoo Hate 2
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Darkest Russia 5

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Stolen Voice 5
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Human Driftwood 5

SOUTH CAROLINA

Pathe pictures showing the unveiling of the Vanderbilt memorial tablet at the entrance to the National Forest and Game Preserve and of the Western North Carolina Apple Show are being shown in Asheville, N. C., this week. These pictures will be shown in Asheville first and then will be exhibited all over the United States. They are attracting huge crowds to the Asheville movie houses this week.

matter of fact the business for the first two weeks has been all that could be asked.

Liberty Hall is well adapted to moving pictures and the management proposes to put on programs that will be in keeping with the place, giving their patrons the latest and best pictures available. While contracts have not yet been made Manager Marshall states that it is his purpose to put on both Paramount and First National pictures.

A fireproof booth has been installed in full compliance with the state laws and it is equipped with a Motiograph machine.

For the purpose of constructing, manufacturing and operating motion picture theatres, etc., Caldwell, Inc., has been organized at Hamlet, N. C., with a capital stock of $100,000. The incorporators are E. Fish Caldwell, of Pinehurst, N. C.; Nora C. Carrington, of Hopewell, Va., and R. B. Caldwell, of Hamlet, N. C.

The local Woman's Auxiliary of the Community Club of Spartanburg, S. C., has been corresponding with the Famous Players-Lasky Corporation with a view to "improving the moral tone" of motion pictures exhibited in this city. George N. Shorey has addressed a letter to the chairman of the Recreation Department of the auxiliary, Mrs. C. K. Earl, in which Mr. Shorey conveys the thanks of Mr. Jesse Lasky, the vice president of the Famous Players-Lasky organization, for the interest displayed in the matter. Mr. Lasky is also quoted as being "heartily in accord" with the suggestions. Mr. Shorey characterizes the remarks as "very constructive and valuable to us. They will be placed in the hands of about ninety executives responsible for the character of our pictures," declares Mr. Shorey.

The official message of Mayor Church of Toronto, Ontario, on Armistice Day, November 11, took the form of a protest to the Ontario Provincial Government against the continuance of the so-called war tax on amusements. Mayor Church intimated that, with hostilities concluded two years before, it was time that the Ontario authorities abolish the amusement tax.

In a letter to Hon. Peter Smith, Provincial Treasurer, the Toronto Mayor suggested that some move be taken to abolish the tax on theatre tickets which, he asserted, had been unpopular and had always reacted on those least able to pay. The Mayor also made the significant statement that the abolishment of the tax would be timely of the tendency to reduce admission prices by theatre exhibitors.

During 1919 no less than $600,000 was collected by the Ontario Government in the tax on theatre admission tickets, according to official announcement. A great proportion of this sum had been paid in small sums by children and poor people who patronized the moving picture theatres. It is the feeling that the amusement tax has outlived its real purpose and that it is now merely a relic of the war.

Moving picture projection machines will help to relieve the shortage of qualified school teachers in Ontario public schools, according to official opinions expressed at the recent Teachers' convention at Stratford, Ontario, which was attended by Hon. R. H. Grant, Ontario Minister of Education, and Hon. Peter Smith, Provincial Treasurer. A feature of the convention was a demonstration with a Pathescope machine.

SEATTLE

Sale of the building housing the Rex theatre, on Second avenue, between Seneca and University streets, was announced. The property was bought by the Progressive Enterprise Company, one of the Jensen & Von Herberg theatre concerns, from the Sanderson-Redfield Investment Company. The consideration was $140,000.

The Jensen & Von Herberg interests have been operating the theatre for some time. They now plan to remodel it and make it one of the finest of the smaller houses in the city. An elaborate front will be put in; the interior will be remodelled and redecorated, and new furnishings will be installed throughout.

The building has a thirty-foot frontage on Second avenue by 100 foot depth.

Simplex

– and the

4000 SEAT MISSOURI THEATRE

ST. LOUIS

THE LARGEST THEATRE IN THE WEST

OPENED NOV. 8 WITH

Simplex PROJECTORS

THE PRECISION MACHINE CO. INC.

317-29 East 34th St. - New York

Sidney A. Franklin

Mayflower presents *"Unseen Forces,"*
Sidney Franklin's screen version of
John Gort's extraordinary story.
David Abel photography—Hesser titles—
First National Exploitation—
Rothacker Prints.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.

There are reasons—
Come and see them.

Established 1910

DECEMBER 11, 1920

Motion Picture News

Reg. U. S. Patent Office

Shooting at 600

¶ The advertising lead of Motion Picture News over its nearest competitor is now 549¾ pages.

¶ That many more pages since January 1st!

¶ Shooting squarely at six hundred for the Nineteen-Twenty mark!

¶ Watch the figures.

The News Alone Covers the Field

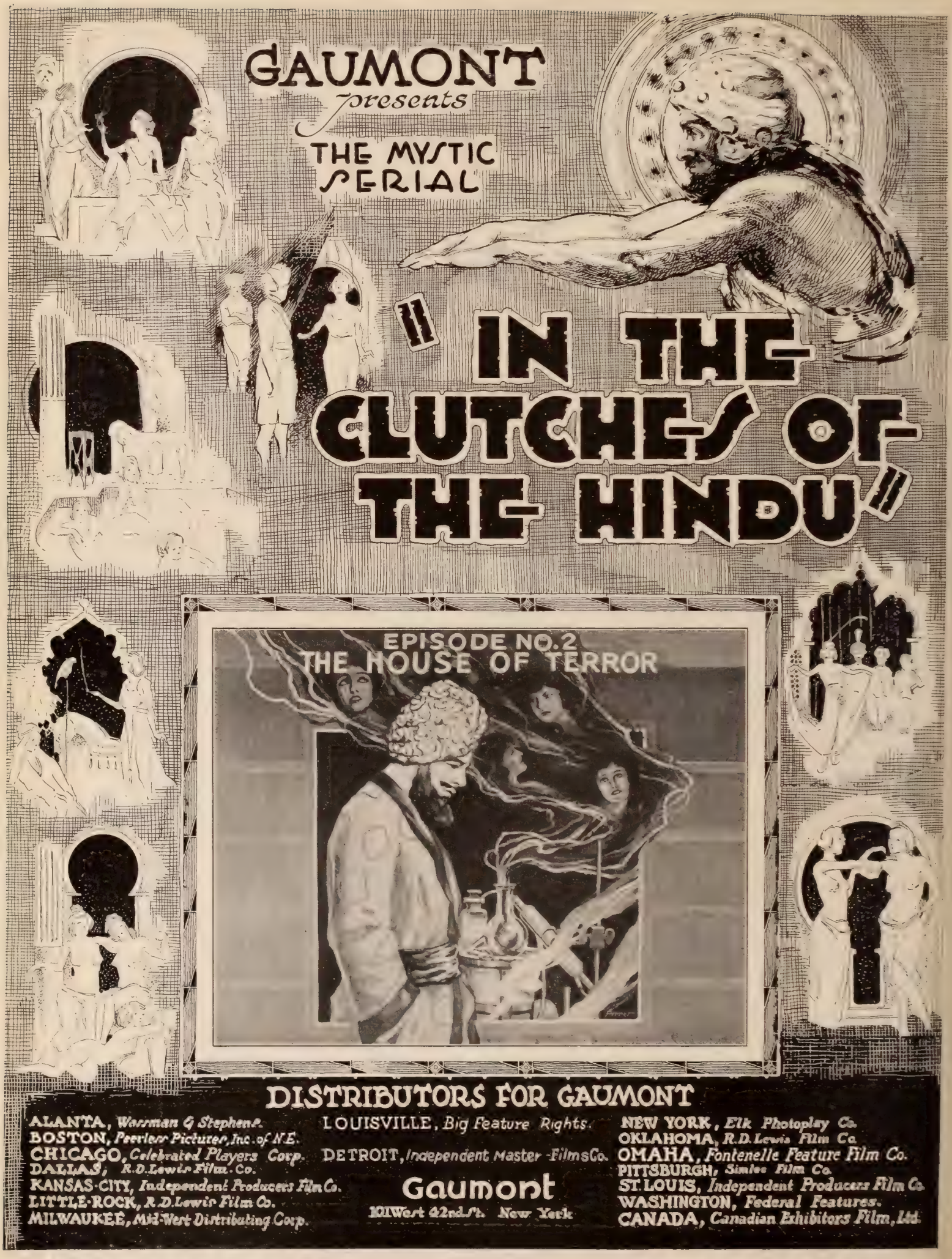
VOL. XXII No. 25

Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the Act of March 3, 1879

PRICE 20 CENTS

Published Weekly—$2.00 a year

Los Angeles — 729 Seventh Avenue, New York — Chicago


GAUMONT
presents
THE MYSTIC SERIAL
"IN THE CLUTCHES OF THE HINDU"
EPISODE NO. 2
THE HOUSE OF TERROR
DISTRIBUTORS FOR GAUMONT
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A Maurice Tourneur PRODUCTION

·· WITH ··

HOPE HAMPTON

A photoplay of the lights and shadows of life—of the upper and under worlds of two continents. The drama of a girl forced into a life of crime and rescued by love.

And—from start to finish—action—the kind of action that makes the breath catch and the hands clench.

By Sidney Toler

A Paramount Picture

Jesse L. Lasky presents

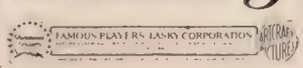
WALLACE REID in "The Charm School"

A SNAPPY automobile salesman inherits a girls' boarding-school—and decides to run it himself—according to his own ideas of what girls should be taught. And Wally Reid is the live-wire pedagogue.

It was a hit on Broadway as a play, and in the Saturday Evening Post as a story. But wait till you see it on the screen!

By Alice Duer Miller. Scenario by Tom Geraghty
Directed by James Cruze

A Paramount Picture



Paramount Pictures for

ADOLPH ZUKOR
presents A

GEORGE Fitzmaurice
-PRODUCTION-

"Paying the Piper"

WITH

Dorothy Dickson, Alma Tell,
George Fawcett *and* Rod La Roque

PHOTOPLAY BY OUIDA BERGERE

ANOTHER resplendent and blazing gem of life and color from the producer of "On With the Dance." The most dramatic story and the most elaborate production Fitzmaurice has ever made.

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

JESSE L. LASKY
presents-

THOMAS MEIGHAN

in

A Charles Maigne
Production

"The Frontier of the Stars"

THE heart-stirring story of a crook who had never known good and a girl who had never known evil. A romance of the roof-tops of New York, where the noises of life are silenced in the harmony of the stars. A knockout role for the Good Luck Star.

By Albert Payson Terhune

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

THOMAS H. INCE
presents

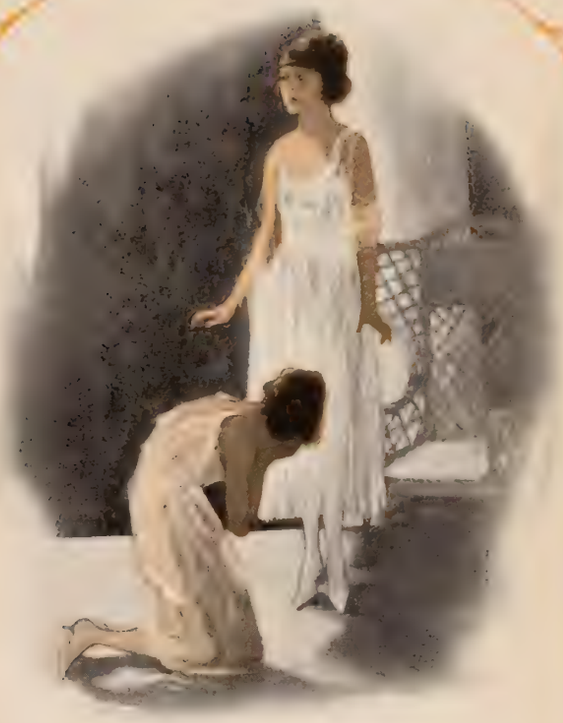
DOUGLAS MacLEAN
in
'The Rookie's Return'

IN "Twenty-three and a Half Hours' Leave" you saw MacLean as a rookie on his last day before sailing. This is a companion piece. The title alone will bring the people in—the picture will bring them back.

By Archer Mc Mackin
Directed by Jack Nelson *Photographed by Bert Cann*
A Thos. H. Ince Production

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION



JESSE L. LASKY
presents

WILLIAM DeMILLE'S
— PRODUCTION —
"Midsummer Madness"

WITH
LOIS WILSON - LILA LEE
JACK HOLT *and* CONRAD NAGEL

A HUMAN document that will take its place with the greatest spiritual dramas of the screen. A masterpiece of production, of acting, and of story that will hold every audience breathless till the end—and then start them talking to their friends.

From the novel "His Friend and His Wife" by Cosmo Hamilton

A Paramount Picture

FAMOUS PLAYERS-LASKY CORPORATION

January — 1921

Paramount Pictures for

FAMOUS PLAYERS-LASKY CORP., Presents

"The Inside of the Cup"

From the novel by Winston Churchill
Personally Directed by Albert Capellani.

A COSMOPOLITAN PRODUCTION

THE novel made the whole world sit up and gasp when it was published a few years ago. The picture is so astounding and so marvelous that it will be one of the big hits of the year.

A Paramount Picture

Adolph Zukor presents

BILLIE BURKE

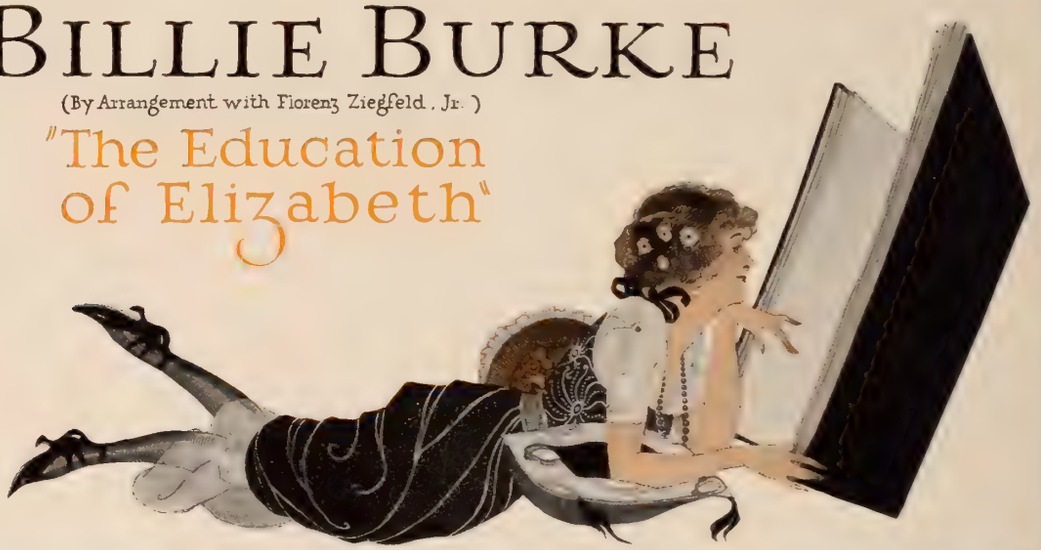
(By Arrangement with Florenz Ziegfeld, Jr.)

"The Education of Elizabeth"

BILLIE BURKE is the slangy chorus girl who has to be educated to marry into a "best family." And the picture's one of the jolliest and cleverest comedies she's ever been in.

By Roy Horniman. Directed by Edward Dillon. Scenario by Elmer Harris.

A Paramount Picture



Jesse L. Lasky presents.

GEORGE MELFORD'S PRODUCTION

"The Jucklins"

with MONTE BLUE

THE homespun romance of a fighting schoolmaster who cleaned up a whole township, saved his friend from jail and won the best looking girl in Carolina. A book that millions have loved, presented with a notable cast.

From the novel by Opie Read and the play by Augustus Thomas. Scenario by Frank Condon.

A Paramount Picture

November 20th to 27th

The Biggest Week—Except one—in the History of Paramount Pictures

WITH the week ending, Saturday, November 27th, 1920—*last week*—the Famous Players-Lasky Corporation did the biggest week's business in its history, with the single exception of Paramount Week, 1920.

Here's why—

Today the *big* pictures are the ones—the only ones—that make money.

Crowded houses, under present conditions, come only with out-of-the-ordinary pictures.

Paramount has more of this class of pictures than ever in its history, and more than all the other distributors combined.

Paramount has the organization to deliver, week after week, a steady supply of the big pictures the public is looking for.

Paramount will continue to deliver in quality and quantity.

In line with its policy of striving to build greater box-office receipts for every Paramount exhibitor, Famous Players-Lasky Corporation in 1921 will greatly increase its appropriation for National Advertising.

Contracts to show Paramount Pictures are written guarantees for a prosperous New Year.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES

MASTER *Your* MUSIC!

EMPRESS THEATER
E. A. GROSS, Prop
GLENROCK, WYOMING

November 16th, 1920.

The American Photo Player Company,
Denver, Colo.

Gentlemen:

I have done away with a 3 piece orchestra and your Fotoplayer now takes the place of a 5 piece orchestra, and we can play the pictures to the delight of the Patrons and make a poor picture look like a Special, which was practically impossible with an orchestra without expert musicians and a great expense.

I would advise every Exhibitor to install a Fotoplayer; there are no more troubles and your music problem is solved.

Yours very truly,
E. A. Gross.

Fotoplayer installation lowers orchestra overhead

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
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52 UNIVERSAL SPECIAL ATTRACTIONS 52
Good Pictures a Year

"ONCE TO EVERY WOMAN"

how ASCHER BROTHERS

Owners of Sixteen Leading Houses in Chicago

put this picture over

IMMEDIATELY ON BOOKING THIS PICTURE, Ascher Brothers, owners of sixteen leading houses in Chicago, followed our suggestion and secured for each house the services of a singer to render vocal accompaniment during the showing of "Once to Every Woman"—with such remarkable success as to make their presentation more than worthy of an advertisement, so that others may follow.

This Is How They Do It

Ascher Brothers' singer appears first in Reel Three where the title reads: "My daughter is making her debut tonight—may God be kind to her," and sings the aria from "Faust," with spotlight.

Her second singing is in Reel Six, where Dorothy Phillips leaves New York and appears at the gate of her old home—and the song is "Home, Sweet Home," sung behind the curtain.

THE THIRD AND MOST APPEALING singing is where Dorothy Phillips, near the end, kneels at her mother's bedside and comforts her with that beautiful and famous song, "BEN BOLT." This, also, is sung behind the curtain.

THE RESULT IS NOTHING SHORT OF MIRACULOUS. THERE IS HARDLY A DRY EYE IN THE HOUSE. EVERYONE LEAVES THE THEATRE TALKING ABOUT THE WONDERFUL PICTURE AND ITS BEAUTIFUL PRESENTATION.

TAKE A TIP FROM ONE OF THE MOST SUCCESSFUL EXHIBITING FIRMS IN THE WHOLE COUNTRY AND UTILIZE NOT ONLY THIS INEXPENSIVE AND RESULTFUL PRESENTATION, BUT ALSO THE BEN BOLT HERALD TIE-UP DESCRIBED IMMEDIATELY BELOW. IT IS SURE-FIRE ADVANCE ADVERTISING AT WONDERFULLY LOW COST.

THE OLD, OLD SONG THAT GAVE BACK TO THE WORLD A GOLDEN VOICE
Ben Bolt
As sung by DOROTHY PHILLIPS
In the Picture of your Dreams
ONCE TO EVERY WOMAN

GIVE away to your patrons, for one week prior to, and during, your showing of, "Once to Every Woman" this beautiful, 4-page, 9x12, BEN BOLT SONG HERALD, containing the words and music of this world-famous song. Get a copy today from your Universal Exchange, with complete details. Universal will give you free of charge a quantity to equal the quantity you buy. The price is one cent each—the absolute cost to us. Your patrons will take this beautiful piece of song-music home—they'll play it, they'll read its artistic advertising—they'll crowd your house. We urge you on no account to put off your investigation of this proven success in advance publicity.

EXPLOITATION DEPARTMENT
UNIVERSAL—JEWEL

"No pretty woman need ever be in debt — in Paris"

Carl Laemmle presents Von Stroheim's

UNIVERSAL — JEWEL Master-Play

"The Devil's Passkey"

PEOPLE have said that all an exhibitor cares to know about a picture is whether or not it will make money for him. But Universal believes that even your record-breaking receipts on "The Devil's Passkey" will not blind you to the *reason* for its sensational success in small houses no less than big ones. That reason is its tremendous *intensity* and *suspense*—all given you in settings that could not be more faithful or artistic had they really been made in Paris.

Ask any man who has played it.

International's Marvelous Views of "Jersey" Ringel

Issue No. 80

AEROPLANE pictures are no new thing, but a real thrill is always new—and here is one that makes you squirm in your seat—the closest close-ups of a sky dare-devil that anybody ever made. As usual, it remained for International to make these amazing pictures, for nobody else stopped to realize the interest value of a more or less ordinary happening put on in an extraordinary way. But that is exactly and precisely why International is in greater favor with your audience than any other News Service. Listen to the murmur of satisfaction which spreads through your theatre when International News flashes on the screen and you'll have one of the biggest reasons why yours is the town's most popular amusement house.

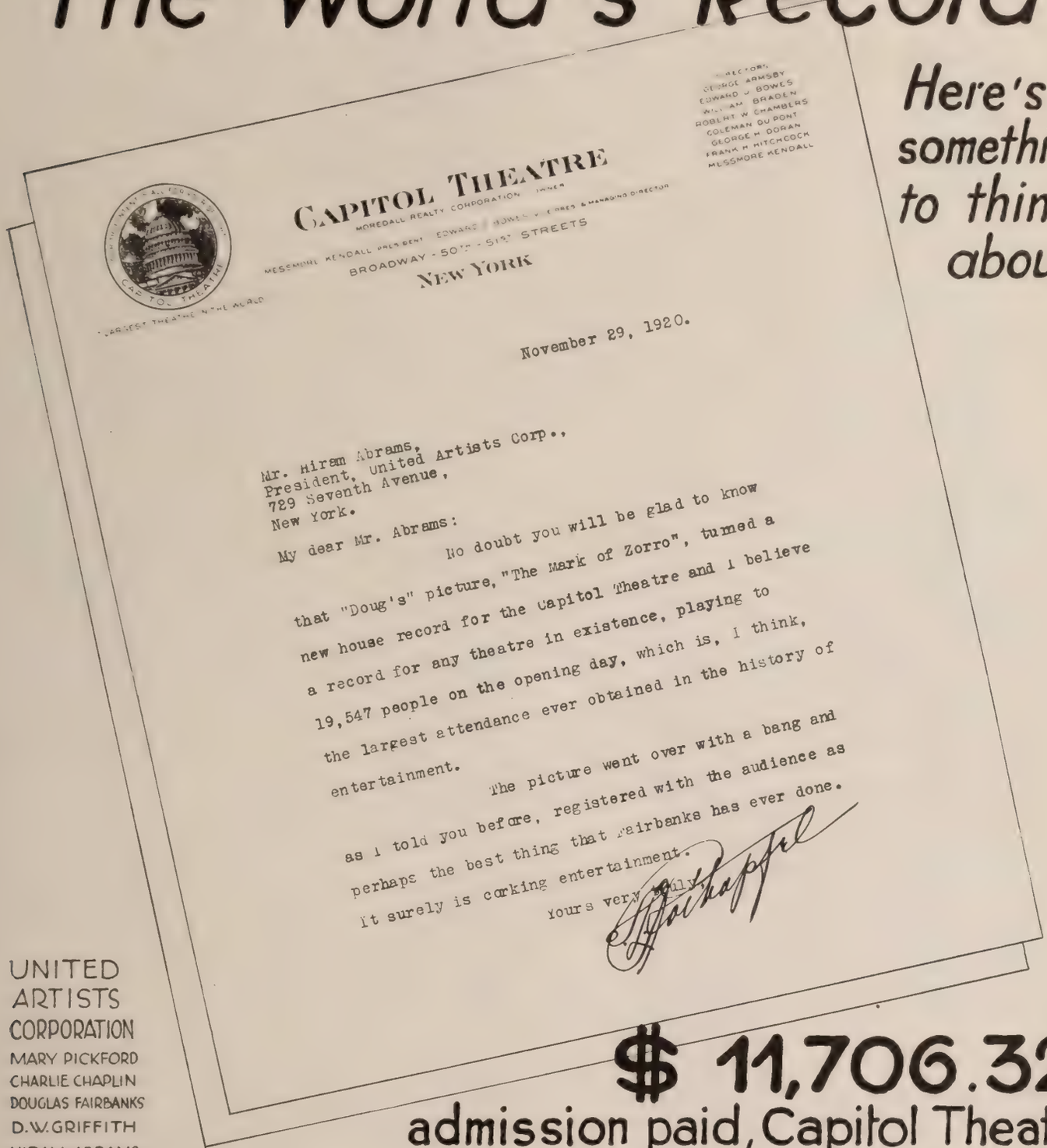
Always first
–Sky
–Sea
–or Land

INTERNATIONAL NEWS

Released thru UNIVERSAL

The World's Record!

Here's something to think about!



CAPITOL THEATRE
MOREDALL REALTY CORPORATION OWNER
MESSMORE KENDALL PRESIDENT EDWARD J. BOWES V. PRES. & MANAGING DIRECTOR
BROADWAY - 50TH - 51ST STREETS
NEW YORK

DIRECTORS:
GEORGE ARMSBY
EDWARD J. BOWES
WILLIAM BRADEN
ROBERT W. CHAMBERS
COLEMAN DU PONT
GEORGE M. DORAN
FRANK H. HITCHCOCK
MESSMORE KENDALL

"LARGEST THEATRE IN THE WORLD"

November 29, 1920.

Mr. Hiram Abrams,
President, United Artists Corp.,
729 Seventh Avenue,
New York.

My dear Mr. Abrams:

No doubt you will be glad to know that "Doug's" picture, "The Mark of Zorro", turned a new house record for the Capitol Theatre and I believe a record for any theatre in existence, playing to 19,547 people on the opening day, which is, I think, the largest attendance ever obtained in the history of entertainment.

The picture went over with a bang and as I told you before, registered with the audience as perhaps the best thing that Fairbanks has ever done. It surely is corking entertainment.

Yours very truly,

UNITED ARTISTS CORPORATION
MARY PICKFORD
CHARLIE CHAPLIN
DOUGLAS FAIRBANKS
D. W. GRIFFITH
HIRAM ABRAMS
PRESIDENT

$ 11,706.32
admission paid, Capitol Theatre opening day to see

DOUGLAS FAIRBANKS'
"The Mark of Zorro"

From the "All Story Weekly" Novel *"The Curse of Capistrano"* by Johnston Mc Culley
Directed by FRED NIBLO

"BUNTY Pulls the Strings." A great play. A greater picture. As a play, it drew packed houses for two seasons. As a picture, it will draw packed houses for as long as you care to run it.

THE cast is packed with famous names—Leatrice Joy, Russell Simpson, Raymond Hatton, Cullen Landis, Casson Ferguson and others. Book it, and tell your patrons they're in for a nip of real old Scotch that will warm the cockles of their hearts!

PRODUCED BY GOLDWYN PICTURES CORPORATION

GOLDWYN

Presents

REGINALD BARKER'S PRODUCTION OF

BUNTY PULLS THE STRINGS

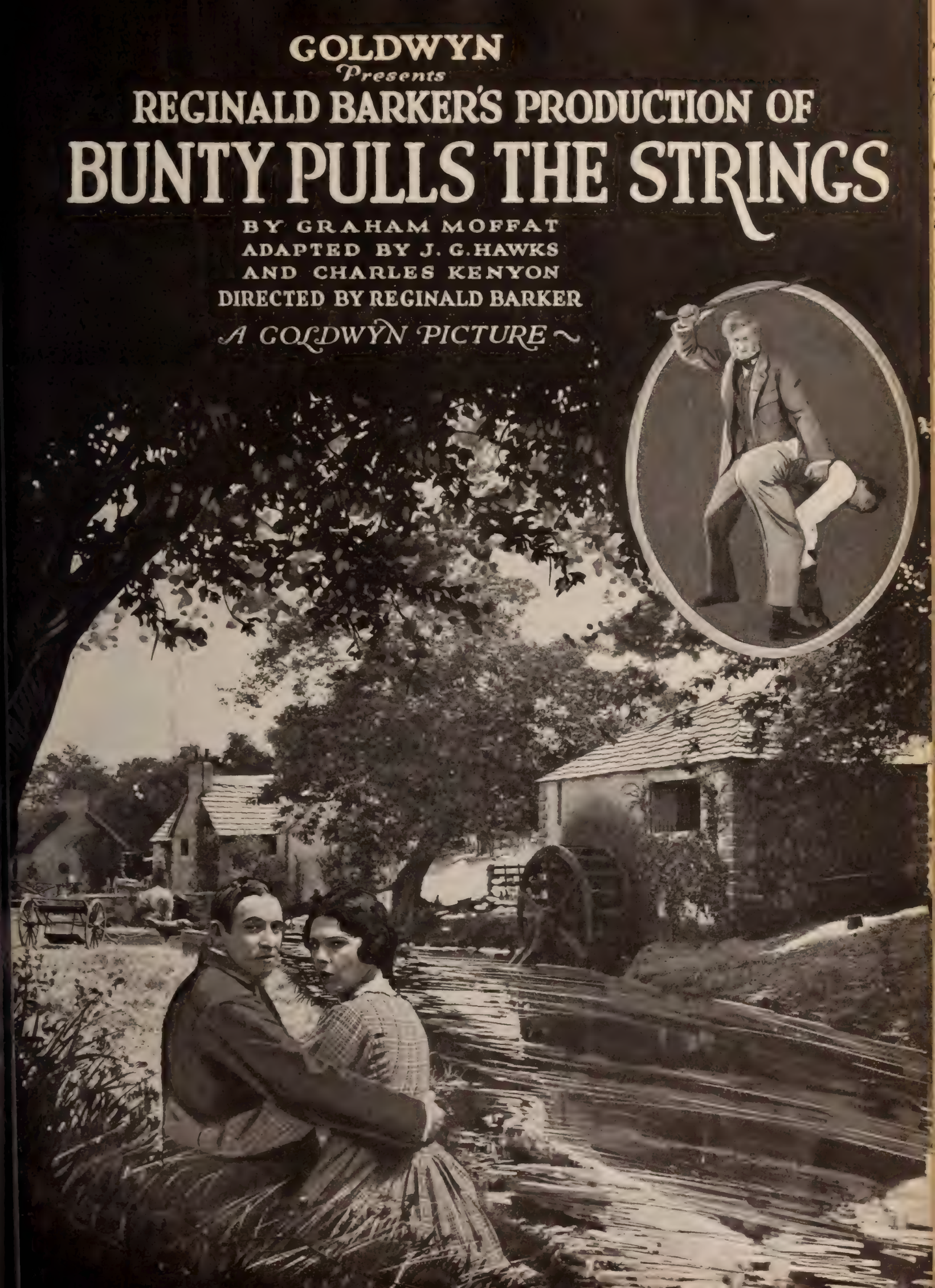
BY GRAHAM MOFFAT

ADAPTED BY J. G. HAWKS

AND CHARLES KENYON

DIRECTED BY REGINALD BARKER

A GOLDWYN PICTURE



A

J. PARKER READ JR.

PRODUCTION

LOUISE GLAUM *in* LOVE

Scenario by LOUIS JOSEPH VANCE

Directed by Wesley Ruggles

Personally supervised by J. Parker Read Jr.

Louise Glaum, under the able supervision of J. Parker Read, Jr., has exceeded her previous best in "Love," her newest production. Because it treats vividly of a subject that touches every human heart it is a picture of universal appeal. Because it contains a score of scenes of bewildering beauty and magnitude it is a picture that gratifies the eye.

"Just finished three days of Louise Glaum in 'Love'," telegraphs G. H. Meyers from the Park Theatre, Champaign, Ill., "A wonderful picture. The best she's done. Let's have more like it."

Echo everywhere answers: "A wonderful picture! The best she's done!"

And so it is!

MAURICE TOURNEUR ~ J. PARKER READ JR. ~ THOMAS H. INCE ~ MACK SENNETT

MARSHALL NEILAN ~ ALLAN DWAN ~ GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

THIS MAKES IT UNANIMOUS

"It cannot be disputed that 'The Last of the Mohicans' is Mr. Tourneur's greatest achievement —a masterpiece of its kind. It's the greatest Indian picture ever shown. He has kept faith with Cooper's memory."—*Laurence Reid, Motion Picture News.*

"The public owes Maurice Tourneur a vote of thanks for putting 'The Last of the Mohicans' on the screen. It will restore the popularity of the story. The production is worthy of the subject and a sterling addition to A. P.'s output."—*Edward Weitzel, Moving Picture World.*

"Tourneur sets his associates a mighty pace. 'The Last of the Mohicans' is a truly great work—a master work—in picture making. It has thrills aplenty and is a box office attraction of the richest sort."—*Charles Hastings, Exhibitors Trade Review.*

"Tourneur has done it again. 'The Last of the Mohicans' has resulted in thrills galore. There are so many of them that it is going to be difficult to make your crowd believe that all of them appear in one production. Play this up."—*Wid's Daily.*

"The Fort William Henry massacre will stand comparison with anything ever accomplished for the screen. For a parallel to this scene one must turn to the battle on the walls of Babylon in Mr. Griffith's masterpiece, 'Intolerance.'"—*S. M. Weller, New York Review.*

"In such a remarkable manner has Mr. Tourneur conjoined history and art that the result is one of the most valuable features ever brought to the screen. The wise exhibitor will make his exploitation of this feature elaborate."—*Irma Frances Dupre, Exhibitors Herald.*

MAURICE TOURNEUR

presents

The Last of the Mohicans

An American Drama Eternal By James Fenimore Cooper

Directed by MAURICE TOURNEUR and CLARENCE L. BROWN

MAURICE TOURNEUR - J. PARKER READ JR. - THOMAS H. INCE - MACK SENNETT
MARSHALL NEILAN - ALLAN DWAN - GEORGE LOANE TUCKER

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

Information for and a

The motion picture rights to the twenty-six volumes of world-famous detective stories, by Pierre Souvestre and Marcel Allain, narrating the exploits of the master criminal

Fantomas

① are exclusively owned by the Fox Film Corporation

② A twenty episode up-to-the-second, American-made serial, based on these stories, is now nearing completion at the Fox Studios, New York City.

③ Taking advantage of the national advertising campaign the Fox Corporation is putting back of this serial, competitors are attempting to reissue an old serial entitled "Fantomas", made in France in 1914, and are advertising it as "the original Fantomas" very apparently hoping to ride into big profits on the shoulders of the new Fox serial.

In addition to protecting his own interests William Fox feels it is his duty to warn exhibitors that they in turn may protect their patrons — against this palpable attempt to foist upon the public an antiquated production long withdrawn from the market.

warning to exhibitors.

DON'T BE DECEIVED

Comparisons may be odious but they are often necessary.

The William Fox 1921 Fantomas in 20 episodes is the last word in serial making, with such characterization and direction as is contained in "Bride 13", pronounced by all the greatest serial ever made. (4)

The serial advertised by competitors was made nearly seven years ago with the typical French direction and characterization in vogue at that time. It was originally released in episodes of 4 to 5 reels each and is now being offered in about eight episodes of 2 reels each. We are sure the fair-minded exhibitor, with the interests of his theatre and audience at heart, will not allow himself to be deceived nor mistake one production for the other. (5)

Fox Film Corporation.

Forms are in the hands of all Fox exchanges and you can contract now for the great American "Fantomas" serial. Protect us by protecting yourself!

STOLL FILM
Corporation of America
presents

"SQUANDERED LIVES"
An Adaptation from the Novel "Duke's Son"
by Cosmo Hamilton
Featuring

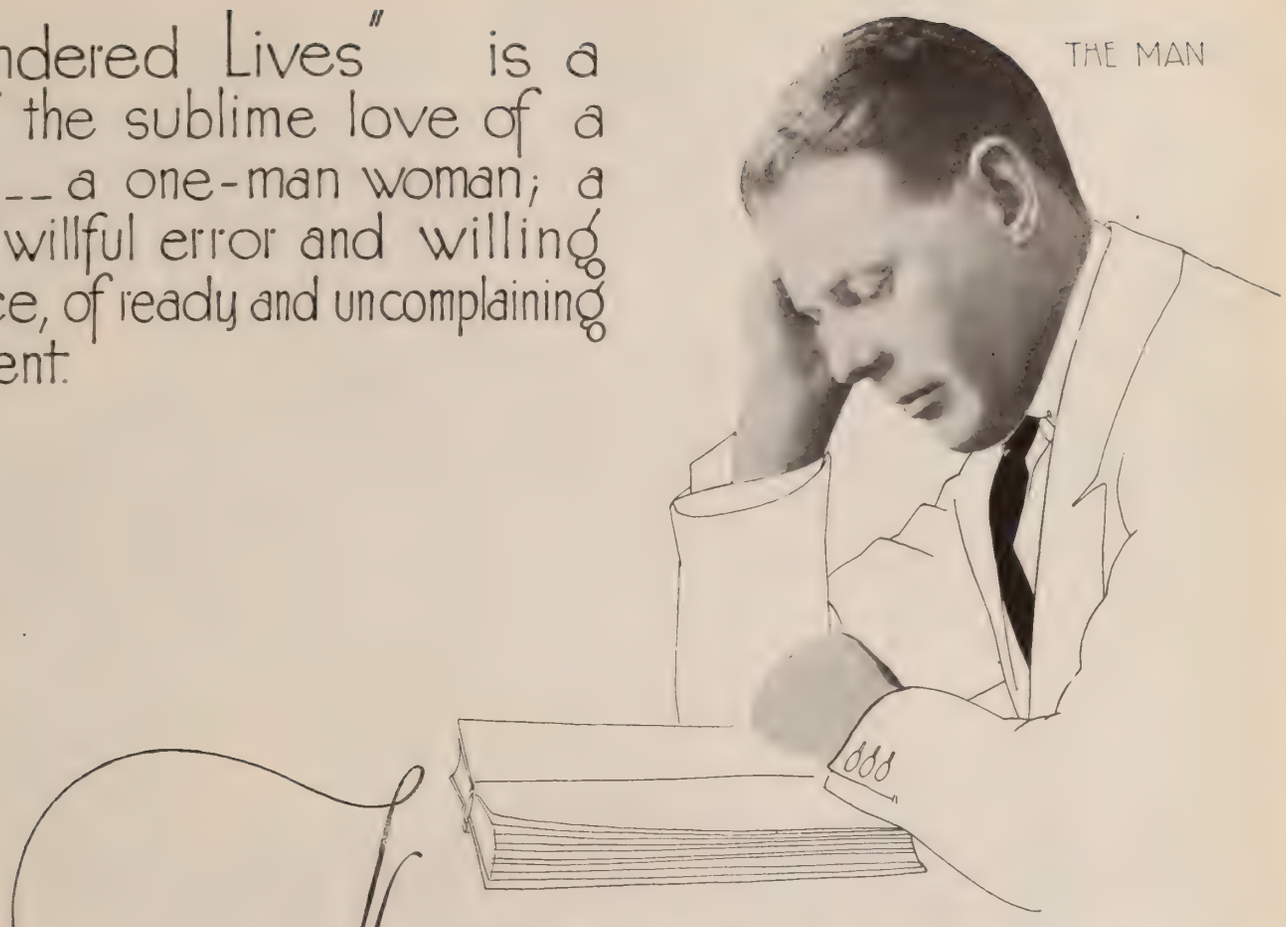
IVY DUKE
and GUY NEWALL

A Compelling Drama of Cumulative Interest

"Squandered Lives" is a story of Today. It is a well told and directly told tale of a man and a woman who though they cheated their friends were faithful to each other.

Released January Second

"Squandered Lives" is a tale of the sublime love of a woman---a one-man woman; a tale of willful error and willing sacrifice, of ready and uncomplaining atonement.



The wife is always a wife---eager to make a sacrifice that to her is greater even than death if by so doing she may save her husband from public disgrace.

"Squandered Lives" is fast in action filled with drama, with big moments; and while the hero and heroine are wrongdoers nevertheless they command unwavering sympathy and deep interest.

STOLL FILM CORPORATION OF AMERICA
Executive Offices-
130 West Forty-Sixth Street New York.

Distributed through Pathe Exchange Inc.

~even before it opens

THE TIVOLI

Now being erected by Balaban & Katz
and without doubt Chicago's finest theatre.

asks for

THE GUMPS

"ANDY AND MIN" "NATIONALLY KNOWN"

NEW ENGLAND STATES—
First Nat. Exhibitors' Circuit
Boston, Mass.

NEW YORK STATE and NORTHERN NEW JERSEY—
Merit Film Corporation
New York City

COLORADO, NEW MEXICO, UTAH, WYOMING, IDAHO, MONTANA, WASHINGTON and OREGON—
Supreme Photoplays Corp.
Denver, Colo.

CALIFORNIA, NEVADA and ARIZONA—
Consolidated Film Corp.
Los Angeles, Cal.
Consolidated Film Corp.
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Savini Films, Inc.
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WESTERN PENNSYLVANIA and WEST VIRGINIA—
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Pittsburgh, Pa.

ILLINOIS and INDIANA—
Celebrated Players Film Corp.
Chicago, Ill.

BALABAN & KATZ
CAPITOL-RIVIERA-TIVOLI-CENTRAL PK.
THEATRES
EXECUTIVE OFFICES STATE-LAKE BUILDING CHICAGO TEL. RANDOLPH 6804

October 20, 1920.

Celebrated Players Film Corp.,
207 S. Wabash Ave.,
Chicago, Illinois.

Gentlemen:

Attention Mr. Mintz

Please be advised that we would very much like to use "Gump Cartoon" at our New Tivoli Theatre.

As the opening date of this theatre has not been decided upon, we can give you no release date.

We want you to consider the service booked to us.

Very truly yours,
BALABAN & KATZ,
Per

LD RS

For Foreign Rights

Apply Celebrated Players Film Corporation, Chicago

LOUISIANA and MISSISSIPPI—
Pearce Films
New Orleans, La.

OHIO and KENTUCKY—
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EASTERN PENNSYLVANIA and SOUTHERN NEW JERSEY—
Royal Pictures, Inc.
Philadelphia, Pa

NORTHERN WISCONSIN, NORTH and SOUTH DAKOTA—
Merit Film Co.
Minneapolis, Minn.

TEXAS, ARKANSAS and OKLAHOMA—
R. D. Lewis Film Co.
Oklahoma City, Okla.

SOUTHERN WISCONSIN—
Ludwig Film Exchange
Milwaukee, Wis.

STATE OF MICHIGAN—
Strand Features, Inc.
Detroit, Mich.

IOWA and NEBRASKA—
Greater Productions Co.
Des Moines, Iowa

WESTERN MISSOURI and KANSAS—
Crescent Film Corp.
Kansas City

DISTRICT OF COLUMBIA, MARYLAND, DELAWARE and VIRGINIA—
Federal Film Service
Washington, D. C.

Federated Film Exchanges of America, Inc.
FFEA

J·L·FROTHINGHAM·
presents

"THE BROKEN GATE"

by

EMERSON HOUGH

Starring

BESSIE BARRISCALE

Directed by

PAUL SCARDON

With a powerful cast including Joseph Kilgour, Marguerite de la Motte,
Sam de Grasse, Arnold Gregg and Lloyd Bacon.

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Distributing through PATHÉ Exchange, Incorporated

Paul Scardon is a great director,—his work in the past has proved that,—and Emerson Hough, in the field of American literature, stands in a foremost place.

Is it any wonder, then, that a splendid cast of artists, working under the guidance of Mr. Scardon, with material furnished by Mr. Hough, should have succeeded in bringing to the screen a truly worthwhile production?

ROBERT BRUNTON
PRESENTS

J. Warren Kerrigan

And his own company in

"THE COAST OF OPPORTUNITY"

By PAGE · PHILLIPS *Directed by* ERNEST · C · WARDE

A · ROBERT · BRUNTON · PRODUCTION

Kerrigan,—A Great Box-Office Attraction!

S. Barrett McCormick, Managing Director of the great Rivoli Theatre, Toledo, Ohio, says that J. Warren Kerrigan's pictures always make money for him.

Play them in *your* house. You'll say the same thing!

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

thru PATHÉ *Exchange, Inc.*

Kerrigan Pictures Now Being Booked Through W. W. Hodkinson Corporation

"HOUSE OF WHISPERS"—"THE GREEN FLAME"—"NO. 99"—"LIVE SPARKS"—"THE DREAM CHEATER"—"30,000"—"THE LORD LOVES THE BUSH"—"JOYOUS LIAR"—"WHITE MAN'S CHANCE"

EDUCATIONALS ARE ALL GOOD"

IN its few months in this field Educational has come to be known as having established a new standard in comedies.

Note that this exhibitor, in praising one picture says that "it is no exception to other Educationals."

He expects every Educational comedy to be a GOOD picture—and he is not disappointed.

HERE all four of the two reel comedy brands are mentioned in a single line—"Seven Bald Pates," a Christie; "Four Times Foiled," a Chester; "Dynamite," a Mermaid, and "Torchy," first of the Torchys.

"If they keep up this pace they should corner the market"—And the pace has been made the faster.

IT doesn't matter the section—look at the divisions of the country represented in these four notices—the opinion is the same. You've never heard before of people wanting to see a two reel comedy the second time.

We've selected "Kiss Me Caroline" as the subject of these reports from exhibitors to show you they all agree.

THIS town of 3,000 demands the best in comedies, too. The Princess theatre knows the best ones and its manager tells the rest of the exhibitors—"Don't be afraid of Educationals."

They are not, and that is the reason why the bookings of these pictures have set a mark that has astounded the whole of the motion picture world.

Every Educational Comedy is a box office winner. These reports from the Exhibitors Herald prove that.

If you don't know the Christies, the Chesters, the Mermaids and the Torchys you are not doing yourself justice.

Short Subjects

Kiss Me Caroline (Educational), with a special cast.—Educational has the only consistently good comedies on the market, excepting Lloyd, who stands in a class by himself. **Kiss Me Caroline** is no exception to other Educationals, which are all good.—Fred S. Meyer, Palace theatre, Hamilton, O.—Neighborhood patronage.

Seven Bald Pates, Four Times Foiled, Dynamite and **Torchy** (Educational), with special casts.—Four of the best comedies ever played. If Educational keeps up this pace they should corner the market. Buy 'em; they'll please.—H. A. McClure, Strand theatre, Emporia, Kan.—Neighborhood patronage.

Short Subjects

Kiss Me, Caroline (Educational), with a special cast.—If you want one of the cleverest mirth-producers made, book this one. Most of my patrons want me to re-book it. They stayed for the next show to see it again.—H. J. Longaker, Howard theatre, Alexandria, Minn.—General patronage.

Kiss Me Caroline (Educational), with a special cast.—The best comedy I've had in a long time. In fact I think it is the best comedy I ever had except Lloyd and Fatty. Don't be afraid of Educationals.—J. G. Varnell, Princess theatre, Piedmont, Ala.—Small town patronage.

Released by

EDUCATIONAL FILM EXCHANGES, INC.

729 Seventh Ave. New York

NEW CHRISTIES HAVE NEW "PEP"

UNDER Educational release two reel Christie Comedies are better than ever. They have established new booking records. They have been given exploitation that a year ago would have seemed impossible in the short subject field. They have established box office records that have amazed exhibitors themselves.

Eighty per cent of the possibilities of the country have been booked. Possibly you cannot get the Christies for your territory. But if there is a chance you had better try before your competitor does so.

They're filled with "pep" and pretty girls, with the cleverest of comedians, the best of stories, and a new mark set in production.

Drop into your nearest exchange now and see the newest one, "Back From the Front."

Every Christie released by Educational has been a HIT; each one means stimulus for your box office. Better ask for every one of them: "Kiss Me Caroline," "A Seaside Siren," "Out for the Night," "Seven Bald Pates," "Don't Blame the Stork," "Striking Models," "A Homespun Hero," "Shuffle the Queens," "Going Through the Rye," "Mr. Fatima" and "Wedding Blues."

Bobby Vernon in
SEVEN BALD PATES
Two-Part Comedy; Christie-Educational
Published in October

OPINION Here is a comedy idea evolved with such brisk cleverness and action that it will take an unresponsive patron indeed to resist its inspiration to a succession of hearty laughs.

Bobby Vernon appears herewith as a bridegroom who is being pursued by a bald headed man with a summons. His endeavors to evade that gentleman until, at least, after the knot is tied afford some of the most amusing situations imaginable. For one thing, he loses the license, and the pace that he leads the bald headed finder of it, believing it to be a summons, is a strenuous one. He enlists the aid of two home-town friends, instructing them to dispose in some way of any bald headed man who should attempt to interrupt the wedding. In consequence, believing it better to have too many suspects than too few, the three make a collection of gagged and bound bald headed men that includes the bride's father and the minister. The wedding over and the lovers about to depart on their trip, the real process server arrives upon the [illegible] summons is [illegible]

EXHIBITORS HERALD

Bobby Vernon in
A HOMESPUN HERO
Two-part comedy; Christie-Educational
Published in October

OPINION The stage, before, after and during the performance of a comedy and melodrama, affords a play place for the romping of the Christie players, Bobby Vernon leading them, through this bit of screen fun.

Bobby takes the part of a young man of means, who, to live up to the role in which his cousin's imagination has placed him, that of a "rube," assumes the earmarks of a rural swain and comes a-courting with a pet gander and a bag of apples. The duck's response to the bare knees of the chorus ladies is a rich and inoffensive bit of fun. In pursuit of the young man are a detective and two of the erstwhile wives of the bigamist for whom the officer mistakes Bobby. There are a series of fun sallies on the stage and in the wings, a romance, [illegible] Bobby and one of the young [illegible] company, and the final [illegible] the bringing

EXHIBITORS HERALD

"Seven Bald Pates"
(Christie Comedy—Educational—Two Reels)

ONE may classify this newest comedy from the Christie lots as a breezy, entertaining contribution to the screen. At the Rivoli, New York, the comedy put the audience into high jinks of laughter. It carries a snap, a zest, which enhances its value not a little.—Laurence Reid

"Don't Blame the Stork"
(Christie Comedy—Educational—Two Reels)

If an exhibitor wants to book a comedy which is founded upon a logical idea, which carries a perfect continuity, which is well fortified with amusing incidents, which is zippy and to the point in its flashes and which is well acted by a competent comedian and fellow players, let him look no further than the latest Christie, "Don't Blame the Stork." The wedding ceremony utilized again but with delightfully new trimmings. So simple is its development that it puzzles one why it has not been thought of before. The title is a knock-out when you learn the meaning of it.—Laurence Reid

MOTION PICTURE NEWS

Eddie Barry in
OUT FOR THE NIGHT
Two-part comedy; Christie-Educational
Published in September.

OPINION: The troubles of a college professor straying from the domestic and academic fold to yield to the lure of a prize fight form the basis of activities in this lively fun picture.

A baseball game staged by a group of college girls introduces the fun. A feigned illness and his substitution of a colored servant closely resembling him give the professor the chance to slip away to the fight. The finding of the servant convinces the wife that mortification has set in upon her husband, and the escape of the colored substitute is the signal for a chase through the streets that threatens to be the undoing of the professor. The cleverness of a youth who looks with favor upon the prospect of being the professor's son-in-law, but whose suit is frowned upon by the jam-dy, extricates the father from the difficulties and wins the girl for himself.

Charlotte Merriam is a pretty "Mary," and the part of the professor's wife is played by Margaret Cullington.

MOTION PICTURE NEWS

EXHIBITORS HERALD

"Out for the Night"
(Christie Comedy—2 Reels)

MR. CHRISTIE has fashioned a comedy that lives up to his reputation in the field of comedy makers. With an excellent production standing back of the picture and clever situations given the principals, headed by Eddie Barry whose facial expressions and appreciation for comedy always get a laugh, "Out for the Night" is well worthy a place on any program. It held the comedy position at New York's Rivoli and despite the fact that the hot weather had driven most of New York to the beaches, those who remained and attended the Rivoli were obliged to forget the heat and laugh during the run of this subject. Nicely photographed, well directed, acted and produced, "Out for the Night" is a good bet for any house.—Joseph L. Kelley.

MOTION PICTURE NEWS

"BACK FROM THE FRONT" *with* BOBBY VERNON *and* NEAL BURNS

Released by
EDUCATIONAL FILM EXCHANGES, INC.
729 Seventh Ave. New York

CHRISTIE

POSTAL TELEGRAPH – COMMERCIAL CABLES

CLARENCE H. MACKAY, PRESIDENT.

TELEGRAM

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The Postal Telegraph Cable Company (Incorporated) transmits and delivers this message subject to the terms and conditions printed on the back of this blank.

This is a fast Day Telegram unless otherwise indicated by signal after the number of words:—"N. L." (Night Lettergram) or "Nite" (Night Telegram). (IL—2829)

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7 hy bn 7 23 nl
ma Pittsburg Pa Sept 20 20

Al Christie care
Christie Film Co

''Kiss Me Caroline'' had audience in Rowland and Clark Theatres in
Uproar of laughter Comedies setting terrific pace
Keep up the good work

James B Clark

Scenes from
FIRST SIX COMEDIES
QUALITY ESTABLISHED

There are 24 Like This!

Something New and Clever in every Release

HITS!

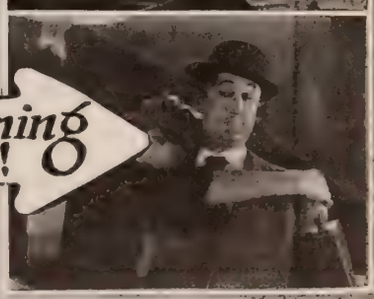
PHOTOPLAY Magazine

Jays:

October 25c

KISS ME CAROLINE—
Christie

THE real bedroom farce of the screen. Al Christie has, with this rapid comedy, achieved painlessly what other producers have attempted in vain with their lavish picturizations of expensive and risque Broadway hits. They are all the usual complications, which ensue when Bobby Vernon impersonates his pal's wife to please his pal's father, and pal's sister and her chum come to visit them. Bobby is a continual scream; while Charlotte Merriam, a pretty blonde, and Vera Steadman, who formerly performed in tanks, provide the embellishments. We should call this the best short comedy of the month.



Book Two a Month thru
EDUCATIONAL
FILM EXCHANGES, INC.
DISTRIBUTORS

Another Six Coming
ALL HITS!

ERNEST G. KLEIN L. A.

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - Gen Mgr
RICHARD ROBERTSON - DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS — EXPLOITATION SECTION

THOSE FAMILIAR, ELECTRIC-LIGHT NAMES!

A Forecast

The pendulum is swinging---the eyes of the biggest factors in the film industry are now fixed on THE INDEPENDENT MARKET.

The great film stars whose familiar names in electric bulbs pull throngs to your theatre will be coming to you, Friend Exhibitor, through your independent exchange.

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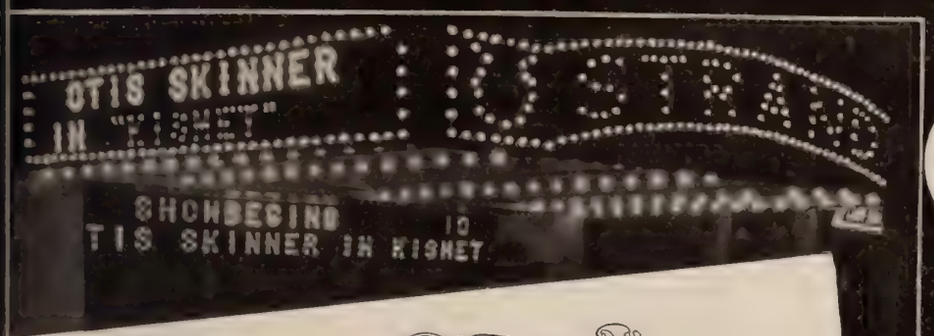

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"KISMET", week of November 21st, shattered every record for one week's business in this theatre, and more than justified the lavish exploitation campaign preceding its engagement.

Our equipment for handling huge crowds was nearly paralyzed by the unprecedented numbers waiting to see this picture. This condition existed throughout the week.

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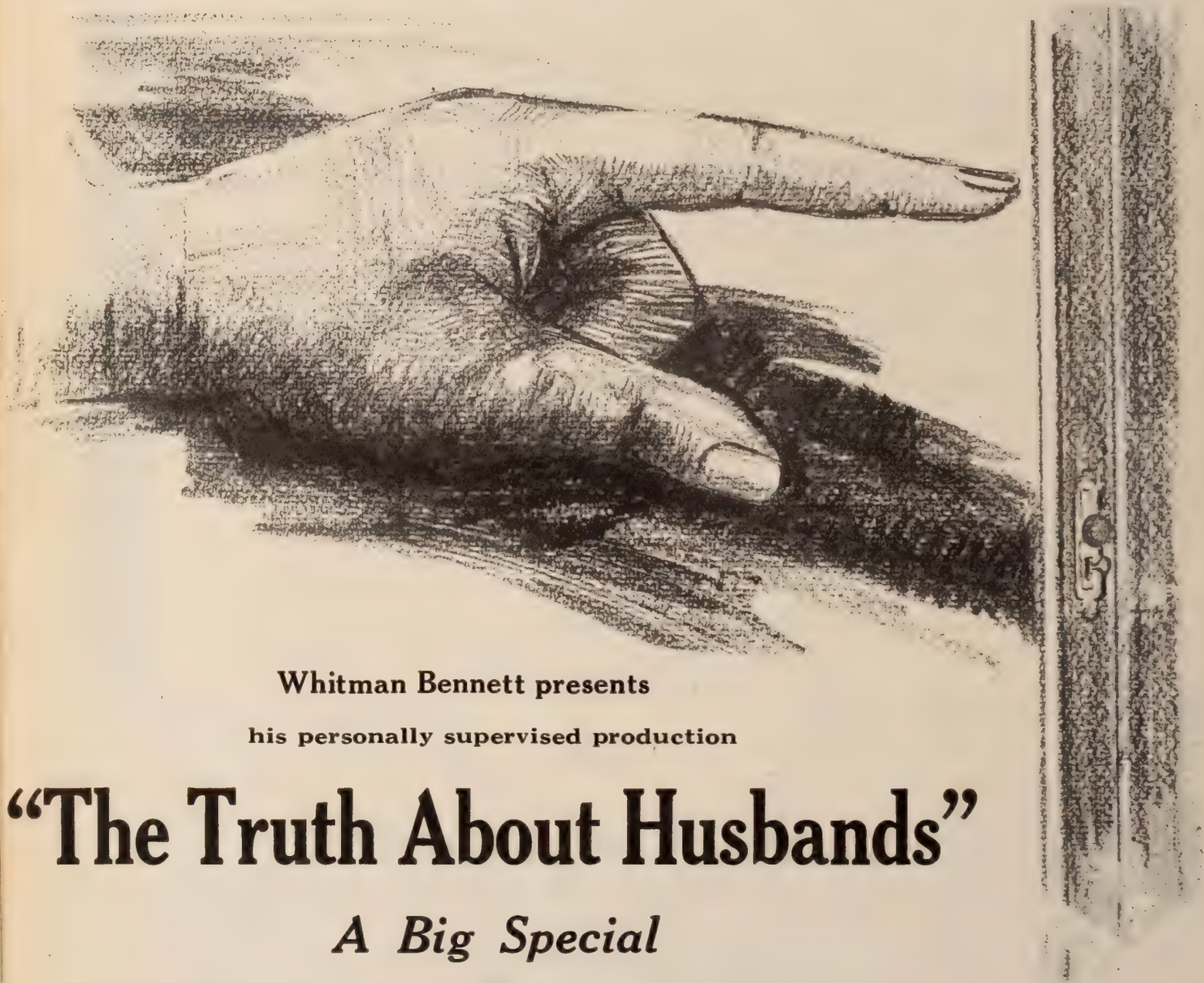

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MARSHALL NEILAN'S

Story is one picture in thousands that has stirred the unbounded enthusiasm of every critic — as well as the great throngs that crowded the Big Broadway Strand to see this most unusual picture.

A ZIPPY PLAY

"The Strand theatre has another of the zippy Marshall Neilan production, this one entitled 'Dinty,' featuring freckled-faced Wesley Barry.

"The story is laid in San Francisco, where 'Dinty' O'Sullivan, a newsboy, comes into prosperity, and adventure, through returning to Judge Whitely, its owner, a wallet the lad had picked up. Again Dinty does a great service for the Judge, and receives reward in the shape of promised adoption of himself and his two pals. Young Mr. Barry displays such deep woe over the screen death of his cinema mother as to make those who see it ardently hope he may never experience such an affliction.

"In the cast are quantities of just 'kids,' and there is about five thousand feet of remarkable photography also present."—*New York American.*

EXCEPTION MERIT

"In the human story of 'Dinty,' Marshall Neilan's latest work, at the Strand, in which Wesley Barry, the freckle-faced boy actor, appears, there is exceptional merit both in the acting and direction, the latter of which was in personal charge of Mr. Neilan. It pleased large audiences."—*New York World.*

A REGULAR FELLER

"Wesley Barry is by far the best all-round boy on the screen. He's the kind of boy a teacher would take one look at and count on him to be the center of deviltry throughout the term.

"He has the freckles, and the perpetual motion, and the tousled head, and the facial expression that goes so quickly from mischief to nonchalant innocence—everything that goes to make a regular feller.

"In 'Dinty' he has a role which gives him every chance. As a ragged newsboy he makes pals of Watermillion and Chinkie, whose names indicate the diversity of their races. These three fight with the ward rowdies who are trying to keep a corner on the newspaper sales.

"Dinty is taught by his dying mother to turn the other cheek and to love his enemies, but he finds it works better in the Holy Land than it does in San Francisco, especially when the enemy is Muggsy.

"He's apparently a mechanical genius, if one may judge by the machine he invents to lift the covers off him when the alarm clock rings five-thirty; also the fan for his sick mother, which is operated by water power (the kitchen faucet), and the pulleys over the sick-bed from which hang suspended everything mother may need while son is out hustling for their living!

"There's an elaborate story of Chinese underground life in the Golden Gate city which is commonplace compared to the characterization of Dinty. However, it serves to give the young hero his big chance—to rescue the daughter of a judge from an underworld den and, of course, to be adopted by the judge. The story is too long, and in the cutting it suffered somewhat. One is speeded from one scene to another so rapidly that the tale loses strength.

"Colleen Moore is very charming, particularly as the young Irish immigrant. The lighting and sets show the care for detail which marks most Marshall Neilan pictures. Altogether I like 'Dinty' very much. First for Wesley Barry, and second for his funny boy pals—and enemies.—*New York News.*

A UNIQUE PICTURE

"The Strand theatre should announce this as children's week and make a bid for the youngsters to see 'Dinty,' starring the fourteen-year-old boy, bespeckled Wesley Barry. Marshall Neilan's picture and scenario can only be pleasant to grown-ups but the kids ought to go away raving.

"Dinty is a San Francisco street gamin. He sells papers for a living, but a big bully runs him and all the rest of the little fellows off the street corner. Dinty gets up a gang all of his own and the retribution that follows will please any boy's sense of justice.

"The picture bears that unique stamp of Neilan which makes it a concoction of a scientific melodrama and a heart-breaking yarn. Something akin to the Neilan picture would occur if the author of the Craig Kennedy stories would try to write "Home, Sweet Home." In 'Dinty' there is the simple pathos of a small boy caring for a bereaved and tubercular mother, all of which is combined with tong wars, telautographs, and ingenious opium dives. The trouble is that oil and water do not mix and the blood and thunder of the story skims the watery plot.

"Those that go to see young Barry perform will be instantly diverted to Colleen Moore's playing the part of the mother. She is a pretty little trick, best known for playing opposite some slap-stick comedian. Here she is given a golden opportunity and makes enough out of it to elevate her Gaelic patronymic to the incandescants. The picture opens with her as a sprightly maid of Erin. She marries her Dennis and follows him to America and he is soon put away by an automobile accident. She is forced to support her child, Dinty, by scrubbing floors. She registers these vicissitudes with rare effectiveness.

"Young Barry plays the same sort of role that has made him a screen favorite, only this time the audience has more of him. He foils the crooks as he has done in previous pictures. He hardly deserves the distinction of a star because he is an ingratiating kid, but not a telling actor."—*New York Mail.*

CAUSE FOR JOY

"We confess to an instinctive shrinking from that form of the drama known as 'kiddie plays.' To our mind, a 'kiddie' suggests an obnoxious little creature, hardly human, certainly not child-like. On the stage or screen they show a shocking lack of reticence by always saying their prayers in public. Or else they are eternally bringing together a mamma and papa who, judging from all that has gone before in the plot, should remain separated for the public good. They make a profession of being little darlings, and the first part of our dramatic litany is that from these and kindred pests may our good editor deliver us.

"To our joy, however, we discovered at the Strand Sunday that Wesley Barry is not of this tribe. He may be saved by a freckle or by a toothless grin or by something inherent in him that makes him a regular guy. It is true that 'Dinty' has given him a sick mother to support and a little Negro friend to protect, both excellent opportunities for the 'kiddie' motif in huge and sickening doses. But there is nothing of the little darling about young Wes who fights or grins when a kiddie would be praying. The more sentimental interludes are taken care of by Marjorie Daw, leaving Wesley to work out his rough-and-tumble destiny.

"A delightful little piccaninny and an equally charming though more solemn Chinese baby are foils for 'Dinty' deeds of valor. It is a Marshall Neilan picture with the usual mixture of slapstick and melodrama."—*New York Globe.*

IT'S VERY HUMAN

"Screen and stage children are nice if you don't have too much of them, but when we see that one is starred we go to the theatre firm in the conviction that we are going to be bored and perhaps made downright mad. There is something about a star, anyway, that is apt to be annoying. Everything always turns out all right for him, and the star can do no wrong. The trouble with children is that they are old enough to realize this, but not old enough to conceal the fact, and a little of them goes a long way.

"We loathe consciously cute tots or kiddies, therefore we were delightfully surprised when we sat through 'Dinty,' the feature picture at the Strand this week. Of course, Marshall Neilan can usually be counted on to bring out the best there is in a story, but he did disappoint us once—perhaps the odds were too heavy for him. At any rate, his fine imagination is apparent everywhere in this First National picture, which stars the youthful actor, Wesley Barry.

"An interesting story runs parallel with the one woven around an Irish newsboy, Dinty, and one is glad to be taken away from the ingenuousness of the black and tan juveniles once in a while, even if the detour does take one into the underground passages and the torture chambers of San Francisco's Chinatown. This part is straight melodrama, and Noah Beery is seen as Wong Tai, a half-breed, who is at the head of all Chinatown's wickedness.

"Wesley Barry is especially delightful because he is so ugly. No amount of grease paint or persuasion could ever make an angel child of him. He is seen as a little newsboy who supports his mother in a basement room. The atmosphere is excellent and it almost made us cough just to look at the cobwebs over the windows and the dirt floor. No wonder she died of tuberculosis! The picture is filled with whimsical touches which make it very human. One which we liked was the tough recruit who shouted "Lovers die in death pact" to prove his ability to sell papers. Another was the gift of cigars to the policemen by Dinty.

"Go and see 'Dinty.' You won't mind it even if the heroine, Marjorie Daw, is fastened in the torture chamber. It all becomes farce when Dinty opens the door of the chamber by hooking an iron chain on it and fastening the other end to the trolley car.

"The picture has as many moods as an April day, but it is entertaining stuff and some of the acting is excellent. Besides the young star, who plays some splendid scenes at the deathbed of his mother, good work is done by Colleen Moore as the mother, Noah Beery as the half-breed, and the black and tan juveniles whose names do not appear on the program."—*New York Tribune.*

REGULAR HEART STUFF

"Cinema thrills with plenty of laughter and a little sadness feature 'Dinty' at the Strand theatre this week. Marshall Neilan has outdistanced his previous picture productions and Miss Marion Fairfax has released her best sob stuff for the poor newsboy who is striving to keep the wolf from scratching the paint off his widowed mother's poverty stricken hut. A small lad, Wesley Barry—he of the freckles with Mary Pickford in 'Polyanna'—is the featured player who carries 'Dinty' through five reels of regular heart stuff. Barry has a lot of stuff and his ability as an acrobat vies with his emotional qualities when his mother is torn from him.

"'Dinty' gets plenty of opportunity to handle regular action stuff and foils Chinese opium workers and solves the problem of storing away ice cream to such an extent that the laws of space and proportion are given an awful jolt."—*New York Evening World.*

A SNAPPY STORY

"The Strand has Marshall Neilan's newest production, 'Dinty,' as its feature. Wesley Barry and his freckles are featured in what proves a snappy story with decided heart-pull to it and plenty of humor. There is a smashing climax, too. The picture is decidedly worth seeing, and has been made with photography of the sort to delight the eye."—*New York Journal.*

Mrs. L. G. Wilson, Star Theatre, Monroe City, Mo.

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There'll be a Franchise everywhere

FIRST NATIONAL PICTURES

Newspaper Review on "DINTY"

Featuring

Wesley Barry

Scenario by **Marion Fairfax**

Photographed by David Kesson

Art Director Ben Carre

A FIRST NATIONAL ATTRACTION

AS GOOD AS CHAPLIN

"'Dinty' is at the Strand theatre this week. It is Marshall Neilan's latest production to reach New York from the Coast. First National is releasing it and little Wesley Barry, he of the freckled tace, is the principal character. To carry the honors of a five-reel production is no slight task for a small boy, but young Wesley proves that he has the right to have his name in electric lights with Mary Pickford and Charles Chaplin and the rest of them.

"Barry has a smattering of all the talents which are necessary for a histrionic career. He is delightfully comic, and is shown in the scenes in which, as a little Irish boy selling papers in San Francisco, he has to flout the machination of the city bully who wants to own all the corners in the neighborhood. He has the power of emotional expression and in the scenes in which the lad was deprived of his one tie on earth—his mother, whom he has striven to support and amuse—his sorrow is genuine. Besides, he has a flair for acrobatics, and has a fast pair of legs. His unique personality has a distinct appeal. A woman in the audience remarked yesterday: 'Lord, he's homely, but I certainly am crazy about him.'

"Besides the appealing character of the boy Marshall Neilan has woven a strong strain of melodrama into the picture.

"There are Chinese opium smugglers who are foiled by the Government by Dinty's efforts but the most appealing part of the picture is devoted to Dinty's struggles for his ailing mother, and the many devices he has evolved to wake himself in the morning to make his mother's life easier. Though we get a real thrill when Dinty and his two friends, the Chink and the pickaninny, succeed in cramming all the ice cream in the world into what they term their 'stummicks.'

"Then another delightful touch is provided by young Newton Hall, whose claim to distinction comes through the possession of a powerful set of lungs.

"Mr. Neilan and his associate director, John MacDermott, have not neglected the older generation in the care they have devoted in the selection of the younger. Colleen Moore gives a sympathetic portrayal of the young mother, and J. Barney Sherry, Marjorie Daw and Noah Beery are excellent in other leading parts. 'Dinty', is a thoroughly delightful picture, splendidly produced."—*New York Morning Telegraph.*

DELIGHTFUL ENTERTAINMENT

"Something delightful in screen entertainment is offered this week at the Strand in 'Dinty,' for Marshall Neilan has obviously decided to dispense with the usual cut and dried romance suitable for five reels and star a boy, this being the era of child prodigies. Wesley Barry may not have enough book lore to enter Columbia at the age of 12 or enough chess strategy to outgeneral would-be generals at West Point, but he is perfectly fitted to enter San Francisco's domain of the newsboys and organize them into a trust, and then outgeneral desperadoes who spirit away the District Attorney's sweetheart with anything but the finesse of chess. This photoplay has much of the humor of a Booth Tarkington production, with more action, and unless Barry suffers from elephantiasis of the cranium he will do much in the future to divert film fans with his aspect of a shrewd yet slightly bewildered puppy."—*New York Sun.*

HAS QUAINT APPEAL

"Again the freckled-faced Wesley Barry adds his quaint appeal to a Marshall Neilan film, but that is not the only appeal that Mr. Neilan has brought over from his 'Go and Get It.' Again this youngster of inventive disposition (with pals and boyhood enemies added) is hitched to a plot of intrigue and the detection of crime. So, as before, Mr. Neilan goes gunning, so to speak, for every one in the audience. Those who have tired of smugglers, the labyrinths of Chinatown, and the Pauline perils sort of melodrama will surely be caught by the mother-and-son theme. And those whom sentiment only antagonizes because it would force unwilling tears will find refuge in the street urchin humor (as forced as the tears), in hydroplane chases, or in the troubles of the heroine. Or they may find amusement in the uncongruity of certain sets. This, to be sure, has been contributed unconsciously by the director. Certainly, had he been awake to his own doings, he would not have given the judge no less than a mansion outside and a room inside fitted up to resemble a cheap West Side apartment.

"The story starts in Ireland—the cradle of a good American citizen, one is reminded—that the chord of pathos is struck early in the game when the little wife, coming from Ireland to join her husband finds he has been killed the very day of her arrival. She must take care of her babe-in-arms alone, and by the time he is twelve and able to make a small living by selling newspapers she lies helplessly abed with consumption. At this point the thriller story is hauled in, a story of the Chinese underworld, of Judge Whitley's fight against criminality there, of the abduction of his daughter as a reprisal, and Dinty's share in her rescue. His inventive genius finds an outlet when it comes to tearing down secret doors. Running parallel with his story are the scenes of his life among the newsboys, which serves, if nothing else, to introduce a little darky and a Chinese lad who are quite diverting in themselves."—*New York Post.*

ACTION IS RAPID

"'Dinty,' at the Strand theatre this week, is that sort of feature photoplay that makes an audience laugh, cry and be thrilled. Action is rapid, the best part of the scenario by Miss Marion Fairfax being about a newsboy, who struggles to keep his ill mother alive, fights freely with the rival gang, and leads his own crowd into many a thrilling scrape. The accompanying plot involves about everything else conceivable in pictures, including Chinatown villains, an honest judge, his lovely daughter, a horrific den, subterranean passages, submarines and seaplanes, wireless telautograph, opium smuggling, abduction, murder and torture.

"Wesley Barry is a real rough-and-tumble boy. He scores with Mary Pickford in 'Daddy Long Legs.' In 'Dinty,' where he is elevated to stardom, he shows considerable ability at bringing smiles. Beside the young star, good work is done by Colleen Moore, as the mother, Noah Beery as the half-breed and the black and tan juveniles whose names do not appear on the program. J. Barney Sherry and Marjorie Daw also take their parts splendidly."—*New York Telegram.*

IRRESISTIBLE FUN

"There is irresistible fun in Marshall Neilan's 'Dinty' at the Strand this week. How much of it there is for any spectator depends somewhat upon his power of resistance, for the comedy itself is not funny, and yet makes such heavy efforts to be funny, sad, sentimental and melodramatic that it simply invites resistance to any and all of its efforts. If a man stands up and announces with assurance, 'I'm going to make you laugh,' or 'I'm going to make you cry,' or 'I'm going to give you a thrill,' any more or less human being just naturally feels, 'I'll be durned if you will,' and does his best not to laugh or cry or be thrilled. And he's likely to win more rounds than his opponent, because the latter not only places obstacles in his own way, but weakens his effort by revealing the coldness of his calculation and its utter lack of spontaneity.

"And so it is with 'Dinty.' It is one of those deliberately funny, sad and thrilling motion pictures that does not conceal its deliberateness. So it often fails to achieve the effect sought after. And most noticeably it does this when it tries to be sad and thrilling. Genuineness is then almost entirely lacking, and there's nothing to take its place. It does score, however, in quite a number of its efforts to be funny, for it so happens that Marshall Neilan has a knack of putting broad humor into motion pictures, especially when dealing with boys, and some of the youngsters in the cast are naturally amusing. First of all, there's little Wesley Barry, who, when his manner is not too sophisticated and cock-sure, is a real rough-and-tumble boy, and in his present picture he is companioned by that constitutionally comic little Ethiop, who, for some time, has been an anonymous source of merriment in Harold Lloyd farces, and is now programed as Aaron Mitchell, which, assuredly, is only a modest part of his full name. And there are other boys in the cast, dozens of them, who have been well selected and, living, give life to the scenes they are in. There is in particular one Chinese child, whose name is either absent from the program, or not identifiable among others there, but who deserves a place with any of them.

"The best part of the story of 'Dinty' is about a newsboy who struggles to keep his sick mother alive, fights freely with his street friends, gangs it with his own crowd and is always up to something. There is also an accompanying plot that brings Chinatown villains, an honest Judge, his lovely daughter, a horrific den, subterranean passages, seaplanes, submarines, wireless telautography, opium smuggling, abduction, murder, torture and about everything else conceivable into the picture. There are also numerous subtitles which do a wholesale business in heroics, and there is one which quotes an American naval officer as calling a submarine of his own fleet, 'U-Boat Number Seven.'

"Those who attempt to carry the scenes placarded 'sad' and 'thrilling' include Colleen Moore, J. Barry Sherry, Marjorie Daw and Noah Beery, who do the best they can."—*New York Times.*

THRILLS AND COMEDY

"Another trust is shown at the Strand in 'Dinty,' though this time the hero is hand in glove with it, buying police protection with cigars. He is Wesley Barry, the youngster who scored with Mary Pickford in 'Daddy Long Legs,' and who is now elevated to stardom by Marshall Neilan and set on the way to acquiring a temperament. As a San Francisco newsboy who organizes an amusing newsboys' trust Barry proves that while this corporation may not have any soul, it has plenty of freckles.

"The scenario, written by Miss Marion Fairfax for this First National picture relates Dinty's fight against his rivals and the manner in which he defeats a band of Chinese highbinders who steal the assistant district attorney's sweetheart. With secret passageways in Chinatown, a swinging knife that drops ever closer to the body of pretty Marjorie Daw as the heroine, and with darting seaplanes, thrills and juvenile comedy are well blended here, though there are some improbabilities, while too many stories are kept going synchronously and the pathos stop is pulled out till it squeaks. Barry, however, weeps as earnestly as he plays everything else."—*New York Herald.*

Something the Exhibitor Should Know

IT is the producer who predetermines, and has made, the poster for which the exhibitor pays good money. Is he always a sincere and trustworthy agent to do this without question? Many of them are honestly ignorant of the difference between a great poster and a worthless one, and, under those circumstances, they naturally take the cheapest and not only the cheapest but some producers never pay one cent for their posters. They get any lithographer who is willing to do those posters for nothing in return for the privilege of selling them direct to the exhibitor through their exchanges and the producer even gets a rebate on each sheet so sold. Naturally such posters are entirely worthless. Such lithographers could not produce a good poster if they tried, and they don't even try. Their only incentive is to make it as cheap as possible, which is but natural, under the circumstances. The producers that buy RITCHEY posters are the *ones who know the difference* and they know it so well that they pay real money for them. For some of our large producers, it amounts to hundreds of thousands of dollars a year, and still they pay it because that's the only way RITCHEY posters can be had.

The funny part of this whole affair is this: that the exhibitor is made to pay for the worthless posters just as much, and in most cases, more, than for RITCHEY posters. The one real protection that the exhibitor has against this exploitation is the RITCHEY trade mark.

Of course, the producer will always attend to the making of the posters, but it is up to the exhibitor before booking a picture to see that it is accompanied by posters of value. Otherwise select one that is so accompanied!

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Motion Picture News

VOL. XXII DECEMBER 11, 1920 No. XXV

This Is Not War with Ghosts

IT would be decidedly well if we stopped talking about business uncertainty and devoted ourselves to the one certainty that is facing the motion picture with a certainty of wrecking it—unless we act quickly and effectively.

That certainty is the Blue Law Sunday.

Our business, in this present period of readjustment, will only be uncertain as we ourselves make it so. All that is needed is less waste and more work; less ego and more cooperation, less guesswork and more fact figures. We have a buying public and no necessity for falling prices. What more could be asked?

But the other menace, the real menace, just as bad, just as unfair and, in a way, far worse than censorship, namely the national closing of Picture Theatres on Sunday will be a certainty if the powerful and well-financed organization back of it has its own determined way.

If ever the industry needed a clarion call for self-defense that time is here.

A juncture against censorship has already been effected by the Exhibitors League and National Association.

Their united strength and their most intelligent efforts are immediately needed—action cannot come too quickly—to counter-check this new and unexpected development.

We know the people back of the Blue Law Sunday. We have met their legislative lobbies, their salaried agents.

We know their tactics, their state of mind, and we are aroused to bitterest resentment, not merely because we have commercially to do with the motion picture but because as American citizens, we resent the oppression of a minority and because as intelligent human beings, we oppose fanaticism, and the so-called religion that utterly lacks charity.

But we will accomplish nothing by declaring war, nor by using war measures.

We will need cool judgment, tact and patience.

We know that the great majority of the people of the country want a liberal Sunday. We know that they want motion pictures. We know that the women's organizations a very large number of churches and clergymen and most city administrations and civic societies realize fully and clearly that the motion picture must be worked with and not against, must be viewed with intelligence and not with unreasoning hatred.

In many a city and town today intelligent exhibitor leadership has brought about understanding, sympathy and successful cooperation between the churches and the motion picture.

We need an extension—a wide extension—of this same calm, intelligent, local action. The women's organizations may be relied upon as a liberal and powerful force. If the National Association and the Exhibitors League will encourage and direct this local activity everywhere, we believe that the efforts of the reform minority will be dissipated at their source. The screen itself can everywhere be made the agent of this work.

In a nut shell, this contemplated reform is like any other of a radical nature. It is the attempted control of the majority by a minority. The logical move then, the most important too, whatever else may and must be done, is the full awakening of the majority to what is being foisted upon them.

That is our move; and it's our move—*NOW!*

* * *

One Way to Do It

AS a striking instance of what can be done by community cooperation, we submit the work of the Women's Co-operative Alliance of Minneapolis.

First a survey was made of the local motion picture situation, the pictures, picture theatres, curfew enforcement, etc.

This information was presented at a large meeting to which the local theatre managers were invited. The following spoke from their respective viewpoints: a clergyman, a school teacher, a mother, a club woman.

The slogan adopted for the meeting was "Selection not Censorship." All instructive agencies such as churches, mother's clubs, Parents and Teachers Associations, improvement, community and commercial clubs, Y. M. C. A. and Y. W. C. A. branches and principals of schools near theatres were united to select members for a joint committee to work with the theatre managers.

The Women's Alliance, to quote the words of its Assistant Secretary, "has always kept in mind that the motion picture is here to stay; that the manager is not in the business for philanthropic purposes; that the function of the motion picture theatre is primarily a form of relaxation and amusement; that these are the things to keep uppermost in mind. . . ."

And, above all, this; "WE ALSO FIRMLY BELIEVE THAT THE PUBLIC OPINION ALONE CAN SHAPE THE DESTINY OF A COMMUNITY."

If every community had this kind of cooperative effort if public opinion everywhere was thus sounded and met, there would be no censorship of the motion picture, there would be no Blue Sunday, and Dr. Wilbur F. Krafts and the rest of the salaried agitators would be out of their jobs.

WM. A. JOHNSTON.

Personalities

Off-Hand Introductions by Robert E. Welsh

AS far as this week's page is concerned, Happy Golucky, the perspiring press agent who has been contributing more or less successfully, was fired several days ago.

Happy is too lighthearted a person for these parlous times. We have never taken the trouble to look "parlous" up in the dictionary, but if it means anything at all—these are the times.

You've got to be serious and long-faced to be in tune with the moment. If it isn't the man who sonorously discusses "general business conditions," it's one of the ninety-nine who can tell you about a new legislative problem that is facing the well-known and well-faced industry.

You haven't a chance to dodge trouble anyway you turn. Unless you happen to stroll up Broadway some afternoon about two and see the lines struggling to pay fifty cents and a dollar top. Witness what Doug Fairbanks did at the Capitol Sunday; or listen to Joe Plunkett tell of Constance Talmadge's pull at the Strand the same day.

* * *

LEGISLATIVE problems and "crises" are here aplenty. A week ago Charles Pettijohn, Paul Gulick, Frederick Elliott and Jack Connolly slipped one problem to the trade paper editors over a luncheon table.

It appears that the tax committee of some body styling itself rather impressively the National Industrial Conference Board had prepared a tentative set of recommendations to Congress. And said report contains a gentle suggestion that the motion picture rental tax be doubled from five to ten per cent.

Nowhere in the report could we find a tax recommended that would directly affect the honored members of the dignified committee.

At first thought of such unequalled gall we naturally got all riled up. Pettijohn assured us that the heavily-titled body was apt to be taken seriously at Washington. We prepared to roll up our own sleeves and declare war with all the black type in the case. We had visions of a full-page rippity-bang slam this week.

Then we thought it over and the more we thought the less important the National Industrial Conference Board seemed to be. So we decided to give the page over to kidding the report—letting the staff cartoonist do most of the work.

But there were too many days between the lunch and press time. The more we thought about the position of a body of men appearing before Congress to say, "Here is an impartially prepared report showing how you can get a lot of money by taxing everybody BUT US," the more we wanted to laugh.

And we worked up a grouch at ourselves at having been tempted to waste a page of space on the gentlemen. And we're sore as the devil now because mental mathematics has shown us that they have got away with six inches or so.

* * *

BUT the space isn't entirely wasted if it serves to introduce our own conclusion that the National Association of the Motion Picture Industry is on the right track now and moving forward. The greatest "eleventh hour" industry in the world seems destined to enter this year's legislative campaigns before the battles are over. After having wallowed in our own blood a few years tasting the joys of "standing with our backs to the wall" we are going to try to get around early enough to see what started the fight.

It's a darn cheerful feeling to be able to say something good about the National Association. May we repeat the dose many times during the coming year.

* * *

BATTLE lines are already being drawn for the Blue Sunday fight. You can't get Bill Brady to talk about much else these days. Tuesday of the week we heard enthusiastic plans for a monster conference of all business and amusement interests affected by the Blue Sunday agitation to be held in New York December 14, 15 and 16. Later we received notice of a special National Association meeting on the matter scheduled for December 3rd. All week there have been cheerful reports of a line-up of interests on this and other legislative questions between the exhibitor organization and the manufacturers.

One important point in the plans for a battle against the salaried agitators for a Blue Sunday has been called to our attention by Harry Crandall. Tracing the history of the various reform movements of the past several years, it can be seen that the first shot was always aimed at the District of Columbia.

The Doctor Wilbur Crafts and others are a crafty political crowd. They find it comparatively easy to slip over their freak legislation as a local matter for the District of Columbia—which has no votes and to which legislators hold no personal responsibility. The District is the entering wedge; success here leads on to success in the nation; failure here could stop many a reform movement in its tracks.

It looks as though the Sunday battle will see its first stages in the District. And it behooves exhibitors and manufacturers to consider this *the* national issue.

* * *

TURNING to the note-book we find several interesting items. Harold Horton, traveler and explorer, opened the door to the NEWS office this week after two years in the Orient and South Seas—thirty-six thousand miles of travel. Through twenty-two countries, using seventeen different modes of conveyance. One river trip that totaled fifteen hundred miles alone.

And here's a tip: He got us all excited over a special picture he has made which will soon be announced and shown to the trade. *Something brand new!*

William A. Johnston's "Snapshots" note-book lies before us and we see two items that shouldn't wait till next week to see print. Here they are:

Ben Blumenthal. Note by a photo in New York *American* he has introduced "Sandwich" girls in Berlin to advertise picture show at his Scala theatre. Blumenthal already has seven first-run theatres in Central Europe—Berlin, Vienna, Budapest. Is adding more to chain. Runs his houses American style. German embargo on American film to be partially lifted (10 per cent) January 1st. Predicts gradual increase. Says theatres must have American picture. German production voluminous but poor.

George Davis. Good man with a good picture—Isobel—which was shown at Astor last week and got most favorable comment. One of Curwood's best picture stories. Striking situations, rattling action, suspense and unexpected climax. Production has followed book faithfully. State right market to be congratulated in getting so good a picture.

MOTION PICTURE NEWS

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Published on Friday every week by MOTION PICTURE NEWS, Inc., 729 Seventh Ave., New York, N. Y. 'Phone 9360 Bryant

Chicago Representative, L. H. Mason, 220 So. State St.; 'Phone Harrison 7667. Los Angeles Representative, J. C. Jessen, Suite 205, Baker-Detwiller Building, 412 West Sixth St.; 'Phone Pico 780. Subscription $2 a year, postpaid, in United States, Mexico, Hawaii, Porto Rico and Philippine Islands. Canada, $4. Foreign, $8. N. B.—No agent is authorized to take subscriptions for Motion Picture News at less than these rates. Have the agent who takes your subscription show his credentials and coupon book. Western Union registered cable address is "Picknews," New York.

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Exhibitor and Producer Bodies to Hold Conference

Committee of Nat'l Ass'n and Exhibitor Organization to Meet

WILLIAM A. BRADY, President of the National Association of the Motion Picture Industry, has accepted the invitation of Sydney S. Cohen, President of the Motion Picture Theatre Owners of America, for a joint committee meeting representing both organizations for a discussion of all matters pertaining to the future and welfare of both associations, including the censorship question.

The meeting will be held on December 14th, and promises to be one of the most important ever held between exhibitors and representatives of other branches of the industry.

Many matters of vital importance to both organizations are to be discussed, including uniform and equitable contracts, the use of non-taxable music in arranging scores, the deposit bills, censorship, taxation and Sunday closing.

President Brady appointed the following committee in behalf of the national association to confer with the committee from the Motion Picture Theatre Owners of America: Paul Brunet, chairman; Adolph Zukor, R. A. Rowland, William Fox, Lewis J. Selznick, Percy L. Waters, Albert E. Smith, Samuel Goldwyn, D. W. Griffith, Jos. M. Schenck, Carl Laemmle, Oscar A. Price, R. H. Cochrane, Morris Kohn, Murray Silverstone, R. S. Cole, J. D. Williams, W. R. Sheehan, J. Stuart Blackton, John M. Quinn, Lee Counselman, Lewis Innerarity, A. S. Kirkpatrick, W. E. Atkinson, Hiram Abrams, Harry Schwalbe, William Wright, H. M. Berman, Samuel E. Morris, J. J. McCarthy, J. E. Brulatour, W. C. Smith, E. M. Porter, William B. Cook, Walter J. Moore, Arthur James, William A. Johnston, Lesly Mason, Martin J. Quigley, Arthur S. Friend (Finance), Gabriel L. Hess (Censorship), Charles C. Pettijohn (Legislative), Tom Evans (Laboratory), Thomas W. Wiley (Individual Membership), P. H. Stilson (Transportation), H. M. Pitman (Film Theft), James R. Quirk (Vigilance), Paul H. Cromelin (Exporters), W. R. Rothacker, E. W. Hammons, N. J. Baumer, J. Robert Rubin, Arthur Butler Graham, Geoffrey Konta, A. J. Banzhaff, Ralph Kohn, E. J. Ludvigh, Saul E. Rogers.

Sydney Cohen, president of the Motion Picture Theatre Owners, has appointed the following committee to meet the National Association committee relative to the censorship situation:

G. G. Schmidt, President Motion Picture Theatre Owners of Indiana; J. G. Rhode, President Motion Picture Theatre Owners of Wisconsin; N. A. Steffes, President United Theatrical Protective League; E. T. Peter, President Texas Exhibitors' Circuit; J. C. Ritter, President Michigan Motion Picture Theatre Exhibitors' Association; H. H. Lustig, President Motion Picture Theatre Owners of Northern Ohio; W. C. Patterson, Vice-President Motion Picture Theatre Owners of America and Secretary and Treasurer Motion Picture Theatre Owners of Georgia; Joseph Mogler, Vice-President Motion Picture Theatre Owners of Missouri; Joseph Stern, Executive Committee Member, Motion Picture Theatre Owners of America, Newark, N. J.; C. L. O'Reilly, Executive Committee, Member Motion PictureTheatre Owners of America, New York, N. Y.; W. H. Linton, Executive Committee Member, Motion Picture Theatre Owners of America and Treasurer Motion Picture Exhibitors' League of New York; Leo Brecher, Executive Committee, Motion Picture Exhibitors' League, State of New York; John Manheimer, Chairman Executive Committee, Theatre Owners, Chamber of Commerce, New York; Lawrence Bolognino, Executive Committee, Motion Picture Exhibitors' League, State of New York; H. B. Varner, Secretary and Treasurer, Motion Picture Theatre Owners of North Carolina; E. M. Fay, President Theatrical Managers' Association of Rhode Island; Joseph Hopp, President Illinois Exhibitors' Alliance; L. J. Dittmar, President Motion Picture Theatre Owners' of Kentucky; S. I. Berman, Secretary to the committee.

"As you look over the names of the committee," wrote Mr. Cohen to Mr. Brady, in arranging for the conference, "you will see that practically every part of the country is represented and that some of the members will have to travel a considerable distance to come to this city. The Motion Picture Theatre Owners of America will not feel justified in asking these men (who serve without compensation) to leave their business and give their time and personal attention to organization matters unless we can be assured that an opportunity will be afforded to the members of this committee to take up questions of the first importance with the manufacturers and distributors composing the National Association of the Motion Picture Industry. Among these questions that call for definite settlement I may mention that the problem of uniform and equitable contracts, the use of non-taxable music in arranging scores for pictures, the deposit question and kindred matters. The right of the exhibitor to have his deposits and advance payments properly secured and safeguarded has been translated into legislation in the State of New York. As you no doubt are aware, similar legislation will be proposed in other states. Would it not be good business all around if your association, co-operating with out committee, can find some method of securing and safeguarding the exhibitors' deposits? This is an absolute necessity, as witness the recent bankruptcies of various film concerns that have obtained money from exhibitors under the guise of deposits.

"I am quite sure that the menace of censorship can be effectively dealt with. I am in communication with exhibitors in the state which are now threatened with censorship. We have every definite plans as to the most effective way of fighting censorship. We believe that the first and most important thing is to educate the public and to make it clear, not only to the patrons of motion picture theatres, but to the public generally, that censorship means a dangerous innovation and a distinct threat to their personal liberty."

"Dangerous Business"

PETER J. BRADY of the New York State Federation of Labor and an ever loyal friend of the motion picture, writes us a vigorous protest against a film recently mentioned in newspaper dispatches from London, and which, according to the dispatches, deals with a "faked" raid by Sinn Feiners and their dispersal by British soldiers.

We have no further information about this alleged picture, and we strongly doubt that anyone would be guilty of so unfortunate an enterprise. It is well, however, to state that the screen wants no pictures whatsoever of such character. No exhibitor would willingly run such a picture; and every exhibitor will do well to watch carefully provided any picture at all of this nature is put in circulation.

WM. A. JOHNSTON.

Hart Is Awarded Verdict in Suit Against Ince

A wire received from Los Angeles informs that William S. Hart has been awarded a verdict in the Superior Court against Thomas H. Ince for half profits accrued for the quarter beginning at the expiration of the Ince-Hart contract on July 13, 1919, and ending October 13, 1919. The amount awarded is $87,779, the half profits shown by the court accountant appointed as auditor.

The verdict just handed down means that the William S. Hart contract for half profits is valid. It is estimated that the profits accruing since October will amount to nearly a million dollars. The suit relates to sixteen pictures which were made and released by Artcraft prior to July of 1919. The action has nothing to do with Mr. Hart's present contract for nine pictures.

First Nat'l of Michigan Elects Officers

Directors of Associated First National Pictures of Michigan, Inc., recently elected at the organization meeting of the state body in Detroit, met in that city Wednesday, November 24, for the purpose of electing officers and naming an executive committee of three members to direct business affairs for the ensuing year.

The following officers were elected: John H. Kunsky, Detroit, president and treasurer; H. S. Gallup, Marquette, vice-president; George W. Trendle, Detroit, secretary; Harry Scott, Detroit, general manager and assistant treasurer. The executive committee of three consists of George W. Trendle, Herb L. Weil, Port Huron, and Harry Scott.

The board of directors, previously elected, consists of John H. Kunsky, George W. Trendle, and Harry Scott, Detroit; W. S. Butterfield, Battle Creek; Blair McElroy, Chicago; Herb L. Weil, Port Huron, and H. S. Gallup, Marquette,

Case Against Blank Enterprises Ruled Out

Judge A. M. Post in District Court at Columbus, Neb., took the Swan vs. A. H. Blank Enterprises case from the jury and decided there was no cause of action as against James M. Martin, local manager for Blank, and named as one of the defendants. This automatically throws the case out of court, as the other defendants were all non-residents and not liable in this court.

The case was brought under the Judkin's anti-trust act and the amount of damages asked was $324,000. Swan alleges there was conspiracy on the part of the Omaha Film Board of Trade, the Blank Enterprises and numerous film corporations to blacklist him and put him out of business. When he could not get services he leased his theatre to A. H. Blank for a period of ten years.

Lee S. Ferguson Goes to First National

Lee S. Ferguson will become actively associated with First National Exhibitors Circuit December 1, in C. L. Yearsley's department.

The announcement was made just as Ferguson had rounded out a year with Selznick Enterprises, the latter half of which he was Director of Publicity. Prior to that he was connected with the Motion Picture News.

More Films for Britain

D. W. Fish, formerly connected with Famous Players-Lasky, is to sail for England in three weeks' time to sell there on the open market three American pictures. He intends to open an office in London. He is staying in New York at the Hotel Astor.

Arthur Woods on the Job

Col. Arthur Woods

COL. ARTHUR WOODS, formerly police commissioner of the city of New York, this week accepted the chairmanship of the Americanism Committee of the Motion Picture Industry. He succeeds the Hon. Franklin K. Lane, formerly Secretary of the Interior, who has had to give up all active work on account of ill health.

Before accepting the chairmanship of the committee Colonel Woods insisted that conferences should be held with the leaders of the industry to determine whether or not they wished to continue the campaign for another year. Conferences were arranged by President William A. Brady of the National Association of the Motion Picture Industry and the leading producers. It was unanimously agreed that the work should continue. Conferences between Colonel Woods and the editors of the news weeklies and also the editors of the trade papers were held and all agreed to give him their heartiest co-operation in the movement.

The news weeklies are carrying each week a picture of a title suggesting some spirit of Americanism. They report this scene or title each week to the headquarters of the committee where it is filed. The news weeklies also are arranging special patriotic stunts.

The editors of the trade papers have agreed to continue their support to the movement. The producers have agreed to continue the making of special Americanism pictures and they decided that there should be injected into every picture some ideas that would make better Americans.

"Better Picture Circuit" to Be Incorporated

Incorporation papers have been filed at Albany, N. Y., for the organization of the "Better Picture Circuit." This will be an offshoot of the Motion Picture Theatrical Association of the World, of which J. A. Quinn is the president. The announced purpose of the new organization is to operate as a central, neutral body between the motion-picture industry and the public with a view to improve the general conditions within the industry and promote co-operation to the end that "better pictures may be offered to the public at prices within reach of the family pocket-book."

Two years ago, Mr. Quinn launched the "Better Picture Movement" at Los Angeles. The organization of the Motion Picture Theatrical Association of the World followed, the expressed object being to work through this organization with the public, the industry and the press in stabilizing general conditions.

The next step was the formation of the M. P. T. League for Better Pictures, membership in which is free to the public. League members are asked to carry on an individual campaign for those pictures endorsed by the League. The pictures so endorsed have been submitted to the M. P. T. Merit Board and awarded the M. P. T. Merit Seal.

The Better Picture Circuit will work in conjunction with the allied bodies already established; and its chief function, according to a statement just issued, "will be to work in a strictly neutral relation with all branches of the industry to bring about an equitable and economical distribution of worthy pictures." In addition to Frank Bacon and J. A. Quinn, the incorporators are Albany business men not previously identified with motion pictures.

Missouri Exhibitors Will Meet in January

The second semi-annual convention and business meeting of the Motion Picture Theatre Owners of Missouri has been called for January 11th and 12th at St. Louis, Mo.

At the first convention held in Moberly, on August 11th and 12th, fifty-five exhibitors were present and the organization, which now has a membership of close to two hundred, was formed. It is expected that more than three hundred will attend the coming convention, as business vital to the interests of every exhibitor in the state will be contracted.

Selling Classes Started in F.P.-Lasky Branches

Fred F. Creswell, field sales supervisor in charge of the new School of Salesmanship of Famous Players-Lasky Corporation, which was recently instituted in the New York office, is in Los Angeles, where he is now putting on a course at the local exchange. Later he will give a course at the exchanges in San Francisco, Portland, Denver, Salt Lake and other cities.

Scenario Writing Course at Temple University

Photoplay study and scenario writing as a university course will be inaugurated through the co-operation of the Stanley Company of America at Temple University with the beginning of the new year. In memory of the pioneer of the cinema theatre in Philadelphia the department at the Broad and Berks Streets University will be named "The Stanley V. Mastbaum Course in Photoplay Study and Scenario Writing."

Jules E. Mastbaum, president of the Stanley Company, is responsible for the inauguration of this course. His acquaintance with the host of prospective screen stories returned by studios to writers because of the lack of technical training on the part of amateur, and even professional, authors, is the source from which sprung Mr. Mastbaum's decision to have introduced a photoplay study and scenario writing course at the Temple University. According to Mr. Mastbaum, the rejected writings often contain excellent ideas, which, if properly developed, would result in splendid screen plays, but the crude and amateurish presentation of these stories to producers at once disqualifies them for acceptance.

"The course which Temple University is to establish would seem to meet that need for instruction that ambitious writers for the screen require in order to secure a reading for their works," declares Mr. Mastbaum.

"Never has there been such a demand for scenarios that will please the public. Film companies are always looking for new and original material, and they are willing to pay the highest prices if they can secure it, plus the technical details so necessary in constructing a story for the screen."

The Stanley Company of America will support the course and should it prove successful will undoubtedly arrange to endow a permanent chair for the instruction of this art at Temple.

Nat'l Ass'n Considers Blue Law Agitation

A special meeting of all of the members of the National Association of the Motion Picture Industry was held at the offices of the Association, 1520 Broadway, New York City, on Friday, December 3rd.

Consideration was given to the agitation created by the Lord's Day Alliance and other organizations for federal censorship of motion pictures and the closing of the theatres on Sunday.

Robertson-Cole a Member of Nat'l Ass'n

The Robertson-Cole Distributing Corporation is the latest film distributing company to join the National Association of the Motion Picture Industry.

Marguerite Clark Returns to Screen!

MARGUERITE CLARK'S first independent screen production, "Scrambled Wives," is to be released through Associated First National. This announcement is made by Associated First National Pictures, Inc., in a statement to the effect that her first production as an independent star is nearly completed. A few exterior scenes are all that is necessary to complete the picture, ready to be turned over to First National for distribution.

Since her last production there have been rumors that Miss Clark intended to retire from the screen and statements to that effect have even been attributed to Miss Clark herself. That they were wholly unfounded is established by her positive statement that she never had any intention of deserting the screen, but that when her last contract expired she had decided to enter the field of independent production.

When the contract expired and after a short vacation the Marguerite Clark Productions Company was organized, a considerable period prior to starting production was devoted to a search for a thoroughly suitable story to warrant the beginning of actual studio work. "Scrambled Wives," which enjoyed a run on Broadway in New York, and is still running in Chicago, was selected as the vehicle in which Miss Clark would make her debut, and once selected no time was lost in the beginning of the screening.

Edward H. Griffith was secured as director with A. F. Bernadac as assistant. Naturally Miss Clark takes the role of Mary Lucille Smith, and those in the supporting cast are Leon P. Gendron, Ralph Bunker, Florence Martin, Virginia Lee, Alice Mann, Frank Badgley, America Cheddister, John Mayer, John Washburn, T. A. Braldon, Harry Fisher, Wesley Jenkins, Ada Neville and Emma Wilcox.

The present agreement is for the release of one production only by Associated First National. There is no announcement as to what the next production starring Miss Clark will be, for it is stated that the star does not intend to rush work on schedule. Sufficient time will be taken on all productions to make the selection one in which she feels personally that she can do her best, and which provides for adequate handling in other details.

"Scrambled Wives" is from the pens of Adelaide Matthews and Martha Stanley, and the scenario was prepared by Gardner Hunting. The role of Mary Lucille Smith is of the same nature as those which made Miss Clark one of the best liked stars on the screen.

Most of the filming of the play was done in New York City with the old Biograph studio as the headquarters for the interior sets. In the preparation of the scenes Miss Clark practised a theory she has held for some time that "standard" sets often spoil a good story. To guard against the use of settings of the same style that may have appeared in other productions she secured Walter E. Keller, William C. Menzes and David C. Flynn to originate and supervise a complete arrangement of sets for the entire picture.

The taking of the few scenes which are needed to complete the production and the subsequent cutting are expected to be completed by Christmas so that the production will be delivered to Associated First National Pictures, Inc., by New Year's.

Rudolph Not Connected with Detroit Showing

The November 27th issue of the MOTION PICTURE NEWS erroneously gave the credit for the successful presentation of "Madonnas and Men," at the Madison theatre in Detroit recently, to Bill Rudolph. Mr. Rudolph was in charge of the presentation of the Jans feature at the Strand theatre in Toronto, Canada, during the week of November 21st.

About Rental Prices

"Are Rentals Out of Focus?" we asked some few weeks ago. The replies from small exhibitors were quick to tell us that they were.

Al Lichtman spoke up on behalf of the sales managers and explained his corporation's method of meeting present rental problems with justice to all classes of exhibitors.

Next week we will have still further interesting chapters in this discussion. George Meeker has responded to our invitation with a contribution that is certain to arouse discussion. Then there are snappy letters from exhibitors and other worth while side lights.

Heavy Demand for Tickets to Big Movie Ball

The allotment of boxes for the ball and entertainment of the Chamber of Commerce is taking place this week with the demand threatening to consume the supply even before a chance is given outside patrons. The ball will be held at the Hotel Astor in New York on January 5.

The unusual feature of the affair will be the Midway Plaisance, composed of high-class county fair attractions conducted by real outdoor showmen and characterized by many quaint and picturesque features. A giant crystal maze, a gig-saw house of mystery and about fourteen other mysterious affairs will be seen on the midway.

Already demands for tickets and boxes have been received from Chicago, Philadelphia, Boston, Cleveland, Washington and Pittsburgh.

The Chamber of Commerce has opened an office at the Hotel Astor, from which place the ball committees will work and at which they can be addressed.

Britain Flooded with Film

J. C. Graham

THE most serious problem confronting the British exhibitor today is the lack of high-grade theatres, in the opinion of John Cecil Graham, managing director of the Famous Players Film Company, Ltd., Famous-Lasky Film Service, Ltd., and the Famous Players-Lasky British Producers, Ltd., who came to New York from London last week on his annual business trip to the home office of the Famous Players-Lasky Corporation. Approximately 1,500 new theatres must be built before the competitive exhibition of motion pictures can be undertaken on the scale which will best appeal to the British imagination, in his opinion.

"Great Britain is an island entirely inundated with film," said Mr. Graham in discussing business conditions abroad. "Not only are more American and foreign films coming into the market, but the British producers have been increasingly active. The result is that the British industry has a vast amount of film for which it can find no immediate use. With all of these resources to choose from, the exhibitor has no difficulty in arranging his program, and most of them are booked up far in advance.

"The problems confronting the British industry today are mainly the outgrowth of the war, but will be solved once the shortage in theatres is corrected. At the present time there are about 3,800 motion picture theatres of all classes, catering to a population of 46,000,000.

"It is probable that the Government may relax its restrictions against so-called luxury construction work during the coming year, but this will by no means eliminate all of the difficulties. Building materials and labor are still scarce and it will take some time to complete a building program of the magnitude I have suggested.

"Competitive showmanship will follow on a much more important scale than at present, once the British industry is well supplied with theatres.

Will Indianapolis Shut Down on Sunday Movies?

Indianapolis exhibitors and vaudeville house managers have been waiting with much trepidation for possible orders from city authorities to close all theatres on Sunday as a result of the action of Glen E. Black, manager of the Park theatre, a local burlesque house, in continuing to put on his regular burlesque program on Sunday despite police orders to the contrary. Street clothes for the actors and vaudeville acts only, were the requirements stipulated by the police for Black to remain open. He obeyed instructions for one Sunday; but on learning that every vaudeville house in the city was going ahead as usual without police interference, Black decided to put on his regular bill on Sundays. As yet no further action has been taken by the police in restraining Black or clamping the lid on the other forms of amusement in the city.

The fear that Black's action might result in bringing the lid down on everybody results from the fact that photoplay and vaudeville houses have been operating for more than a year merely by virtue of Mayor Charles W. Jewett's sufferance. Several months ago, when the church federation tried to have all Sunday amusements closed, the mayor refused to be argued into shutting up the "movies." He did, however, decree that the regular vaudeville, burlesque and legitimate shows should not be given on the first day of the week.

The legitimate houses have never attempted to open, except for classical concerts and the like given now and then on Sunday afternoons; and the burlesque people have made no attempt until Black's. The vaudeville managers gradually transformed the musical and movie programs which they started out with under the mayor's edict until for several months they have been going ahead as usual.

The Motion Picture Theatre Owners of Indiana believe the time is ripe for a movement to get a bill legalizing Sunday movies.

Reception of Loew Stars in Canada Criticized

Criticism of the attention which has been showered upon the twelve moving pictures actresses who had accompanied Marcus Loew to Ottawa and Montreal for the opening of the new Loew theatre in the Capital and for a visit to the Montreal Loew theatre, has continued in both cities of the Dominion. In both centres immense crowds had turned out to greet the screen celebrities and there was a variety of receptions, luncheons and other events, but wide and numerous complaints were made by various interests regarding the stunts.

Col. George Ham, a prominent citizen of Montreal, declared, in a public utterance on November 17, that Mayor Mederic Martin "made a laughing stock of the city, as the people had done for the city of Ottawa."

According to a statement of William Goldman, manager of the seventeen first run theatres controlled by the Famous Players-Lasky Missouri Corporation in St. Louis, more than $400,000 will be expended during the next twelve months for advertising and publicity purposes. This sum will be appropriated merely for the houses in the city of St. Louis alone and will not go toward the expenditure of theatres owned by the corporation outside of this city. The statement was made public November 20.

The great proportion of the advertising will be done in local newspapers and advertising matter is being prepared for several series of whole page ads. More than 1,000 billboards will be erected in and about the city displaying posters of the week's presentations.

The theatres to be benefited by this mammoth appropriation are: Missouri, Del Monte, Kings, Mozart, Pershing, King's Airdome, Lindell, Arco, Novelty, Gravois, Grand-Florrisant, Juniata, Shenandoah, Maffitt, Lafayette, Lowell, and the new Criterion, which will open approximately December 15.

British Picture Showing in Canada; More Due

Moving picture features from England have been receiving serious consideration in Eastern Canada recently, and the invasion of the Canadian market by the British producers now seems to be really under way. Good use is apparently being made with a truly good English release to pave the way for developments, this being the Hepworth picture, "Alf's Button," which has already secured considerable success in Montreal, Ottawa and Toronto. There is a general tendency to compare this picture with "The Better 'Ole," and it is freely declared on all sides that the "Button" is better than the "'Ole."

The premier Canadian run for "Alf's Button" was held at the Holman theatre, Montreal, where it was presented for eight days, the engagement terminating on November 28. It was then transferred to the Centre theatre, Ottawa, a large downtown house, where it was shown for the whole week of November 29 at prices ranging up to 45 cents, this being the regular scale. This seven-reel picture has also had its first presentation in Toronto.

Prior to its presentation in Montreal Col. Ernest Chambers of Ottawa, a prominent official of the Canadian House of Commons, delivered a speech at a gathering of exhibitors, reviewers and others who had assembled for a pre-release screening of "Alf's Button" immediately before the Holman theatre engagement in which he declared that his associates on the directorate of the Anglo-Canadian Picture Plays, Limited, Montreal and London, England, were prompted more by patriotic motives in bringing British pictures to Canada than by any thought of possible commercial gain.

Adolph Zukor Predicts a Year's Run on Broadway

Paramount Chief Sees Longer Stay for High Class Pictures

A YEAR'S run on Broadway, New York!

Such, in the opinion of Adolph Zukor, president of the Famous Players-Lasky Corporation, will be nothing uncommon for the high-class motion picture of the future.

"There are policies of the past and of the future," said the motion picture executive on his arrival at Los Angeles for his annual visit at the West Coast plant of the corporation. "The individual or group aided by policies of the past fails. The Famous Players-Lasky Corporation has adopted a policy of the future in deciding to eclipse all previous screen efforts by concentrating in one production the best of actors, of writers and directors.

"Why should a picture run one week in a first-run house and then be forgotten? We hope to produce pictures that will run for weeks and weeks—for a year on Broadway, New York. There will be no release date to meet. There will be no such limitations as in the past may have been placed on production. There will be but one consideration—to make the highest class picture money and brains can make. Why not, then, a run of a year on Broadway, New York?"

In enthusiastic terms Mr. Zukor tells of the change in production methods worked out by Jesse L. Lasky, first vice-president in charge of Famous Players-Lasky production.

"It is not a hope for increased revenue that prompted us to make the change," he said. "Rather, it is pride in our profession. To make the best picture that can be made—surely that is a worth while ambition.

"It is that same pride in their profession that has prompted our stars to tell me how gladly and willingly they will co-operate in the innovation. I have talked with them all—Wallace Reid, Gloria Swanson, Dorothy Dalton, Thomas Meighan, Elsie Ferguson, in fact with all of them. Willing to co-operate? Why, they are enthusiastic about it. They all are big enough to see that having a part in a combination of people of great talent and equal rank is not a detriment, but a great advantage to them. They see the possibilities of the new policy. Pride in their work and in their profession causes them to welcome the opportunity to do better work in better productions. Their attitude, to me, is the most gratifying of all.

"I am a dreamer, I presume. But all who try to look ahead are dreamers. Some have the faculty of making their dreams come true—that is the only difference between dreamers.

Mr. Zukor believes that the educational possibilities of the screen are tremendous. "But," he stated, "I prefer to entertain rather than educate. I believe that by furnishing clean, wholesome, meritorious entertainment I can do more real good for humanity than by trying to teach. However, I do not mean to minimize the screen's future in the field of education."

"Motion pictures are being taken seriously," he continued, "by those who first refused to give us serious consideration. The reason for this, I believe, is the determination of some producers to ally with themselves the very best brains in every branch of endeavor—in writing, in art, in costuming, in acting, in directing, in editing.

"The effect of our securing a number of famous authors, novelists and playwrights, to write exclusively for Paramount Pictures—writers with reputations such as Sir James M. Barrie, Sir Gilbert Parker, Edward Knoblock, Elinor Glyn, Henry Arthur Jones, Avery Hopwood, and others of equal fame—will be tremendous. Mr. Lasky is to be given full credit for succeeding in inducing the splendid galaxy of British writers to contribute to our photoplays. While, as I say, the direct effect will be powerful in the extreme, the indirect effect will be even greater. One cannot overestimate the importance of this upon the public—including the thinking public—and its attitude toward the motion picture.

Mr. Zukor's stay in Los Angeles will be short. "One of my chief duties here," he said, "will be to discuss with Sid Grauman his plans for the Metropolitan theatre, in which I am interested. This, without a doubt, will be one of the most handsome and magnificent theatres in all the world, and I am here to aid Mr. Grauman in every way possible to bring about the realization of his ambition to give Los Angeles a truly wonderful temple of the cinema art.

"And, of course, I am watching with unusual interest the splendid progress being made by Cecil B. DeMille in his preparations for the start of work on his production based on "The Affairs of Anatol." This picture will be the first under our new production policy of combining several stars in one super-cast and because of that is of epochal importance.

"Big people in big stories written by big authors and produced by big directors—that, in brief, is the foundation of our dream. As for the realization of our dream, only the public can be the judge. But I am a showman, and as a showman I know that the public must be given something different, something worth while, if the public's support is to be won. And as a showman I believe that we are about to give the public something that will win it."

Fire Does $20,000 Damage to Metro Office

DAMAGE amounting to $20,000 was done to the offices of the Metro Film Corporation in the Longacre Building, New York, and a valuable, specially prepared print of "Polly With a Past" destroyed, when, during the first showing of the picture in the Metro projection room on Wednesday, December 1, one of the reels caught fire.

Within ten minutes the offices were all in flames, the operator having thrown the burning film out of his cage into an adjoining room.

The Metro employees filed out of the offices and into the elevators, which were kept running, without disorder.

Richard A. Rowland, president of Metro; W. E. Atkinson, general manager, and Jack Meador, publicity and advertising director, were viewing the picture which, aside from "The Four Horsemen of the Apocalypse," is said to be the biggest Metro production of the year, when the fire occurred. It has not been determined how the film caught fire.

As the flames spread, the operator attempted to put them out with a fire extinguisher. He was in danger of being overcome, when led from the offices by President Rowland.

The building in which the Metro offices are located is in the "danger area" of Broadway, and all available fire apparatus were called out.

The Metro office will have to be entirely renovated.

O'Crowley Made Manager of Big Fabian House

Jacob Fabian, owner of the First National franchise for the state of New Jersey, and president of the Branford Theatre, Inc., builders of the new million dollar Branford theatre in Newark, N. J., announces the appointment of Richard J. O'Crowley, Jr., as managing director of his new theatre.

Mr. O'Crowley is a former newspaperman and had many years' experience in editorial work. He was also house manager of Proctor's theatre in Newark.

Swedish Film Men Study Conditions in New York

H. Gustafson and Ragnar Friberg, of Stockholm, Sweden, arrived in New York City the week of November 22nd, to study conditions in the film industry here. They are representatives of Aktiebolaget Films, which has been releasing Paramount pictures. Mr. Gustafson will remain in this country as the representative of his company, while Mr. Friberg returns home this week.

Do Producers Aim for Smaller Houses?

Geo. W. Trendel, secretary and general manager of Kunsky Enterprises of Detroit, takes exception to the opinion of a small exhibitor recently published in the News, who believed that the film producers make productions for big theatres only.

"I find in booking pictures for one-week runs," writes Mr. Trendel in a letter to William A. Johnston, "that almost invariably the exchangeman comes in with a seven-reel production which should have been made in five, and I am met with the statement that the producer insists on turning out long subjects because they can get more money from the small exhibitor for a seven-reel picture than they can for a five-reel production.

"I believe that 99 per cent of the exhibitors running full week attractions prefer a five-reel feature to a seven-reel one, as it enables them to give a variety of entertainment at a two-hour show, which they cannot possibly do when the picture stretches over 5,500 feet.

"Can you get any of the larger exhibitors interested to a point where they would be willing to discuss the matter through your publication?"

State Franchise Holders Meet in Indianapolis

Associated First National franchise holders from all over Indiana were in attendance at the first meeting and dinner of the Associated First National, of Indiana, at the Athenaeum in Indianapolis on November 18th.

Robert Lieber, president of Associated First National Pictures, Inc., and also president of the Indiana organization, presided at the meeting. In a forceful manner Mr. Lieber traced the growth of First National from its beginning to the present time, and told of the reasons for the granting of franchises in Associated First National Pictures, Inc. He said the organization would always stand for fair treatment and high standards of production and characterized it as a form of insurance for the independent exhibitor against trusts and other interests seeking to control the exhibiting of pictures throughout the country.

An advisory committee, which eventually will become the board of directors of the Indiana organization, was named by Mr. Lieber as follows: A. F. Brentlinger, of the Orpheum theatre, Fort Wayne; C. E. Potts, of the Blackstone theatre, South Bend; H. H. Johnson, the new Mars theatre, Lafayette; Robert Harris, the Harris-Grand theatre, Bloomington; B. C. Kixmiller, the Colonial theatre, Bicknell; Ivan Arnold, the Isis theatre, Kokomo, and Frank J. Rembusch, the Alhambra theatre, Shelbyville.

Other addresses were made at the meeting by Col. Fred Levy, of Louisville, holder of the Associated First National franchise in Kentucky; Samuel Katz, of the firm of Balaban & Katz of Chicago, which has the Associated First National franchise for Illinois; E. Mandelbaum, of Cleveland, holder of the Associated First National franchise for Ohio, and Leo Rappoport, of Indianapolis, a director of the Circle theatre.

Col. Levy told of his experience in booking pictures before he became interested in Associated First National, which he characterized as one of the greatest assets an exhibitor can have.

Other speakers were Messrs. Katz, Mandelbaum, and Rappaport.

State Bureau Reports on Situation in New York

Data compiled by the New York State Bureau of Municipal Information in cooperation with the State Conference of Mayors, relative to the Sunday motion picture situation in this state, has been put in the form of a report just issued. The State Conference of Mayors, with headquarters in this city, has been behind a great deal of the legislation during the last two or three years.

The following cities had permitted their motion picture theatres to open on Sunday before the law was enacted:

Amsterdam, Buffalo, Batavia, Dunkirk, Fulton, Glen Cove, Glens Falls, Hornell, Jamestown, Lockport, Lackawanna, North Tonawanda, New York City, Niagara Falls, Oneida, Olean, Rochester, Syracuse, Salamanca, Tonawanda, Troy, White Plains and Yonkers.

Since the law was passed efforts have been made in Oneida, Corning, Amsterdam and Jamestown to have the common council enact an ordinance prohibiting the operation of motion picture theatres on Sunday. In all cities the effort has failed to date.

Since the law was enacted, the following cities have passed ordinances permitting motion picture theatres to operate on Sunday:

Auburn, Norwich, Corning, Cohoes, Binghamton, Hudson, Ithaca, Oswego, Saratoga, Mount Vernon, Utica, Beacon, Watertown and Schenectady. Binghamton later rescinded this ordinance.

In Watertown, the council passed the ordinance over the veto of the Mayor.

Out of the remaining cities in which motion picture theatres are not now open on Sunday, no action has been taken on any ordinance by Albany, Canandaigua, Cortland, Johnstown, Mechanicville, Middletown, Newburgh, New Rochelle, Ogdensburg, Poughkeepsie, Plattsburg, Rome, Rensselaer, Sherrill, Watervliet, Port Jervis and Elmira.

In the following cities ordinances have been passed prohibiting the opening of motion picture houses on Sunday:

Geneva, Gloversville, Kingston and Oneonta.

Toronto Exhib. Addresses Zukor on Competition

H. Ginsler, owner of the Iola theatre, Toronto, Canada, complains of the building of a theatre in his district by the Famous Players-Lasky Canadian Corporation, which, when completed in December, will be in direct opposition to him, states Mr. Ginsler.

In a letter, dated September 10th, Mr. Ginsler brought the situation to the attention of Adolph Zukor, president of Famous Players-Lasky Corporation. Mr. Ginsler's letter reads in part as follows:

"It is my understanding that you control the operation of the Famous Lasky Film service in Canada. Your statements announce that it is the policy of your Company to build houses only where you cannot secure a fair representation for your pictures.

"By referring to the records of your Toronto exchange, you will find that I have used your service exclusively when these pictures were presented for my purchase, and I feel sure that if you will secure a conscientious statement from the manager of your Toronto exchange, you will find that the friendliest relations exist, and that I have given them every possible consideration, yet Mr. Zukor, the Famous Players-Lasky Canadian Corporation are building a house which will be completed in December, which is in direct opposition to me."

Eugene Zukor, assistant to Adolph Zukor, replied to Ginsler in a letter, dated September 17th:

"I have submitted all particulars to Mr. Nathanson and believe he will communicate with you within a few days."

After an interval, the following was received by the News from Mr. Ginsler under the date of October 30th:

"It would appear from his reply that he was trying to evade the issue and place the responsibility upon other people's shoulders. Mr. Nathanson, to whom he refers, is his Canadian representative and I might add that Mr. Nathanson has not seen fit to answer my letter or visit me; hence the action. The matter still remains in abeyance."

Then followed a visit of a News representative to the New York headquarters of the Famous Players-Lasky Corporation to secure an explanation of the case. Henry L. Saulsbury, of the real-estate office, addressed Mr. Nathanson of the Toronto office on the subject with a view to obtain all the details. Following is the explanation made by Mr. Nathanson to Mr. Saulsbury of the home office:

"Mr. Eugene Zukor had already referred this letter to me and, as I have advised him there is of course no grounds whatever for Mr. Ginsler's complaint.

"You will quite understand that the American Company should not be held responsible for the actions of the Canadian Company, as the policies of this company are after all decided by the directors and are not governed by any policy which may have been adopted by the New York Company.

"In this instance we regret the fact that we will be in competition with Mr. Ginsler, who has a very small theatre seating less than 600 in this populous locality; but following the plans of the company, and in consideration of the present and future growth of that section of the city, it was decided to erect a large, modern theatre.

"Mr. Ginsler has not been an exclusive customer of our exchange by any means. He has purchased from us about one-third of his requirements and we have been selling pictures to his competitors at the same time, so I cannot see that he has any cause for complaint. We are still doing business with him and I have no doubt that we can arrange to have him remain quite happy and continue to do business with our company."

Sol Lesser Not to Quit First National

Sol Lesser, whose split from the interests of his brother, Irving, was announced in last week's trade papers, states that the announcement has been misunderstood in some quarters. Mr. Lesser states that he has no intention of quitting First National, as some believed.

PROGRAMS FOR THE WEEK OF DEC. 4TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Strand Theatre—
Overture — "Les Preludes," by Strand Symphony Orchestra.
Current Events — Strand Topical Review.
Scenic—Swat the Landlord—Chester.
Musical — "Zigeunerweisen," by Katherine Stang, Violinist.
Feature — Dangerous Business — Constance Talmadge.
Vocal — "The Pipes of Pan Are Calling," sung by Estelle Carey, Soprano.
Comedy — April Fool — Mermaid Comedy.
Organ Solo—"Serenata."

Capitol Theatre—
Overture—Second Intermezzo from "Jewels of the Madonna."
Special—Silhouette Dance—Nola.
Current Events—Capitol News.
Vocal—"Three for Jack," sung by Bertram Peacock, assisted by Capitol Male Ensemble.
Scenic—Capitol Travel Tour.
Musical — "Espana," by Capitol Grand Orchestra.
Feature — The Mark of Zorro — Douglas Fairbanks.
Next Week—Billions—Nazimova.

Rivoli Theatre—
Overture — "Hymn to the Sun," from the Prologue to "Iris."
Current Events—Rivoli Pictorial.
Vocal — "Flow Gently, Sweet Afton,' sung by Betty Anderson and Male Chorus.

Strand
N. HOWARD STREET
Direction Bernard Depkin, Jr.
For One Week Only—Exclusive Presentation
The Year's Most Thrilling And Spectacular Production
Gouverneur Morris'
Strange Story of Three Lives
"Trumpet Island"
A Production Totally Different From Anything You Have Ever Seen
From the heart of the storm a wrecked aeroplane crashed into Richard's lonely island. In it he found the woman he had loved from afar. Fate had thrown them together at last—but he found her now dressed in wedding fineries under her leather togs. Her mind had been reduced by the accident to that of a child, and he devoted all his love to win her back to herself. He had succeeded when the husband appeared. There was a fight on the edge of a cliff. Then—

This one for "Trumpet Island" is by the Strand theatre of Baltimore

WILLIAM FOX
TERMINAL
WHERE YOU GET WHAT YOU WANT WHEN YOU WANT IT
Week of NOVEMBER 28 Starting Sunday
The BIGGEST Cinema Splash of the Year
WILLIAM FOX presents
"THE THIEF"
by HENRI BERNSTEIN
The big New York, London and Paris stage success.
With the Beautiful Actress
PEARL WHITE
I am the THIEF she cursed
Buck Jones in "JUST PALS"
(NOT a western Picture)
THE PICTURE THAT MAKES DIMPLES TO CATCH THE TEARS IT HAS YOU SMILING AND CRYING
"BRIDE 13" Fox News MUTT and JEFF

Hand drawn display half page in size for "The Thief," playing this week at the Terminal theatre, Newark, N. J.

Feature — Heliotrope — Famous Players-Lasky.
Musical — "Gypsy Airs," by Josef Waldman, Violinist.
Comedy — A Homespun Hero — Christie.
Organ Solo—Marche Nuptiale from "Feramors."

Rialto Theatre—
"The Life of the Party" and complete bill moved from the Rivoli theatre for a week's run.

Criterian Theatre—
"Idols of Clay" closes its run at this theatre Saturday night.

LOS ANGELES

Grauman's Theatre—
Overture—The Fortune Teller.
Ballet—Griffith twins, juvenile dancers in an original act.
Current Events—From Pathe and Selznick News.
Organ—Souvenir.
Solo by Henry Murtaugh.
Ballet—Theo. Kosloff with a company of eight presents Southern Russia dances playing ten minutes.
Educational—Pathe Review.
Vocal—Will Myers, basso in solos.
Feature—The Testing Block—William S. Hart.

Kinema Theatre—
Overture—So Long Letty.
Current Events—From Fox and International News.
Organ—The Dusk.
Solo by Earle Abel.
Cartoon—Gumps release.
Feature—So Long Letty—Christie—R. C. Presented with a prologue titled "So Long Letty," with a stage setting showing the ocean with cottages right and left. A mixed quartette sings "So Long Letty" and enter the cottages which are semi-transparent when lighted from rear. Here they pose in silhouette when a visible moon up center opens and a cupid appears and does a dance. The lightings for the stage setting are for moonlight.
Next Week—The Master Mind—Lionel Barrymore.

Symphony Theatre—
Overture—March Triumphant.
Current Events—Fox News.
Cartoon—Cleopatra—Mutt and Jeff.
Comedy—Pretty Lady—Fox.
Instrumental—Xylophone solo by local artist.
Feature—From Now On—George Walsh.
Next Week—The Iron Rider.

Clune's Broadway Theatre—
Current Events—From Selznick and Gaumont News.
Educational—Universal Screen Magazine.
Vocal—Edna May Enos in repertoire.
Feature—The New York Idea—Alice Brady.
Next Week—Out of the Snow.

Superba Theatre—
Current Events—International News.
Comedy—A Fishy Story—Century.
Vocal—That Old Irish Mother of Mine. Solo by Lew Farris.
Feature—Honor Bound—Frank Mayo.
Next Week—West Is West.

California Theatre—
Overture—The Dance of the Hours.
Current Events—From Fox and Pathe News.
Organ—Milton Charles playing popular songs.
Comedy—Fickle Fancy—Sennett.
Feature—The Great Lover—Goldwyn Special. Presented with a prologue in which singers attired as artists render selections from "La Boheme" with a stage setting representing an artist's attic studio.
Next Week—Godless Men.

Mack Sennett's Mission Theatre—
Overture—Medley of Spanish selections.
Feature—The Mark of Zorro—Doug Fairbanks presentation and opening exercises which occurred Wednesday evening given in another volumn.

SAN FRANCISCO

Strand Theatre—
Current Events—Select News.
Feature—So Long Letty—R. C. Special. Presented with a prologue described in another column.

California Theatre—
Orchestra—"Its a Beautiful World," "'Cause You're Here."
Current Events—Pathe Weekly.
Overture—"Mignon" and "Palestenena."
Comedy—Convict 13.
Organ—The Swan Song.
Special—Dancing act special setting and seven people.
Feature—Her Husband's Friend.
Next Week — The Wonderful Chance.

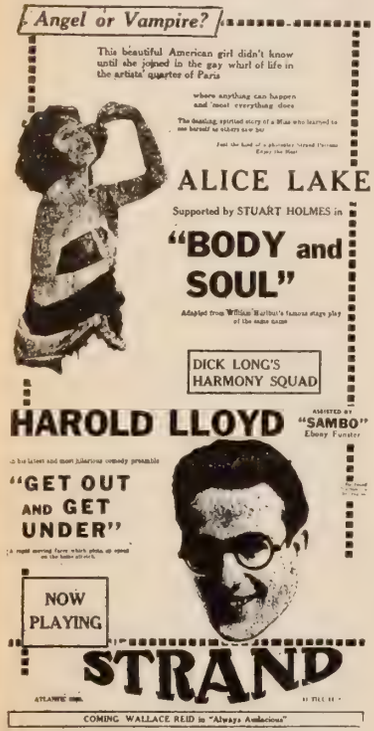
Imperial Theatre—
Overture—"June."
Current Events—Imperial News, compiled from all releases.
Instrumental—Concert Trio in repertoire.
Vocal—"Old Pal Why Don't You Answer Me."
Feature—Heliotrope — Paramount Special.
Next Week—Same bill.

Tivoli Theatre—
Comedy—The Big Show—Educational.
Orchestra — "Innesfallen" and "Valz Trieste."

MOORE'S GARDEN THEATER
SUNDAY 2:30 P. M. ALL WEEK 1 P. M. to 11 P. M.
PARAMOUNT-ARTCRAFT PRESENTS
A MELODRAMA-A ROMANCE-A THRILLING SPECTACLE-ALL IN ONE SUPREME LOIS WEBER PRODUCTION
in which
The THEME
DEALS WITH THE MIGHTIEST QUESTION OF ALL AGES
The CHARACTERS
ARE REAL FOLKS, OUT OF A REAL TOWN - IN AMERICA TODAY!
The STORY
IS THE LIFE DRAMA OF MEN AND WOMEN WHO FELL UNDER THE POWER OF A SELFISH WOMAN-AND THE WAY IN WHICH THEY FOUND RELEASE AND HAPPINESS
The CAST
ALL STARS SPECIALLY SELECTED FOR THE MANY IMPORTANT ROLES
"TO PLEASE ONE WOMAN"
MAGNIFICENTLY STAGED PERFECTLY PRESENTED

Here is the way the Garden theatre of Washington advertised "To Please One Woman"

Special — Roman Troubadours Quartette sing Italian and Neapolitan songs with appropriate stage setting provided. The act is staged by Irwin E. Phelps, manager of the Tivoli.
Feature—Curtain—Catherine McDonald.
Next Week—Harriett and the Piper and A Cumberland Romance.


Angel or Vampire?
This beautiful American girl didn't know until she joined in the gay whirl of life in the artists' quarter of Paris
ALICE LAKE
Supported by STUART HOLMES in
"BODY and SOUL"
DICK LONG'S HARMONY SQUAD
HAROLD LLOYD
"SAMBO"
"GET OUT AND GET UNDER"
NOW PLAYING
STRAND
COMING WALLACE REID in "Always Audacious"

Half page for "Body and Soul," by the Strand theatre of Minneapolis

Rialto Theatre—
Current Events—Rialto News.
Cartoon—The Hootch Ball—Bray Goldwyn.
Scenic—A Bit of China—Goldwyn.
Comedy—Edgar Camps Out—Goldwyn.
Musical—Special act staged by Manager Ed. Smith.
Feature—Just Out of College—Jack Pickford.
Next Week—What Happened to Rosa.

Frolic Theatre—
Feature—The Marriage Pit—Universal.
Comedy—Uncle Tom's Caboose—Century.
Next Week—Fixed by George.

SEATTLE

Overture—"Stradella," and "Love's Old Sweet Song."
Current Events—Up in Betty's Bedroom.
Feature—Madame Peacock—Nazimova.
Next Week—Parlor, Bedroom and Bath.

Strand Theatre—
Orchestra—"After the Ball is Over."
Scenic—Falling Waters — Educational.
Comedy—Ex Rays—Educational.
Cartoon—Mutt and Jeff in Egypt—Fox.
Feature — Bchold My Wife — Famous Players Special.
Next Week—The Love Lawyer.

Liberty Theatre—
Orchestra—Selections from "Irene" and "Rigoletto."
Current Events—Pathe News 93 and Liberty Local views.
Comedy—An Elephants Nightmare.
Feature—Love Madness — Louise Glaum.
Next Week—Always Audacious.

MINNEAPOLIS

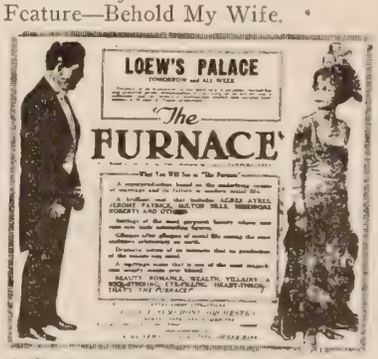
New Lyric Theatre—
Educational — New Lyric Pictorial Review.
Comedy — Happy Hooligan in The Blacksmith.
Current Events—New Lyric Screen Journal.
Overture — The Anvil Chorus from "Il Trovatore."
Feature—Something to Think About —Cecil B. De Mille.

New Garrick Theatre—
Current Events—Cinema Periodical.
Scenic—The Isle of Desire—Educational.
Vocal—"The Voyager" and "There Is No Death," sung by Charles Laird, Basso.
Comedy—The Simp-Ham Hamilton.
Overture—"Nomads of the North," composed for this week's feature by William Warvelle Nelson, played by New Garrick Symphony Orchestra.
Feature—Nomads of the North—James Oliver Curwood.
Organ Solo — March from "Chu Chin Chow."
Next Week—Twin Beds—Mr. and Mrs. Carter De Haven.

CLEVELAND

Stillman—
Overture—"I Pagliacci."
Theme — Yuletide and Along Came Another Little Girl, from Jack O'Lantern.
Current Events—Pathe News No. 95.
Comedy—The Scarecrow, with Buster Keaton.
Feature—The Saphead, with Buster Keaton and William H. Crane.
Next Week—Furs and Thrills.

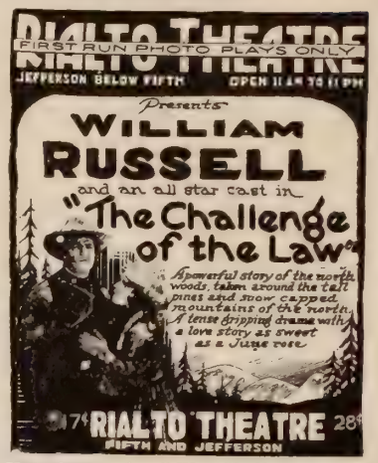
Euclid—
Overture—Gems from "Apple Blossoms."
Theme — A Tender Spot in Your Eyes, from The Spotlight Girl, by Victor Herbert.
Current Events—Kinograms.
Comedy—Coming Through the Rye with Bobby Vernon — Christie Comedy.
Feature—Behold My Wife.



A display used by Loew's Palace theatre, Washington, to advertise "The Furnace," playing at the Palace this week

Next Week — Idols of Clay, with David Powell and Mae Murray.

Metropolitan—
Overture — Grand Fantasie from "Faust."
Theme—So Long Letty.
Current Events — Selznick News Weekly.
Educational—Bray Pictograph.
Comedy—A Kick in High Life, with Henry Lehrman.
Feature—So Long Letty.
Next Week—Milestones.


RIALTO THEATRE
FIRST RUN PHOTO PLAYS ONLY
JEFFERSON BELOW FIFTH
OPEN 11 AM TO 11 PM
Presents
WILLIAM RUSSELL
and an all star cast in
"The Challenge of the Law"
A powerful story of the north woods, taken around the tall pines and snow capped mountains of the north. A tense gripping drama with a love story as sweet as a June rose
RIALTO THEATRE
FIFTH AND JEFFERSON

Here is one for "The Challenge of the Law," the work of the Rialto theatre of Dayton, Ohio

Alhambra—
Overture — "English Fantasie," played as a piano solo by Mr. Groenwold, with orchestral accompaniment, and concluding with an original paraphrase on "Alice Where Art Thou," by Emil Ascher.
Theme—"Let the Rest of the World Go By."
Current Events—Loew's Up-to-Date News Weekly.
Comedy—The Scarecrow — Buster Keaton.
Feature—A City Sparrow.
Next Week—

Strand—
Overture—"Faust."
Theme—Liszt's "Liebestraum."
Current Events—Literary Digest, Universal Screen Magazine.
Educational—Ford Weekly.
Comedy—The Kick in High Life—Henry Lehrman.
Feature—The Vice of Fools, with Alice Joyce—Vitagraph.
Next Week—Love, with Louise Glaum.

Knickerbocker—
Overture—"La Boheme."
Theme—Selections from "The Sunshine Girl."
Educational—Ford Weekly.
Current Events—Luke McLuke.
Comedy—Queens Up—Pathe comedy.
Feature—The Dice of Destiny, featuring H. B. Warner.
Next Week—Lionel Barrymore in The Devil's Garden.

Hoffman-Palace—
Overture—"Peer Gynt Suite."
Theme—"One Sweet Day," by Zamicnek.
Current Events—Universal International News.
Comedy—Shapes and Scrapes.
Special Attraction—Elliott Four in musical intrument repertoire.
Feature—Once to Every Woman, starring Dorothy Phillips.
Next Week—Love—Louise Glaum.

WASHINGTON

Crandall's Metropolitan—
Overture—"Ruy Blas."
Current Events — Pathe News—Topics of the Day.
Comedy—The Suitor—Vitagraph.
Feature—Body and Soul—Metro.
Next Week—Nomads of the North —First National.

Loew's Columbia—
Overture—Overture Militaire.
Current Events—Selznick.
Feature—Behold My Wife—Paramount.
Next Week—Behold My Wife continued.

Loew's Palace—
Overture—"Faust."
Current Events—Pathe News—Topics of the Day.
Feature—The Furnace—Realart.
Next Week—Flying Pat.

Moore's Garden—
Feature—To Please One Woman—Paramount.

Moore's Rialto—
Feature—Kismet (cont'd.)
Next Week—The Branding Iron.

BUFFALO

Shea's Hippodrome—
Overture—Selections from "Mary" —Hirsch.
Dance Number—The Bubble Dance. Presented by Desha.
Feature—Always Audacious—Wallace Reid.
Comedy—A Fireside Brewer—Mack Sennett.
Current Events—Hippodrome Review, consisting of selections from the latest news weeklies, Topics of the Day and a Pathe hand colored subject.
Next Week—Don't Ever Marry.

Shea's Criterion—
Overture—"Stradella" — Thomas.
Vocal—"Whispering." Sung by Leo Considine.
Feature—Heliotrope — Cosmopolitan production, first time anywhere.
Comedy—Naughty, Naughty Night —Monte Banks.
Current Events—Criterion Pictorial.
Next Week—To Please One Woman—Lois Weber production.

Mark-Strand—
Overture—"Avalon."
Current Events—Latest Pathe News.
Feature—The Yellow Typhoon—Stewart.
Comedy—Don't Blame the Stork—Christie.
Next Week—The Vice of Fools—Alice Joyce.

Palace—
Feature—The New York Idea—Alice Brady.

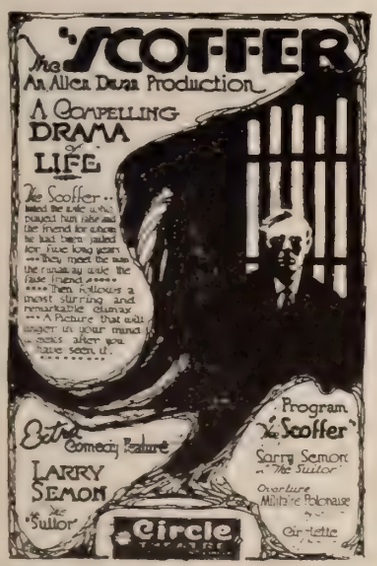
Lyric—
Feature—The Cost—Violet Heming.

The Zoe theatre, one of the Southern Enterprises string of Dallas, Texas, is responsible for this display for "Her Husband's Friend"

ST. LOUIS

Missouri Theatre—
Overture—Hungarian Rhapsody.
Current Happenings—Pathe News.
Topical—Literary Digest Topics of the Day.
Presentation—"Daughter of the Sun"—Dance by four classic dancers.
Burton Holmes Travelogue.
Southern Melodies—Missouri Trio.
Comedy—Mack Sennett-Paramount.
Duet—Japanese Sandman by Mills Sisters.
Feature—Dorothy Dalton in "A Romantic Adventuress."

Del Monte Theatre—
Overture—Selections from The Chocolate Soldier.
Scenic—Burton Holmes Travelogue.
Paragraphs—Literary Digest.
Vocal—Chief Silvertongue from the Cherokee Reservation singing, "Wonderful Pal," "Cuba" and "An Old Fashioned Garden."
Current Events—Pathe Weekly.
Presentation—Fashion Show, featuring 30 local and New York models attired in the latest Spring and Summer styles. A causeway has been erected so as to permit the models to walk into the audience.



This quarter page is by the Circle theatre of Indianapolis, where "The Scoffer" is playing this week

Feature—Enid Bennett in "Silk Hosiery."
Comedy—Sunshine.

Kings Theatre—
Overture—William Tell.
King's News and Views—Selections from best known weeklies and topical paragraphs.
Scenic.—
Instrumental—Organ solo: The Love Nest.
Feature—Rex Beach's "North Wind's Malice."
Comedy—Rolin.

William Fox Liberty—
Overture.
Current Events reel.
Feature No. 1—Tom Mix in "The Texan."
Instrumental—Organ solo.
Feature No. 2—Herbert Rawlinson in "The Five-Dollar Plate."
Comedy—"Pretty Lady"—Fox Sunshine.
Other programs delayed because of unusual circumstances.

Special Thanksgiving ad. for "You Never Can Tell," "The Face at Your Window" and "Captain Kidd's Kids," by the Hostetter people managing the Crystal and Plaza theatre of Waterloo, Iowa

DETROIT

Adams—
Overture—"Dance of the Hours" from "La Giaconda."
Current Events—Adams Topical Review.
Educational—Selected Scenic.
Vocal—Emmons and Colvin.
Comedy—"A Homespun Hero."
Feature—"Dangerous Business," Constance Talmadge.
Next Week—"Unseen Forces."

Broadway Strand—
Same as last week.
Next Week—"To Please One Woman."

Madison—
Overture—"Orpheus of the Underworld."
Current Events—Madison Topical Review.
Educational—Selected Scenic.
Vocal—Ruth Chase and Walter Pontius singing "Chinese Lullaby" and "Yo San."
Comedy—Selected.
Feature—"Breach of Promise," Agnes Avres.
Next Week—"The Forbidden Thing."

Washington—
Overture—"Serenade," Victor Herbert.
Current Events—Washington Animated Review.
Educational—"Mules and Gobtalk."
Vocal—Eva Tremayne.
Comedies—"Pretty Lady," Sunshine. Mutt and Jeff in "The Medicine Man."
Feature—"The Face at Your Window."
Next Week—Douglas Fairbanks in "The Mark of Zorro."

PHILADELPHIA

Stanton—
Overture—"Cavalieria Rusticana—Stanton Symphony Orchestra, led by Albert F. Wayne.
Feature—Madame X—Goldwyn.
Comedy—Torchy Turns Cupid.
Topical Review—First presentation of important events selected from all the weeklies of the world, together with local happenings of interest, compiled by the Stanton cameraman.
Topics of the Day—Literary Digest.
Cartoon—Mutt and Jeff.
Next Week—An Old Fashioned Boy—Charles Ray.

Arcadia—
Same as last week.
Next Week—The Restless Sex.

Victoria—
Overture—"The Storm," specially compiled descriptive work, arranged by Leo Dessauer.
Feature—Out of the Storm—Goldwyn.
Comedy—A Fireside Brewer—Mack Sennett.
Scenic—Frozen Thunder—Chester.
Current Events—Pathe News.
Next Week—Married Life—Mack Sennett.

Palace—
Feature—Honest Hutch—Goldwyn.
Current Events—Palace News, compiled from several news weeklies.
Comedy—A Fireside Brewer—Sennett.
Topical—Illiterate Digest.
Next Week—The Hope—Metro.

Regent—
Feature — Burglar Proof — Paramount.
Scenic—A Topical Night.
Cartoon—The Medicine Man—Mutt and Jeff.
Current Events—Fox News.
Next Week—Partners of the Night—Goldwyn.

Capitol—
Feature—The Right to Love.
Current Events—Select News.
Comedy—12 P. M.—Christie.
Topical—Illiterate Digest.
Next Week—A Romantic Adventuress.

CHICAGO

Woodlawn Theatre—
Woodlawn News and Views.
Woodlawn's Brighter Side of Life.
Comedy—Queens Up.
Overture—"Operatic Nightmare."
Feature—Once to Every Woman.
Intermission "The Blacksmith Rag."
Coming Feature—The Life of the Party."

Barbee's Loop Theatre—
International News.
Ford Weekly.
Comedy—Torchy's Millions.
Overture—"Light Cavalry."
Feature—The Branding Iron.
Coming Feature—What Happened to Rosa.

Clever display for "Harriet and the Piper," by the Royal theatre of El Dorado, Kansas

Randolph Theatre—
Organ selections.
Feature—To Please One Woman.
Comedy—Dynamite.
Coming Feature—Heliotrope.

Ziegfeld Theatre—
Scenic.
Comedy—The Pajama Wedding.
Luke McLuke's Filmosophy.
Feature—Clara Kimball Young in Mid-Channel. (Third Week.)
Coming Feature—Douglas Fairbanks in The Mark of Zorro.

Pantheon Theatre—
Universal Weekly.
Paramount Magazine.
Comedy—A Fireside Brewer.
Solo—"The Toreador Song," by Henri Scott.
Overture—"Les Treludes Liszt."
Feature—While New York Sleeps.
Coming Feature—The Daughter Pays.

CINCINNATI

Walnut—
Overture—Evolution of "Dixie."
Current Events—Pathe No. 93.
Literary Digest No. 82.
Feature—The Restless Sex.
Next Week—In the Heart of a Fool.

Strand—
Current Events—Pathe No. 94.
Comedy—The Suitor—Larry Semon.
Feature—Harriet and the Piper.
Next Week—The Cradle of Courage.

One of the Pantheon theatre, Toledo, Ohio, displays for "The Forbidden Thing"

Gifts—
Current Events—Fox No. 73.
Universal Comedy.
Feature—Three Gold Coins.
Next Week—The Soul of Youth.

Palace—
Current Events—Kinograms.
Literary Digest No. 82.
Feature—Money Changers.
Next Week—Officer 666.

BROOKLYN

Strand Theatre—
Rhapsodical Overture.
Song Portrait—A living picture visualizing the meaning of Sullivan's "The Lost Chord." A vast vaulted stained glass church window with mellow lights filtering through is background scenic set for the player at his organ. The organist in cassock robe sings "The Lost Chord." Wilfred Gleen, basso, sang the number. The effect was striking, and easily the novelty hit of the show.

First "Old Dad" display to be secured, four columns by twelve inches, and sponsored by Saxe's Alhambra theatre, Milwaukee

Strand Thrill and Laugh Review. Thrill events selected by Managing Director Edward L. Hyman from Fox News, Pathe News, etc.
Vocal—Kitty McLaughlin, soprano, singing Tosti's "Goodbye."
Terpischorean Frieze—At the Fountain—Aleta, Grace, Martha—the Dancers.
Choreography by Paul Oscard, ballet master.
Feature—Dinty—Wesley Barry.
Doll Pantomime — Amanda Brown, coloratura soprano, as a bisque doll singing with effective voice and doll gesture Offenbach's Doll Song, from "Tales of Hoffman."
Pictorial - Melodic Collaboration — Old Timers' Walt, played by Strand Symphony Orchestra with explanatory art film titles. Introducing "The Bowery," "The Sidewalks of New York," "Sweet Rosie O'Grady," "Daisy Bell," "Comrades," "Little Annie Rooney," "She May Have Seen Better Days," "The Band Played On," "After the Ball."
Mermaid Comedy—The Simp.
Organ Solo—Gounods "Processional March," by Edward Napier and John Hammond, Organists.

ST. PAUL

Capitol Theatre—
Overture — "Kamenoi Ostrow" (Cloister scene)—Rubinstein.
Current Events—Pathe and International News.
Idle Hours in Japan. Color views at Kinkakuzi Park.
You'll Be S'prised.—Chester-Educational.
A Forest Idyll—The Minuet.
Melodies from Yesteryear 1. "The Last Rose of Summer"—Moore. Miss Lillian Crosman, soprano. 2. "The Sweetest Story Ever Told"—Miss Lillian Crosman, soprano, Mr. Georges Trabert, tenor. This number introduces Arthur Depew at the piano, R. Briseno at the violincello and the Capitol Symphony Orchestra accompanying Miss Crosman and Mr. Trabert.
Constance Talmadge in "Dangerous Business."
Capitol Grande Organ—"Vox Angelica."
Organ Recital—E. J. Dunstedter. 1. "Sybil"—Jacobi. 2. Prelude and Intermezzo from "Cavaliere Rusticana—Mascagni. 3. Popular selections.

DENVER

America—
Current Events—Universal News.
Scenic—One Drop Was Enough—Educational.
Feature—Earthbound.
Next Week—Trumpet Island.
Rivoli Theatre—
Overture—"La Primavera."
Current Events—Fox News.
Cartoon—The Medicine Man—Mutt and Jeff.
Vocal—"Your Eyes Told Me So"—Tenor solo by Harry Harper.
Feature—The Mark of Zorro—Doug Fairbanks.
Next Week—Even as Eve and Married Life.
Rialto Theatre—
Scenic—The Great Mirror—Educational.
Current Events—Pathe News.
Educational—Topics of the Day—Pathe.

HALF A CHANCE
COLONIAL
COLONIAL
MAHLON HAMILTON
Left to Drown Like a Rat in a Trap, He Came Back From the Sodden Depths!
"THE RACE OF THE AGE"
"Man-O'-War"—The Super Horse
RUSSELL and the WERLITZER

Here is a quarter page for "Half a Chance," used by the Colonial theatre, Tacoma, Wash.

Feature—The Life of the Party—Roscoe Arbuckle.
Next Week—Heliotrope.
Taber Theatre—
Overture—"Seranade Roccoco."
Vocal—"Feather Your Nest." Tenor solo by Jimmie Whitley.
Educational—Screen Magazine—Universal.
Feature—Oh, Lady, Lady—Bebe Daniels.
Industrial—The Birth of a Hat.
Next Week—Rio Grande.

'Unseen Forces" Is Set for December 6th

The Sidney A. Franklin Production, "Unseen Forces," being presented by Mayflower as a First National Attraction, is scheduled for release on December 6.

R. A. Walsh has finished cutting and titling "Idols," filmed from the William J. Locke story of that name, and it will be presented through First National by Mayflower as Walsh's second independent production. If present plans are carried out at the First National office, "Idols" will be released shortly after the first of the year.

To Start Guinan Pictures

Victor Kremer Announces First of Series Will Start in January

VICTOR KREMER, President of Victor Kremer Film Features, Inc., announced this week that production on the first of the series of Texas Guinan society-western dramas will begin early in January. All necessary arrangements have been completed.

Mr. Kremer states that in spite of the talk of tight money, several state righters have already sent in bids for the entire series of Texas Guinan productions. They will all be made in California. The first four vehicles have already been selected, it is announced.

Mr. Kremer, it is said, is now directing his time and efforts to planning the production of a series of "super-features." These productions, it is claimed, will feature a star of wide reputation. Negotiations for the leasing of a studio in New York are under way, it is stated. It is believed that actual work on these pictures will be started in January and that they will be ready for distribution some time in March.

Elinor Glyn (left); Gloria Swanson (center); and Jesse L. Lasky (right) discussing Miss Swanson's next starring vehicle being written by Miss Glyn

Three Broadway Houses Show Urban Pictures

Charles Urban's pictures were in three of the principal Broadway houses last week. At the Capitol theatre there was the Kineto Review, No. 18, and at the Rivoli and Rialto theatres, Dr. Riesenfeld is showing the Movie Chats.

The Kineto Review at the Capitol is a marine number that describes pictorially the trip of Dr. Epitacio Pessoa from Brooklyn to Brazil, shortly after he was elected President of that country. Director Rothafel has presented it in feature form with a singing number as a prologue.

At the Rivoli are the pet animal pictures from Charles Urban's Movie Chats No. 14.

Robertson-Cole Starts Scenario Department

Robertson-Cole has established at its studios in Hollywood a scenario department under the direction of J. Stewart Woodhouse and has started a survey of available stories for its various stars and producers.

Robertson-Cole will not rely entirely upon published novels and produced plays or upon original stories for its material. It will make selections from both.

"Salvage," which was written by Daniel F. Whitcomb, and "The Western Gate," an original story by M. C. Fletcher, have been purchased. They will be the bases for forthcoming Pauline Frederick productions.

"Good Women," by C. Gardner Sullivan, is another story which Robertson-Cole has just acquired. It is intended for one of the superspecials which is being made by Gasnier.

"Crook Melodramas" on Pathe List in Dec.

Pathe's New York headquarters has received highly favorable reports on "Dice of Destiny," starring H. B. Warner, following trade showings of this picture at various Pathe branch offices. This type of melodrama — which is commonly called the "crook melodrama"—is said by Pathe to be meeting with "continued favor." "Dice of Destiny" and the first episode of the new George B. Seitz serial, "Velvet Fingers," head the release schedule for Pathe for the week commencing December 5th. Both of these pictures have "gentlemen-crooks" as their heroes.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Behold My Wife—

Very good picture playing to good business. Held for second week. (East.)

Undoubtedly one of the best and most successful pictures of the year. Played to exceptionally big business for seven days. (Middle West.)

Interesting picture and well put on which appealed to both men and women patrons. Did more than

MOORE'S GARDEN THEATER
PRONOUNCED HIT—ENGAGEMENT EXTENDED BY DEMAND
ALLAN DWAN presents
The FORBIDDEN THING
The story of an all-conquering love
—ADDED FEATURES ALSO RETAINED
"A TRIP THROUGH THE WORLD'S GREATEST MOTION PICTURE STUDIOS"
ORCHESTRAL NUMBERS
SUBSIDIARY SUBJECTS

This is the way Tom Moore of Washington advertised Allan Dwan's special production, "The Forbidden Thing"

average business for a week. (Middle West.)

Doing good business second week. Everyone agrees it's the kind of picture to hold the attention spellbound. (Middle West.)

Always Audacious—

An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done. (East.)

Wallace Reid is very popular with our patrons and "Always Audacious" pleased our audiences. Did good business for the week.

Entertaining picture. Business was very good during run. (West.)

The Round Up—

An old rail fence built in front of the theatre attracted attention. "Modern Centaurs" and Pathe News are unusual and helped put over the show with a bang. Average entertainment. (West.)

A Western melodrama of the old days, with specks of comedy. Plot a variation of "Enoch Arden." Lots of Indians, half-breeds, shooting and cavalry, and not so much of Arbuckle. He should stick to the short subjects. (Middle West.)

Idols of Clay—

Drew 13,000 paid admissions the day it opened. A wonderful drawing card. (South.)

Opening week equalled "On with the Dance." Held for second week. Picture makes 'em talk. (Middle West.)

Went over big. Certainly a sure fire production, both as to entertainment and box office value. (East.)

Civilian Clothes—

Broke all records on opening day. A wonderful feature, highly entertaining. (East.)

The Restless Sex—

This production, which is a lavish sex attraction, did much better business than expected. Business was good for week run. (East.)

A fair picture. Business about average during run. (West.)

Conrad in Quest of His Youth—

Meighan is a genuine favorite. Picture liked. Business above average. (Middle West.)

Picture much below average. Poor business during run. (West.)

The Cradle of Courage—

Audiences enjoyed Hart in this different type of characterization. Went over very good with excellent box office results. (East.)

A City Sparrow—

Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction. (Middle West.)

Sins of Rozanne—

Only fair business. No high points of interest. (East.)

Something to Think About—

Starts second week. Playing to big crowds. Expect to equal, if not exceed record made by "Humoresque," which ran for three weeks here. (Middle West.)

The Life of the Party—

A laugh-getting Arbuckle comedy which played to good business for one week with an increased attendance the last part of the engagement. (Middle West.)

The Frisky Mrs. Johnson—

Fairly good picture for those who like this star. Fair houses. (East.)

FIRST NATIONAL

The Scoffer—

Was liked by our patrons but did not provoke any great interest. (Middle West.)

The Master Mind—

Fairly good picture. More than usual business. (West.)

Curtain—

Very pleasing audience picture to good business. Miss MacDonald's best picture. Story at least for her rational and she is livening up considerably. (East.)

Dinty—

Wesley Barry in this picture is proving a worthy attraction and causing favorable comment (South.)

The Jack Knife Man—

Started the week but pulled off Tuesday night. Old characters did not please. (Middle West.)

A tender story of Mississippi river life, artistically handled, and very pleasing. The photography is excellent, particularly the river scenes. A good all-around attraction. (Middle West.)

Oh, Man!
DOROTHY DALTON
in
"A Romantic Adventuress"
Adapted from the Story, "A Winter City Favorite" by Charles Belmont Davis.
She tickled the chin of the gay old world till it gave her fame and fortune.
Then she traded her heart to a regular man who gave her only love.
A zippy trip through pleasure's playground via New York and Monte Carlo.
TODAY and TOMORROW
IMPERIAL
SPECIAL "OUT OF THE NIGHT"

Five inch by four column ad for "A Romantic Adventuress," used by the Imperial theatre, Jacksonville, Fla.

Peaceful Valley—

Charles Ray in any story is enough to pack this house. In "Peaceful Valley" he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run. (East.)

Did very well. Picture entertaining and box office results good. (Middle West.)

Old Dad—

Usual average business. Picture good but nothing extra. (Middle West.)

STRAND
"THEY'RE OFF"
MAN O'WAR AND SIR BARTON
AND THE "BARRIER IS UP, TOO, ON" BUCK SHINNICK'S 5 REEL Fun-Laden COMEDY
in THE RACE of the AGE
"MARRIED LIFE"
NO MATTER HOW MAD, YOU'LL LAUGH YOURSELF GLAD
SEE
Ben Turpin
Phyllis Haver
BIG WEEK STARTS SUNDAY

Fifty-fifty display for "The Race of an Age" and "Married Life" used by the Strand theatre, Louisville, Ky.

GOLDWYN

Earthbound—

In spite of special exploitation, only held up one week. "Too religious" people said. (West.)

Honest Hutch—

An average picture which played to poor business. (West.)

The North Wind's Malice—

Good picture of the cold northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days. (Middle West.)

Madame X—

Opened to only fair business after big advertising campaign. Business built up splendidly. (Middle West.)

The Branding Iron—

An average picture. Fair box office results. (West.)

The Song of the Soul—

Poor picture which brought average business. (West.)

Just Out of College—

Very entertaining feature. Business about as usual. (West.)

METRO

Held in Trust—
The title is the only redeeming feature of show. May Allison is only fair or possibly poor as a drawing card. (West.)

An average production. Business about as usual. (West.)

The Best of Luck—
A poor feature which was reflected in the box office results. (Middle West.)

The Saphead—
The funniest show you can imagine. Had the house in continual gales of laughter. Big audience attraction. (Middle West.)

Mutiny of the Elsinore—
A strongly dramatic offering that drew fairly well. Not the best of this class and a bit too brutal for many. (East.)

Blackmail—
A weak story that fitted its star

ALL WEEK
RIALTO
ALL WEEK
THE SCOFFER
A drama vivid as lightning
A drama of wonderful conflicts—man's hate against man's fear—woman's passions against girls love—scoffers skill against tempest might—scenes of strife of romance—of vivid living action. Men who are real men—women wonderful in their love—all made real by Mary Thurman, James Kirkwood, Philo McCullough, Rhea Mitchell and Noah Beery
Yours seldom seen such a torrent of power, that surges through The Scoffer
ALSO "THE SIMP" Pathe Comedy
New Rialto Orchestra
Harry Bruder Director, offering the Overture
"OBERON"
Assisted by J. K. Johnson at the organ

The first display we have secured on "The Scoffer," playing this week at the Rialto theatre, Omaha, Neb.

beautifully and gave her a chance to do her best. Obvious plot. Business fairly good. (East.)

Price of Redemption—
Bert Lytell is good drawing star. Poor title hindered his possibilities of doing good business. Subject was only fair. (West.)

PATHE

Lahoma—
Lahoma is exceptional picture. Business strong on Sunday, first day. Great front. (Middle West.)

The Riddle: Woman—
Poor picture, poorly made. Everyone dissatisfied. Drew fair houses but failed to please. (East.)

DETROIT'S TWO LEADING PHOTOPLAY THEATRES
BROADWAY STRAND
HOME OF SUPER-SPECIALS
SECOND WEEK STARTS SUNDAY
FOLLOW THE RECORD BREAKING CROWDS
ALL DETROIT THRILLED BY
MAE MURRAY
IN THE LUXURIOUS & GEORGEOUS
GEORGE FITZMAURICE SUPER SPECIAL
IDOLS of CLAY
A Flaming Story of Human Hearts and Human Passions
DRAMA of love that overthrows the dangerous South Sea tales and a beautiful garden in Cannes, the revels of London's bohemian society and the sinister dens of the famous Limehouse underworld. Produced with all the rich luxurious settings and spectacular effects for which George Fitzmaurice is noted.
"In the Shade of the Sheltering Palm"
MACK SENNETT COMEDY
FORD STERLING
Pygmalion Dance
SEE MISS MURRAY'S DARING CHIFFON DANCE
THE MAJESTIC
A CASTLE OF ENTERTAINMENT
TWO NEW PROGRAMS EVERY WEEK
SUN-MON-TUES & WED-MON-28-29 50-DEC 1
The Good Little Bad Girl
Bebe Daniels
Supported by HAMILTON LODGE and WALTER HIERS
"The Funniest Fat man on the Screen"
in
"Oh Lady Lady"
Adapted from the play by Carl Nixon & Lee McCormack
A comedy that will bring tears of mirth to every eye
THURS.-FRI.-SAT.-DEC.-3-4
Maurice Tourneur Presents
Deep Waters
From the Novel by Cecil Raleigh and Henry Hamilton
Greatest of all Sea Stories in which Youth and Love have made a series of forbidden love
SEE THESE ADDITIONAL ATTRACTIONS ON EVEN DECEMBER

Half page for "Idols of Clay" and "Oh, Lady, Lady" opening this week at the Broadway Strand and Majestic theatres of Detroit

The Dice of Destiny—
The best H. B. Warner has given up-to-date. Artistic, snappy, with mystery running all through it, and

enough of a love story to make it seem real. (Middle West.)

VITAGRAPH

The Vice of Fools—
Interesting but utterly improbable. However, we opened to better than average business. (Middle West.)

The Master Stroke—
An average production, bringing average business. (West.)

UNIVERSAL

Once to Every Woman—
Big. One of the best box office attractions. Splendid acting, directing and photography. (Middle West.)

EQUITY

Mid-Channel—
Only fair picture and business. (South.)

One of Clara Kimball Young's best pictures and has done excellent business for two weeks and is being held over for a third week. (Middle West.)

A good Clara Kimball Young feature to which is tacked the artificial "book ending" in order to give the story a happy twist. Outside of this, a good picture which drew well. (Middle West.)

REALART

The Furnace—
Very entertaining feature. Fair box office value. (West.)

The Soul of Youth—
Pleasing picture. Business about usual. (West.)

Last of the Mohicans—
Fair business. Indians and fighting dominate. May please some. (East.)

O, Lady, Lady—
Is attracting large audiences. A good feature. (South.)

ROBERTSON-COLE

Kismet—
Wonderful Oriental picture carried over another week on account of big business. (East.)

So Long Letty—
A fair picture doing only a fair business. (Middle West.)

ASSOCIATED PRODUCERS

The Forbidden Thing—
Seemed to entertain my patrons. Larger houses than usual. (West.)

FOX

Blind Wives—
Wonderful picture. Opened big and kept it up all week. Business fine. (East.)

The Texan—
Fairly entertaining. More than usual business. (West.)

Half page for "The Furnace," "Get Out and Get Under" and "Conrad in Quest of His Youth," at the Roth and Partington houses named of San Francisco

George H. Davis, who controls the rights to James Oliver Curwood's story "Isobel" announces this week the sale of three important territories to leading exchangemen. The First National Exhibitors Exchange of New York, with offices at 729 Seventh avenue, will release the feature in New York State; Sol Lesser will distribute it in California, Arizona and Nevada through the All-Star Feature Distributors; Phil Selznick, of Cleveland, has purchased Ohio; and Mike Rosenberg, general manager of De Luxe Film Exchange, of Seattle, bought the picture for Oregon, Washington, Idaho and Montana by wire, when he heard of Mr. Lesser's purchase. Mr. Davis states that he has received inquiries concerning "Isobel" from State Right buyers in every section of the country, and that he is now choosing the franchise holders himself in order that "Isobel" may be in the hands of the most representative men in each territory.

Stoll Representatives in Pathe Offices Dec. 6th

On the morning of Monday, December 6, eighty men will step into Pathe exchanges throughout the country as representatives of the Stoll Film Corporation of America. This sales force will be prepared within the week to show the exhibitors in their territory four products of the Stoll studios.

The first of these productions, as was stated last week, will be "Squandered Lives," an adaptation from "Duke's Son," by Cosmo Hamilton. It will be released January 2. Featured will be Ivy Duke and Guy Newall.

General Manager Ralph Proctor has made five more appointments as branch managers, leaving but two to be named. The five are: Little Rock, Leo Dennison; Butte, C. W. Koerner; Oklahoma City, T. R. Richards; Los Angeles, Howard Stubbins; Philadelphia, H. J. Elliott.

Maul Sylvester in "The Birthright, a Hemmer Superior Production

Schmidt and His "Shoppers Rest" Atlanta Theatre

Second Run House in Heart of Shopping District Operating With Success

THE Alamo No. 2, Atlanta, is perhaps the smallest first class house in town—and yet its box-office receipts, each night, compare quite favorably with some of the biggest. Why? George Schmidt, who is manager of the Alamo No. 2, has studied the psychology of his crowds—and he knows that his strongest appeal must be made to women. That's the beginning and the end of his reasoning—and one of the reasons for his success.

The Alamo No. 2 is in the heart of the shopping district. The first thing Manager Schmidt did, when he took over the management of this little theatre a year ago, was to nick-name it "The Shopper's Rest." That line always appears in all of his ads where the name of the theatre is mentioned. He has kept the by-line so constantly before the public that, whether they are conscious of it or not, they use it almost as much as he does.

"When I first took over this theatre," he said, "I used to stand out front and look at the people who passed by—it would take three people to keep anything like an accurate count of them. And then I'd go inside and look at the box-office totals. And then I'd look at the crowds some more."

To the average exhibitor, a house that seldom runs a "first run" picture is handicapped—at a disadvantage. But Mr. Schmidt's opinion is just the opposite. He has a chance to look over the pictures to find out what they are doing, to note their appeal to the people in "the other fellow's" house before he books them. And he gets the ideas for his very clever and inexpensive exploitation stunts from watching the picture in the other fellow's house.

Mondays, Tuesdays, Fridays and Saturdays are his strongest days; Wednesdays and Thursdays are the weakest, and when he is to play a picture that he isn't quite sure of, a picture of which he has the faintest doubt, he puts it on for his two weak days.

On Mondays and Tuesdays, he makes his strongest play for the women. For on those days, every merchant on Whitehall street has a sale on some particular line.

So, on Monday and Tuesday, a "woman play" holds the screen.

On Friday and Saturday, the chief crowds at the Alamo No. 2 are the suburban people—for Mr. Schmidt has figured out that certain car-lines that pass his door bring in certain classes of people, so he cannily plays to them. The Alamo No. 2 runs clear through the block, and on Fridays and Saturdays, two main car-lines bring in men from the railroad shops, boys from the Military Hospital and Fort McPherson, and so on. So Friday and Saturday see Westerns, strong adventure films, and plenty of good comedies.

On these four days, Mr. Schmidt usually manages to "pull" some odd little exploitation stunt. A few weeks ago, he resurrected an old Vitagraph picture, "413," a Charlie Chaplin comedy, and a reel of Timely Topics. He built a small engine of an old-fashioned type, of compoboard, had it realistically colored, and arranged a bit of mechanism which kept the wheels constantly revolving. This, appropriately mounted, attracted considerable attention. On the engine was the number "413" and the company name, "Seaboard." This, of course, called forth good natured railery and comment from rival railroad men—ever the most jealous of the rival merits of their companies—and all this resulted in interest that filled the theatre despite the fact that both pictures were "revivals."

Mr. Schmidt does not believe in newspaper advertising—at least, so far as his own theatre is concerned. He takes five and one-half inches every Sunday, and a two-inch box every day during the week. Were it not for dropping off the map entirely, as he phrases it, he would drop that even. He banks heavily on advertising by way of the screen, and by effective lobbies. And on the fact that the merchants' ads bring his people to town—and effective lobbies get them into his theatre.

The fact that, within a little less than a year, Mr. Schmidt has succeeded in completely "rehabilitating" the Alamo No. 2 and has now placed it on a sound, paying basis, is sufficient proof of his tactics. But the main consideration—the one without which no man can run a theatre successfully—is good pictures, knowing what your people want and giving it to them.

Rivoli Lighting Effects Unusual

THE "Hymn to the Sun" from the prologue of Mascagni's opera "Iris" is being used as an overture at the Rivoli for the current week with a very wonderful example of what can be accomplished with lighting effects in the way of embellishing a stage setting, the outstanding feature of the Japanese composition's rendition.

A very simple drop made of pleated muslin with a couple of decorative ideas of a futurist cast worked out is the background for the lighting effects. When the setting is first unveiled only a dull blue light is seen. This is in keeping with the theme of the prologue, which expresses the break of dawn. Gradually the degree of lighting is increased and the colors are blended to light pinks and scarlet to follow out the prologue theme further. On the "first rays" of the sun portion of the composition the Rivoli chorus takes up the text of the original opera and sings through to the finals. Anything like a comprehensive description of the stage setting is impossible. The whole thing is a matter of colored floods.

Brooklyn Strand Has Pleasing Ballet Number This Week

Manager Hyman is staging a ballet number at the Brooklyn Strand this week that is a decided novelty. Mr. Hyman and Balletmaster Paul Oscard reproduced the effect that one gets from certain Grecian frieze paintings. It was called "At the Fountain." The living picture revealed three Grecian maidens in filmy drapings gamboling around a playing fountain. The back drop was pastoral with patches of sky and much foliage. The dance was not fast, but simple and impressionistic. It indeed was soothing, a picture of a thousand years ago.

Colonial Theatre Celebrates Anniversary

The Colonial theatre, Germantown's largest playhouse, is celebrating its anniversary week by running "The Right to Love," supplemented by a fine musical program, whose special feature is a number of songs by the Stanley quartette which includes Emily Stokes Hagar, Bernard Poland, Marie Stone Langston and Reinold Schmidt. A specially selected surrounding bill also makes this week's features especially attractive, and is filling the large auditorium to overflowing each night.

On this page is shown some of the exploitation decorations used for the showing of "Kismet" at the Goodwin theatre, Newark, N. J. Manager Cross put over a campaign for the picture that attracted the attention of every resident of the city

Lobby painting used by the Rialto theatre, Chattanooga, Tenn., one of the Lynch string, to advertise "Behold My Wife"

Rogers' Paintings Works of Art

Above is shown one of E. R. Rogers' lobby paintings for "Behold My Wife" when this picture played the Rialto theatre of Chattanooga, Tenn. The shadow box shown in the cut was seven feet wide by twenty feet long. In describing this exploitation stunt Manager Rogers advises as follows:

"All lighting effects used on the larger stages were used in this box, making this display a riot of color. Painted drops were used for background and the use of the miniature stage setting has been found to be most effective. We used real shrubbery and wings to complete the scheme, and the brilliant colors blended into a most pleasing picture."

This "The Silver Horde" display was obtained by the New theatre, Fort Smith, Ark.

A New "Married Life" Idea

Goodspeed Gets Grand Rapids Cooks Interested in Culinary Demonstration

PIES, cakes, doughnuts, biscuits, cookies, and other delicacies, all home-baked and all in the lobby of a motion picture theatre under glass covers. Will such a display attract attention?

J. W. Goodspeed, manager of the Isis theatre at Grand Rapids, Mich., will say so, and exhibit a box office report on a matinee performance that has set up a record for all time in that particular section of the American exhibiting field.

The lobby display resulted from an idea which came to Mr. Goodspeed when he tried to write a caption for a photograph of Ben Turpin to be used in a display advertisement for a showing of "Married Life."

"Hungry" was one of the adjectives that occurred to him as descriptive of the "matinee's idol" appearance, and that word changed the whole idea of the advertising campaign and originated one of the most appealing contests ever staged in Grand Rapids.

When the photograph of the intrepid Ben appeared in the newspaper it was over a line reading:

"Ben Turpin declares that poor cooking is the greatest propaganda for divorce, and proves it in 'Married Life.'"

Then came the announcement of an offer of prizes aggregating $50 and free tickets to the Isis, to Grand Rapids housewives who turned into the theatre the best samples of home cooking. The contest was based on good psychological grounds, for despite their present penchant for short skirts, jazz dances and a great many other things regarded by ministers as being inimical to home life, the American woman is inherently proud of her cooking ability.

Two things developed that Mr. Goodspeed had not expected. A large distributor of gas stoves arranged for cooperative window displays calling attention of women to the fact that his stoves would give them a better chance of winning the prize. A Grand Rapids firm of millers offered supplementary prizes of the winning concoctions. The event in this manner got triple the advertising Mr. Goodspeed had planned and two-thirds of it was free.

By the time the picture opened, enough entries had been displayed so that arranged on a table under glass they made a novel and tasty lobby display.

The prizes were awarded at the Wednesday matinee and the theatre was unable to hold the crowd that tried to get in. A teacher of domestic science and two newspaper men acted as judges, the teacher judging from a scientific standpoint and the newspapermen from a sense of taste and story value. All the entries were arranged on the stage and judging was all done in sight of the audience, which added greatly to the interest of the event.

The contest carried news of the pictures into homes that could not have been reached by any other means of exploitation and the week's business which resulted was a high mark for the theatre. Mr. Goodspeed is also convinced that it created a number of new regular patrons for his theatre.

For the showing of "Below the Surface," the American theatre, Troy, N. Y., tied up with the Navy. Above is shown some of the exploitation "traps" provided for the picture.

McLaren's Prologue for "Homespun Folks"

An introduction to W. S. McLaren, manager of the Majestic theatre, Jackson, Mich., so far as exploitation goes, is something unnecessary for News readers. As a member of the Advisory Board Mr. McLaren has contributed many a story that aided his brother exhibitors in putting over the show, as will this account of what was done for the reecnt run of "Homespun Folks" at the Majestic, we feel sure.

Always a big user of newspaper space, McLaren plastered the town with paper on this picture and told the folks they were going to get something worth while in a prologue built around a professional quartette.

This quartette he secured through a vaudeville agency, dressed the stage up in a harvest setting, and had the quartette in farm costume. Opening to a dimly lighted stage, the quartette was heard in the distance singing "Auld Lang Syne;" then, as they came onto the stage and the lights worked up to full, a medley of "My Wife and I," "The Old Oaken Bucket," "Kentucky Babe," and "Massa's in the Cold, Cold Ground" were sung, while for an encore, which was demanded at every show, the quartette returned and sang "Love's Old Sweet Song," the lights gradually lowering to permit dropping the screen and flashing the start of the picture just as the last strains of the song were dying out.

Needless to say, this staging helped wonderfully, and elicited much praise from the patrons. McLaren also cashed in, in a publicity way, by having this quartette booked in for a big Masonic vaudeville entertainment the week prior to the picture, and had them sing before clubs and other organizations during the week of the run, keeping them constantly in the newspapers during the run.

Ballet Number and Overture Synchronized

THE Capitol is synchronizing its overture and ballet number this week. For the overture the beautiful waltz intermezzo of "The Jewels of the Madonna" opera, placed in the original between the second and third acts, is being rendered. Without stilling the orchestra at the completion of the number, a silhouette dance under the title of "Silhouette Dance" is given by Mlle. Gambarelli, Alexander Oumansky and Doris Niles. The music for the ballet is the Felix Arndt fox trot, "Nola." The stage setting disclosed is very simple, a white muslin backing with a semi-transparent cut-out in front of it on which is thrown pink and blue floods at the outer edges. All foots and borders are killed and flood lightings so arranged as to bring the dancers into silhouette take their place.

Troy Theatre Ties Up with Navy

Because a picture has seen its halcyon days in the first run motion picture theatres no longer suffices as an excuse for failure to exploit it to every box-office possibility, especially if some new method of appropriate exploitation has been discovered since the film made its debut. It's never too late to spend money on exploitation if it offers more than a reasonable chance of multiplying itself.

This was the axiom demonstrated when "Below the Surface" showed at the American theatre, Troy, after having finished its first and second runs in that city. In the interim between showings, however, the virile succession of tie-ups with the U. S. Navy recruiting forces had been developed to a successful degree. As a result when "Below the Surface" had its run Harry Swift, exploitation representative for the Albany exchange of Famous Players-Lasky Corporation, arranged his exploitation with an eye to the facilities provided by the U. S. Navy recruiting service. Through the cooperation of the officer in charge he obtained the services of the company equipped in underwater suits, diving apparatus and the other paraphernalia essential to the submarine service and the plot of the picture.

The procession paraded the streets of Troy for four days before the picture commenced its run and for the entire time of its showing and attracted considerable attention. This was especially true during the hours of the feature picture on the program, when the company lined up before the theatre and gave an exhibition of underwater procedure as far as could be done without any water.

Although the company used signs that advertised the U. S. service they also exploited the picture in the catch line and served to arouse interest to the extent of a profitable engagement.

Stage setting designed by W. S. McLaren, manager of the Majestic theatre, Jackson, Mich., for a prologue number staged in connection with the showing of "Homespun Folks"

Lobby decorations for "Down on the Farm" a recent attraction at the California theatre, San Diego, Cal., as told in an accompanying story

Strength of This Sampson Not in His Hair

Exhibitor Gives Rules for Running Small Town Theatre

"A STANDARD scale of prices, a standard grade of attractions, and well-played music."

Those are the three requisites of a small town exhibitor, according to R. S. Sampson, who has made a big success of the Princess theatre in Alexandria, Indiana.

"The small town differs greatly from the city, in that everybody known everybody and every local activity is regarded as being everybody's business," is the basis of Mr. Sampson's argument. "People don't carry money with them. They take enough from the houses to pay for the things they intend to do before they return home and leave the rest in the China sugar bowl. That is why a small town man who keeps varying his prices stirs ill will that he never knows about. People leave their homes with thirty cents to go to the pictures and have a soda, and when they find that they haven't the money to pay for both, because the theatre has raised its price, they are disgruntled.

"The small town exhibitor will find out that he can make friends and do better business by *increasing the time he shows a picture, thereby saving in rental, instead of increasing the admission price* as proof that the production is extraordinary.

"The exhibitor who makes three changes a week can do good business for four days on extraordinary attractions merely through the exploitation the picture gets by the honor of being an attraction singled out and recommended as being worthy of a longer run. Also, as a method of getting patronage, nothing that can beat gossip in a small town, and when you book a picture that can stand the talk, keep it on long enough to realize on the advertising your first night's audience will give it.

"A set standard of pictures is another necessity. In a small town, people don't hear a great deal about productions. You can fool them into coming for a cheap one, but you will have to spend more than you will save to get them in again. The small town man must remember that his patrons are dependent upon him for their ideas of pictures. *A good picture can start the habit of theatre going and a bad picture destroys it.* Every time a patron comes into my theatre I want him to go away with a desire to repeat the event, and unless I please him with the attraction I have he won't be planning to come again when he goes out.

"I cannot see the pictures before they come in. An exhibitor in my place has to have a guarantee of the worth of the attractions he books for he can't see them in advance. A bad picture will do more harm than a man can offset by six months advertising and high-priced productions.

"To the third point that I regard as essential. That is good music. Too many small town people use mediocre music. The small town oftentimes doesn't have the talent and because he feels that music is an essential, the exhibitor takes the best he can get. I think *low grade music is worse than none at all.* Poor playing while a feature is being shown spoils the enjoyment of your patrons. The music used during shows at the Princess all comes from a player piano. I take care in selecting the rolls. I have found that a high-grade player piano and many rolls can provide enjoyable music, and while I can't make the changes as rapidly as I would like in order to provide a wide range of incidental music, I can find rolls that fit with the picture better than amateur efforts to provide incidental music.

"A set scale of prices, a regular standard of consistently good pictures, and good music or none, and the small town exhibitor needs no sympathy from anybody."

Moore Gives "Kismet" Elaborate Presentation

Tom Moore is playing "Kismet" at his Rialto, Washington theatre, for a two weeks' engagement, after staging an exploitation campaign that set new records for the Capital City.

Mr. Moore's exploitation included a scheme leading all the way from the curb back to the stage. The door men were dressed in Arabian costumes, the cashier as well, and the ushers also joined in this scheme of costuming. On the stage was given a prologue in which Theodore Hardy and a supporting cast of local players appeared.

This carried to the audience the spirit of "Kismet," and was backed by a prologue stage setting in which the "Bagdad" of the feature is reproduced.

On either side of the stage of the Rialto stood enormous incense burners which cast the fragrance of their burning powder down over the heads of the audience. Special lighting, which had been arranged for in New York, was used to put on the prologue.

Costumes for the exploitation and presentation stunts were secured in New York, Washington costumers not having what Mr. Moore desired.

Another view of the "What Women Love" lobby display as staged by the Rivoli theatre, Portland, Ore.

How Hyman Solves the "Lost and Found" Problem

Systematizing the irritating "lost and found" situation in a theatre has finally been worked out along the lines of what is considered a nearly model plan at the Brooklyn Strand theatre. With scores of articles being lost in the theatre at every performance, Manager Hyman decided that many patrons could either be cemented as real friends to the theatre, or could by undiplomatic handling be turned into enemies.

Mr. Hyman has formed a "Lost and Found" division. Every member of the Strand staff is an active member and there is a member of the executive staff in charge. Every member on the staff has been directed to return to the office each article found. If the owner's name and address is on the found article a polite letter is written after three days informing him or her of its whereabouts.

When an article has been lost and reported to the lost and found chief the ushers and employees are notified after the performances and a search is made for the article. Nine out of ten times it is returned.

In one week the Strand returns scores of articles through this system. In a recent week a diamond wedding ring lost in the lobby was returned to the rightful owner, as well as a fur worth several hundred dollars, a man's hat, eight wallets, etc.

"Very few articles are lost at the Strand which are not returned through some way," said Mr. Hyman. "It makes extra work, but it also produces friends."

The addition of the "Popular Pictures Index" as a regular feature of the Exhibitors' Service Bureau leads us to give credit to Earle S. Nesbitt, manager of the Linwood theatre, Tarkio, Mo., for the idea. Mr. Nesbitt told us how he filed the information contained in the trade papers for future use. We liked his plan and borrowed it with thanks and real appreciation.

"Engagement" Announcements as Exploitation Medium

Utica's ultra-smart society has received formal announcement of the engagement of Lady Rose's Daughter, according to reliable information furnished the News. The engagement was handsomely inscribed upon regular announcement stationery in the most correct society style.

The announcement was part of the exploitation engineered by Harry Swift, exploitation representative for the Albany territory, including Utica, of Famous Players-Lasky Corporation, on "Lady Rose's Daughter," for the picture's engagement at the Avon theatre, Utica.

Swift, who writes a neat script, conceived the idea of making the picture a society event by sending out hand-written invitations for the showing of the picture, which read as follows:

"Lady Henry announces the engagement of the beautiful and talented Elsie Ferguson, Lady Rose's Daughter, at the home of the ultimate in motion pictures, the Avon theatre, in the city of Utica, Nov. the 18th, 19th and 20th."

The use of the name of Lady Henry, one of the characters in the picture, cleared Swift of attempt at subterfuge and gave an aristocratic tilt to the stunt. How effective it was, was evidenced by more than 100 replies which the mail man brought to the Avon theatre. Some of them were from fans who appreciated the unique angle, and wrote saying they would be certain to attend the picture.

End of the Rivoli theatre, Portland, Ore., foyer showing decorations for "What Women Love"

Creston Exhibitors Claim They Lead the Procession

Iowa Showmen Think Theirs the Best Exhibitors Exploited City in Country

THE best exhibitor-exploited city in the United States.

This is the claim advanced for Creston, Iowa, by friends as well as managers of the two theatres that serve the 8,000 population with which Creston is credited in the last census.

They base the claim on the fact that the two managers within eight months have built up their two theatres to a point where the houses average a combined attendance daily of 1,600, or twenty per cent of the total population of the city in which they are located. In the course of a week, the two theatres combined collect 1 2-5 admissions from every man, woman and child accredited as a resident within the exhibiting territory.

The claim is interesting; but the story of the development of the two theatres within the past eight months, combined with the statistics as to what has been accomplished by the two exhibitors, would be an incentive to every other exhibitor everywhere as to the real drawing power of exploitation as applied to motion pictures.

In a position now where *the two theatres serve in the course of a year a number of people equal to seventy-three times the total population of Creston,* neither of the managers will admit that the maximum has been reached and both are fighting just as hard to increase their patronage as they were eight months ago when each took charge of run-down houses at approximately the same time.

Eight months ago, Creston boasted two houses that were making only a fair profit. With the war tax, the admission to each was 11 cents to children, and 17 cents for adults, and neither ever knew what it was to have standees present or a surplus at the end of the week.

Neither theatre was run as a first class house, and then, the Adams Amusement Company asked Miss Katherine Schliep to go to Creston and make a first class house out of the Willard.

About the same time E. Metzger, who had had considerable experience as an exhibitor in Des Moines, with some associates decided that Creston ought to support at least one first class theatre and control was obtained of the Strand, the other house.

Both Miss Schliep and Mr. Metzger arrived in Creston with the idea of building up a house without opposition, and found that they were up against the toughest opposition they ever encountered in their lives. Both theatres were immediately closed and renovated. The alterations in the Willard were not as extensive as those in the Strand, where leather upholstered seats took the place of wooden chairs in addition to the installation of a $4,000 pipe organ. The seating capacity of the Willard was enlarged to enable Miss Schliep to make use of lobby displays, and in fact, both theatres were brought to an up-to-date standard.

On re-opening, Miss Schliep asked only the former scale of prices, 11 cents and 17 cents. She arranged a tasty lobby display and used big newspaper space. She sent cards to everybody in the city announcing the opening. After running a few weeks she announced a raise in price for adults to 22 cents with the explanation that the expense of bringing the kind of pictures she wanted Creston audiences to see was greater than the old price made profitable. At the same time it was rumored that the Strand would charge 11 cents and 22 cents when it was opened; but Mr. Metzger opened the competition war in earnest when he re-opened the Strand with a 17-cent top.

That was eight months ago and since then the two exhibitors have been fighting tooth and nail for the patronage of the city. Neither claims it now, although both houses are numbered among the best paying in the state of Iowa and both are charging 17 cents and 33 cents. The war is still on but the price feature of it ended as soon as Mr. Metzger had been opened a few weeks. He used the lower price merely as an introductory bargain.

The methods they employed in fighting for patronage is the thing which has led to the claim that Creston is the best exhibitor-exploited city in the United States.

Both the managers believe in exploitation and lots of it, and both employ novelty exploitation to the extent that the people of Creston are constantly on the alert to identify some new sensation as connected with one or the other of the houses.

It would be hard to enumerate all the stunts each of the theatres has employed during the time the two present managers have been in charge. Some of the high spots, however, are worthy of mention as to what can be done by exhibitors in smaller towns.

For lobby displays, the Willard probably touched its high spot when Miss Schliep had a pen erected in the lobby for the housing of some woolly lambs and a sheep dog, with a cut-out of Anita Stewart in the blackground, for the exploiting of that star in "The Fighting Shepherdess."

On the other hand, "What Women Love" inspired Mr. Metzger to invite mothers with infant babies to attend the showing so that the babies in carriages in the lobby in charge of a nurse gave atmosphere to the sign that hung on the front of each carriage:

"One thing that women love more than their lives. See some of the other things they love and demand inside."

Mr. Metzger used a little colored boy as a sandwich-board bearer to put over "The Twilight Baby," with the wording on the board, "I am not a Twilight Baby because I was born one hour after midnight," etc. An eight-year-old girl and a ten-year-old boy carrying an umbrella on which was the wording, "We are ardently in love, and long to be rich. See some of the things we have to pass through in 'The Greatest Question,' at the Strand" put that attraction over in great style. A woman richly dressed, driven around the city in an open Victoria, with a banner on each side, "The Love Expert. Let Me Teach You How at the Strand," and a man wearing the accepted costume of a devil distributing cards bearing the wording, "I am 'In Search of a Sinner,'" is the exploitation he gave to these two Constance Talmadge productions.

Miss Schliep resurrected the old Indian cry, used when Creston was a fortified settlement, of "Polly's Coming," for use by a man garbed as a Westerner dashing wildly through the city preceding the arrival of two prairie schooners bearing the announcements of the showing of "Polly of the Storm Country." An offer of free tickets to "Back to God's Country" to every Creston boy who would bring a dog to the theatre, was the basis of one of the most unusual parades that ever took place in the city when the youngsters led their pets through the streets.

The live wire exploitation which both of them indulge in is daily proving that there is no such thing as a maximum percentage of population that exhibitors can pull into their theatres.

Simple But Effective Vocal Number at Rivoli

HUGO REISENFELD'S vocal number at the Rivoli this week is very simply but effectively staged. Betty Anderson, assisted by the Rivoli chorus singing from off the stage, renders "Flow Gently Sweet Afton." The stage setting is a very small interior backing an opening left in velvet draperies ten feet square. The house and stage are both dark with the set lighted back of the curtains by floods. The number opens with the chorus singing from back stage. After the first verse Miss Anderson renders the next verse as a solo with the ensemble coming in on the chorus.

Window display for "Lady Rose's Daughter" used by the Avan theatre of Utica, N. Y.

Lyric's Exploitation Wins

Wells Richmond Theatre Stages Great Campaign for Showing of "Madame X"

A THOROUGHGOING exploitation campaign was put over for the showing of "Madame X" at the Lyric theatre, Richmond, Va., by Harry Bernstein, general manager of the Wells theatres in Richmond; S. B. Tucker, manager of the Lyric, and W. R. Ferguson, Goldwyn headquarters traveling exploitation representative. New ideas were evolved for the engagement and old, effective ones utilized.

The billboard advertising was the greatest ever used in Richmond in connection with any picture—fifty 24-sheet stands with innumerable smaller posters, lithos, cards, etc.

Many novelties were distributed, including several thousand paper handkerchiefs on the outer fold of which was printed in red ink, "To be used only by weepers at the Lyric theatre, week commencing Monday, Nov. 1, 1920." On the other outside fold was printed, "See the greatest mother love story ever written, 'Madame X', a Goldwyn picture." These were distributed on Hallowe'en by a young lady dressed as Madame X in millinery and department stores, in restaurants and at dances and other places where women congregated. The young woman had a large red letter X two feet high pinned on the front of her costume and attracted a great deal of attention.

The lobby of the Lyric theatre was most effectively decorated. A ten-foot cut-out of the blindfolded figure of Justice holding a pair of real scales was placed at the entrance into the auditorium, where every one who entered the lobby or looked in while passing could not fail to see it. Justice hovered over a smaller cut-out, from a three-sheet litho, of the principal figures in the trial scenes which, in turn, was flanked by a large painting of Pauline Frederick and by a painting of another view of the trial scene. The litho cut-out was placed two feet in front of the figure of Justice with colored strip lights between to liven up the setting at night. The effect of this decorating was extraordinary in the sustained attention it received from persons entering or passing the lobby.

The barricade in front of the new Colonial theatre in course of construction, on which paper for the different picture attractions in Richmond was posted, was also utilized for "Madame X" exploitation. Seven letter cards reading M-A-D-A-M-E X were placed on the uprights of the barricade. The sign could be read for a distance of a block or more and the location is one of the most central in the city.

In addition to all of this an unusually fine newspaper campaign was carried through by Zacha Woodall, publicity representative of the Wells theatres.

During the presentation of the picture, while the court room scene was on the screen, an invisible soloist sang the ever-popular, "Silver Threads Among the Gold." It came as a surprise to the audiences and proved a very agreeable one, adding a unique and appropriate touch.

Albany Strand Specializing in Presentation

A dozen or more drops used at the Strand in New York will be brought to Albany and utilized in changing the stage settings at the new Mark Strand theatre. There will be a change each week. When the theatre opened the background consisted of a view of the Bay of Naples, with Vesuvius in the distance. Last week the scene was changed to a view of Lake Como, and next week a glimpse of Holland will be shown. It is the intention of the management to also use prologues from time to time. Scenics will also have a prominent place on the program, "The Song of the Paddle," "Wanderlust" and others of a like character having been booked for early presentation. It has been found impossible to secure local soloists with the result that New York vocalists will be used entirely. Katherine Stang, a New York violinist, will have a place on next week's program, while Mary Mitchell of New York will be featured in the vocal end of the program during the showing of "Kismet."

Berg Presenting Novel Prologue with "So Long Letty"

"So Long Letty" began a two weeks' engagement at the Strand theatre, San Francisco, Sunday.

A seven-person prologue, with singing and dancing and a beach scene, shadowgraph, showing five girls undressing, has been personally produced and staged by Ellis G. Berg, resident manager of the theatre. The prologue is entitled, "On a Beautiful Beach." Four song numbers and one dance number are used. Berg has had many years' experience on the stage and as manager and has been very successful lately in increasing the patronage of the Strand. He has a wide reputation as successful showman.

A part of the lobby decorations for "Madame X" when this picture played the Lyric theatre, Richmond, Va., as told in the story appearing below

This is the way the Broadway theatre, South Boston, Mass., decorated its lobby for the showing of "The Riddle: Woman."

Youngsters Figure in Maddox's Exploitation Campaign

The youngsters of Columbus, Ohio, played an important part in the exploitation campaign which J. A. Maddox, manager of the Southern theatre, Columbus, O., put over in the interests of "The Soul of Youth," a recent attraction at the Southern.

Saturday morning prior to the opening date, Mr. Maddox announced a showing of the picture for 1,000 school children, two being selected from every school room in the city. The idea was that these boys would go back and tell their mates about the picture. According to the reports they did that very thing.

The following day Mr. Maddox was host to 1,000 newsies at a second showing. Right here a novel idea came to Mr. Maddox. A few weeks previous the papers printed acconuts of a Columbus boy, Arthur Sierhoff, who ran away from home and lived in a piano box for eleven weeks. The lad earned his living by acting as caddy for golfers at a local club. The newspapers had played this up and public interest was aroused. Seeing the tie-up between this boy and the hero of "The Soul of Youth," Mr. Maddox engaged him to take tickets at his theatre during the picture's run.

Tickets issued to the newsboys read: "Come and see the 'newsie' who lived in a piano box become a real hero. It's a swell picture." The newsboys came. Wednesday the picture was shown to the Juvenile Court, with Judge Bostwick present. On Tuesday the boys' committee of the Columbus Rotary Club occupied boxes. Interest in the production was thoroughly aroused by comments in the newspapers.

It was increased by the announcement that the boy who lived in a piano box would take tickets at the door. And the grown-ups, attracted by the attention given to the youth as well as by the word of mouth exploiting furnished by their sons, came in a body.

Concerning Hyman's Vocal Number at Brooklyn Strand

The song portrait had its introduction at the Brooklyn Strand theatre recently in connection with the showing of "Dinty," was received with surprise and marked another Edward L. Hyman origination in the way of a novelty.

Sullivan's "The Lost Chord" served as a foundation. Wilfred Glenn sang the number, seated at an organ with a wonderfully tinted and high arched church window as a background. With a flood of pale lights streaming through the colored panes Mr. Glem robed in cassock was surrounded with a dreamy soft atmosphere chiming in with the words of the song. As he sang his fingers glided over the keys. In such sharp relief were the lines of the effect that one thought at once of a superbly toned portrait.

Golden lyre eighteen feet high used as a part of the stage setting for a prologue presented by Manager E. J. Heisfeldt of the Alhambra theatre, Milwaukee, in connection with his showing of "Nomads of the North"

Desormeaux Exploitation Campaign for "Humoresque"

No picture ever had a more complete exploitation campaign than did "Humoresque" when it played a week at the Fuller Opera House in Madison, Wis. A. P. Desormeaux, manager of the Strand theatre, desiring to give "Humoresque" a de luxe presentation at advanced prices, engaged the Fuller Opera House, instead of running it in the Strand, which has an established price and program policy.

Two weeks ahead of the engagement he launched his ambitious plans. He sent out dignified announcements to a special showing, inviting leading women, the mayor, the governor of Wisconsin, state officials and others. Nearly 200 persons were at the private showing. Mr. Desormeaux figured that by holding the showing two weeks in advance, it would give better opportunity for the word of mouth advertising to circulate. He was correct. He received a score of laudatory letters from women whose names meant much in Madison.

With this good start, he took advantage of all other exploitation possibilities of "Humoresque," arranging window displays, special newspaper stories, etc.

However, the stunt that attracted most attention was this: With the cooperation of Oscar A. Doob of the Chicago Exploitation Department of Famous Players-Lasky, Mr. Desormeaux arranged to have returned to him promptly his rental check for $1,500. He also arranged to get duplicate receipts and contract from Famous Players. He had the check reproduced for newspaper cuts. He mounted the contract, the receipt and the canceled check on cardboard and framed the display for his lobby, announcing that "Humoresque" was the highest priced picture that ever played Madison." His newspaper advertising also carried a reproduction of the check. The price of $1,500 probably amazed the populace of Madison and they placed a higher value on the picture than they otherwise would have done. The stunt caused a lot of gossip, for the public likes to feel it is getting on the "inside" of the show business by learning the price paid, etc. In this case, Mr. Desormeaux had no hesitancy in proclaiming the rental figure.

And in the face of discouraging weather, "Humoresque" came through with tremendous business,

Stage setting and characters who appeared in a prologue number staged by the Imperial theatre, San Francisco, for the showing of "Behold My Wife"

Imperial, 'Frisco, Presents Excellent Prologue

Keen understanding of the principles of stagecraft was evidenced by Leon Levy, house manager of the Imperial theatre of San Francisco, which is under the associate direction of Messrs. Roth and Partington, when the theatre staged its prologue for "Behold My Wife."

The tableau evidenced the talent for which the house manager is known on the Pacific coast. It was pretentious, artistic and in thorough keeping with the theme of the feature picture.

The tableau opened on a darkened stage which was lightened gradually to reveal a realistic and bizarre snowstorm effect, such as one would expect in the Canadian northwest which furnishes the locale for the opening scenes of "Behold My Wife." After the storm ceased and the sky cleared the full effect of the stage setting became apparent. The tall timbers shown in the photograph and their branches are heavily laden with snow as a result of the storm. At the back of this was a realistic moon effect, and around a dimly lighted fire several costumed Redskins squatted around a typical Indian wigwam.

All of the characters in the sketch were singers of the first order. The featured singer was Miss Thelma Thelmar, well known in San Francisco for concert and local stage work. Several solos were rendered, the prologue terminating with Miss Thelmar's solo, "Pale Moon," which furnished a fitting climax. As soon as the entire company had completed the closing chorus, the stage darkened amid generous applause and the projection machine flickered the first rays of the feature film.

Seattle Exploitation for "Earthbound"

"Earthbound" received a newspaper flash exploitation in Seattle that hit nearly every person in the city in the eye. It was due to the ingenuity of J. W. Rankin, Goldwyn exploitation representative at the Seattle exchange, and his standing with the newspaper fraternity. Mr. Rankin made use of the ghost story contest which was first used for "Earthbound" in Los Angeles, but he put it across with a novel twist.

One hundred dollars was offered in prizes for the best ghost stories sent to the editor of the Star, illustrating or in any manner bearing upon the theme of the photoplay. As a sample of the sort of story which the newspaper wanted, an outline of the plot of "Earthbound" was told in 250 words and printed in a box on the first page of the Star for Saturday, November 6. This was labeled, "The Original Story," and above it were the amounts to be paid in prizes. Still above that were the words, "Ghost" Stories, printed in white letters against a black background, while topping the whole announcement occurred the words, "One Hundred Dollars," in 18-point capital letters, occupying two lines, also in white against a black background. And then the whole space of the announcement, two columns wide by ten inches deep, was covered with a splash of red ink as was the "ribbon" across the top of the page and the head of the leading story.

After the newspaper was off the presses, Mr. Rankin bought up a few thousand copies and had the lower half of the page red-lined with announcements of the picture.

"Three for Jack" Vocal Offering at Capitol

THE vocal number on the Capitol bill for the current week is a male ensemble offering, "Three for Jack." Bertram Peacock sings the verses with the ensemble assisting in the chorus.

The stage setting used is a black velvet drop except for a strip in center through which a water scene is visible. The singers are attired in sailor costumes.

Window display arranged for the showing of "Suds" by Fred Meyer, manager of the Palace theatre, Hamilton, O.

Small Town Theatre Does Good Exploitation

That even the small motion picture theatre in the small town can do effective exploitation was proved by W. H. Ostenburg, Jr., manager of the Royal theatre, Gering, Neb., for the booking of "The Revenge of Tarzan." The picture did a tremendous business, the credit for which Mr. Ostenburg gave to the lobby display, the engagement not being long enough for word-of-mouth advertising to aid the business. Goldwyn's Denver exploitation representative aided Mr. Ostenburg in working out the scheme for lobby decorating. The cost was almost nothing for the exhibitor was able to borrow the plants used and the grasses and foliage were gathered from the woods and the figures cut out of the "Tarzan" posters.

The most conspicuous thing about the display was a "Tarzan" 24-sheet, mounted on frames and hung on the front of the theatre, over the lobby entrance, from the roof. The foliage in the upper part of the theatre entrance reached to the bottom of the 24-sheet. On the floor were palms, ferns, grasses and vines which gave very much the appearance of a bit of African jungle. A large cut-out figure of Tarzan, resting his foot in triumph on the body of the lion he had slain in barehanded conflict, with a cut-out figure of a monkey hanging from the branches, were the outstanding features of the lobby display. Two frames of colored stills and paintings of the thrilling struggle between Tarzan and the lion occupied the center of the entrance.

The display was simple but tremendously effective. The idea is one that any exhibitor, even in the smallest of picture theatres, can execute with little cost, adding greatly to the drawing power of the picture. Where the engagement is for but one or two days such a display is essential as the picture gets none of the word-of-mouth advertising.

Here is the "Daddy Long Legs" described in the accompanying story concerning M. J. Huss and the Lyric theatre of Monticello, Minn.

Huss Gives His Ideas of Exploitation

M. J. Huss, manager of the Lyric theatre, Monticello, Minn., is a firm believer in the fact that standardization of motion pictures, and motion picture values, will become a reality as soon as a sufficient number of big, merit laden productions become the vogue.

Moreover, Mr. Huss relies not only on his pet theories to evidence his strong contention; but in his demonstration he has allowed exploitation to play a definite part in helping him go on record as to the personal confidence he has in his own ideas.

Perhaps nothing better illustrates Mr. Huss' idea than the fact that recently, in the face of all sorts of offers on the part of exchanges and film salesmen, Mr. Huss picked a well-known and already successful photoplay and exploited it as though it were as new as a 1921 Lincoln penny.

This feature was "Daddy Long Legs." "Daddy Long Legs" wasn't exactly a brand new article to that section of Minnesota; but it was a tried and proven article. For, as Mr. Huss says:

"A good picture should live for ever—just like a good stage play. Shakespeare's 'Julius Caesar' doesn't play for less money the second time it comes to town; nor does any well established entertainment success. Nor should a fine motion picture."

Mr. Huss' exploitation consisted of a stunt which comprised a man on stilts, carrying a leather hand bag upon which was the word matter: "'Daddy Long Legs' at the Lyric Theatre, today."

Above is shown what can be accomplished at small expense in the way of a lobby display. This is the display which the Royal theatre of Gering, Neb., arranged for its showing of "The Revenge of Tarzan"

Above is shown the stage setting and the cast of characters which took part in the prologue originated by Jos. Plunkett, manager of the Strand theatre, New York, as described in a recent issue of the NEWS. *Mr. Plunkett's prologue is being used by all the Mark Strand theatres for the engagement of "Kismet"*

Boosts Local Mardi Gras

Johnson Ties Up With Layfayette Merchants Instead of Combating Their Festival Plans

OUT-DOOR affairs, especially those of the carnival type, are not usually regarded by exhibitors as being at all conducive to the increase of attendance in motion pictures. Too many people are kept out of doors.

Herbert H. Johnson, of Lafayette, Ind., is an exhibitor, however, who regards such an event as one bound to do an exhibitor good if he will accept it in the proper spirit.

Mr. Johnson is the manager of the Luna theatre of Lafayette. The merchants of his city cooperated in the organization of a miniature Mardi Gras for the municipal celebration of Hallowe'en. The idea had no more enthusiastic supporter than Mr. Johnson, who promised the organizer that he would have a surprise to add to the merriment of the evening.

Several blocks of pavement were roped off for the use of the celebrants, who appeared in every sort of costume and, of course, all of them were masked. When the merriment was at its height, the shrill notes of a piccolo were heard from the upper end of the street. A masked figure, garbed in the costume of the Pied Piper of Hamlin, came down the street, dancing gayly to the notes of his own instrument and beckoning to the merrymakers to follow him.

Hundreds of the carnival crowd fell in in back of the piper. He led them through the roped-off streets and then just at the end stopped in front of the Luna theatre. Several girls wearing fantastic costumes went through the crowd distributing ice cream cones and small tin horns with "ye compliments of Lord Johnson, baron of ye pictures of motion."

A great many of those who had taken part in the parade made their way into the theatre, but the exploitation of the current attraction, "The Notorious Miss Lisle," was not the object of the parade. On each side of the tin horns that had been distributed was the announcement that "Harriet and the Piper" would be the Luna's feature picture the following week.

The horns were taken home as souvenirs of the occasion and resulted in progressive advertising of the feature as the story of the piper's parade was repeated to those who had not witnessed it.

Irish Question Aids Exploitation Scheme

"Read the local newspapers — keep abreast of the times—and make your exploitation tie-up with current interest and the news."

That's the advice of R. P. Greer, of the Victory theatre, Sylacauga, Ala. As an example of the way Mr. Greer practices what he preaches, his exploitation on a recent feature, "The Lord Loves the Irish."

The local papers had been filled with the Irish trouble. The feature was booked to play the Victory just one week to a day after the death of Terence MacSwiney—although, of course, this was a mere coincidence. But it, too, had its little part to play in the finished scheme.

Five days before the picture was to play and before any prominence whatever had been given to the name of the picture, or any publicity attached to it whatever, postcards were addressed, in brilliant green ink, to every name on Mr. Greer's up-to-the-minute mailing list. On these cards, also in green ink, was written just the sentence, "Was it right that Terence MacSwiney should have been starved?" There was no signature, and the cards created a sensation in the little Alabama town.

The cards were mailed on Friday. On Sunday, agitation and excitement in the little town having reached a high pitch, two or three ministers either added remarks about the mysterious card to their regular sermons, or "scrapped" sermons entirely to talk about the Irish situation, and, incidentally, the card.

On Monday another card was mailed—written in green ink, as before, stamped with a green (one-cent) stamp, and reading: "The Lord Loves the Irish." When this had had time to "soak in," Tuesday's card arrived, with the message, "The Lord Loves the Irish," at the Victory theatre, tomorrow and Thursday. Don't miss it."

Stage setting for "Behold My Wife" used by the Palace theatre, Hamilton, O

Keegan Runs Complete Serial in One Evening

Troy Exhibitor Pulls Novel Stunt With Pathe's Serial "Bound and Gagged"

WHAT do you think of running the entire twenty-one reels of a ten-episode serial in a single evening?

Daniel Keegan, of Watervliet, owner of a 400-seat residential theatre in Troy, first asked himself the question and then proceeded to answer it by booking and running "Bound and Gagged" at a matinee which started at 4 o'clock, and an evening show which got under way at 7:30 o'clock, with admission prices at 20 and 25 cents.

The scheme proved so successful that Mr. Keegan is now planning to have another "serial evening" in the near future.

In fact, Mr. Keegan, who has given much time, thought and money to solving the present-day problems which confront the owner of the small residential houses, is more firmly convinced than ever that the solution lies to a great extent in the serial.

Finding that his serials on three nights a week were attracting audiences that filled his house, Mr. Keegan decided that instead of keeping his patrons on the anxious seat from week to week, leaving them each serial night wondering what was coming next, that he would run the entire ten episodes and take a chance at results.

Starting his matinee at 4 o'clock in the afternoon, in order to attract the school children, many of whom had religiously followed every episode of every serial, Mr. Keegan went to work and advertised his scheme in the local papers. As a result some of the boys and girls, accompanied by their parents or guardians, appeared with their lunches in order that they could enjoy the picture and still have their supper.

Mr. Keegan also employs another novel little stunt in making every one of his 400 seats count in the box-office returns. Finding that his theatre was attracting a great many chcildren of the neighborhood, particularly on the nights when serials were shown, and also noticing that it was almost impossible for him to fill the first ten rows with adults, he substituted long seats without arms for these chairs, and then proceeded to fill them with the children, who had no objections to sitting close to the screen. In fact, they rather liked it.

Over this section of the house, Mr. Keegan has placed a man whose duty it is to see that the children are orderly and attentive, and woe be to the boy or girl who starts any "rough house" proceedings. The children know that any cutting up on their part will result in their expulsion and as a rule they are a well behaved lot.

The children are mainly from the neighborhood and know one another. Arriving at the theatre with their parents, they much prefer sitting in front with their playmates and enjoying the thrills before them. This little scheme serves to fill the front rows and, together with the serials, goes a long ways in solving the financial problems which the house necessarily encounters.

In order to ascertain whether or not this or that type of pictures appeals to his patrons, Mr. Keegan may be found standing at the door each night, and knowing nearly every one as he does, he inquires if the picture has been satisfactory, and if not, the reason. In that way Mr. Keegan can come pretty close to booking pictures that assure him a full house night after night, for he changes daily, and a full house, barring weather conditions, means a steady bank deposit.

On Sunday nights, Mr. Keegan runs a somewhat better picture, if possible, than during the week. For this, admission is 17 cents. During the remainder of the week, the price is 11 cents, excepting the single night when he staged the twenty-one reels at 20 and 25 cents.

"I do not know whether anyone else ever tried running twenty-one reels making up a complete serial in a single evening," said Mr. Keegan in discussing the proposition with the NEWS correspondent. "I concluded that I would try it out and see what happened, and instead of holding the suspense from week to week, to give them an entire evening of thrills at slightly advanced prices. The stunt was so successful that I am going to try it out again, and if possible, I would like to make it a monthly feature. There has been a lot of talk about serials, but I really think that they are proving the saviours of more than one residential house. At 11 cents, I am unable to book any first run features, of course, but I make a study of what my people want, I give them good projection, my house is warm in the winter, and I look after the youngsters in a way that relieves the parents and also fills the first ten rows, and every seat in those ten rows is worth a dime to me, and a dime in a 400-seat house must be considered.

"There is one thing, though, that I think is important," said Mr. Keegan, in conclusion, "and that is that the film exchanges do not consider the small house as they should. For instance, I sometimes receive films without leaders, titles chopped off or blurred and in other respects inferior, things that cannot help but injure your patronage. The small house, if it is to be successful, must pay just as much attention to the details as the larger ones, and people are not going to pay their money, even if it is but a dime, and return night after night, if such film is foisted on them. The little residential house is still, and I trust always will be, an important factor in motion picture circles, and the sooner some film companies recognize the fact as having a bearing on every phase of the industry almost, the better off they will be."

Strand Has Fine Stage Setting

A STAGE setting is unveiled at the New York Strand this week during the rendition of the overture number, "Les Preludes," which fits in exceptionally well with the theme of the composition.

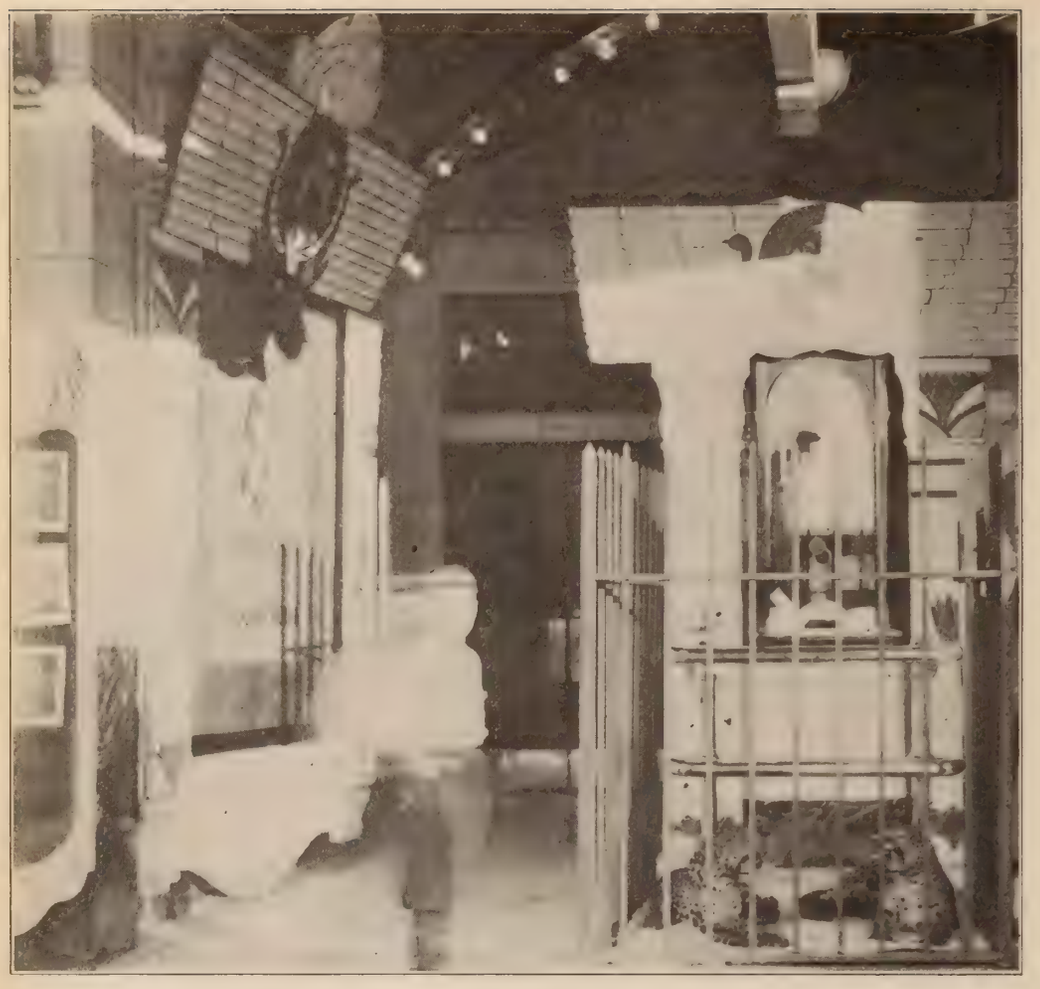
The setting is first shown during the storm passages of the number and the spectator sees but dimly a landscape with a storm raging at night. Lightning flashes light up the scene momentarily. Realism is added to the lightning by the fact that the jagged forks of lightning bolts are perfectly reproduced.

Gradually as the music grows lighter the floods on the setting are changed to sunrise hues and the topography of the scene is shown. Small hills and valleys are seen in perspective with a lake and larger mounds in the distance. With the lights full up in pink and scarlet a shepherd with his herd, a number of live sheep, cross the stage.

"Homespun Folks" Exploitation Scores at Newark

"Homespun Folks" bids fair to be another "Down on the Farm" for exploitation goes. Here is another account of how this picture was put over, a tale direct from the pen of Frank L. Smith, managing director of the Rialto theatre, Newark, N. J., where "Homespun Folks" has just completed a successful engagement:

"We staged a prologue to the feature which went over very big. As we are handicapped for stage space, the best we could do was to build a miniature stage, and the set represented the living room of a farm house with appropriate furnishings. The two characters represented a typical rural couple. As a duet the soloists offered 'Silver Threads Among the Gold.' We used great care in the selection of the music throughout the action of the picture and brought out every good point. As an overture number, the orchestra used 'Home Sweet Home, the World Over,' with various art titles and captions explaining how the number would be played by orchestras in the various countries."



Lobby display used by the Palace theatre, Buffalo, for the showing of "The Leopard Woman"

Osteen's Treasure Hunt Idea

"Go and Get It" Exploitation That "Got" Most of Anderson's Fans

THE latest story concerning good exploitation for "Go and Get It" comes from Anderson, S. C., where even "The Birth of a Nation" played only two days and "Go and Get It" was booked for three days. It was the three-day run which made Manager Osteen of the Strand theatre decide that all exploitation efforts were to be eclipsed for "Go and Get It."

First of all, he arranged a private screening for the president and faculty of Anderson College for Girls, and so enthusiastic were they that they promptly agreed to cooperate with him in every way possible. He suggested that the students of the college sell tickets for the picture, 25 per cent of the proceeds of the sale by this association to be their own for any use the body chose to make of it. The president agreed, and five hundred tickets were ordered for them on Wednesday preceding the showing of the picture.

Another and most important part of the exploitation was a treasure hunt, staged by Mr. Osteen and about two hundred small boys in Anderson. On Friday and Saturday announcements appeared in all the papers reading:

"Hidden Treasure in Anderson.

"Go and Get It.

"Boys desiring to compete in this search will call at the office of the Strand theatre on Monday at 2 P. M. for their Go and Get It Tags.

"Lots of fun and a considerable amount of money for the lucky boy."

And at 2 P. M. on Monday the street around the Strand was literally alive with boys. About two hundred tags were distributed, and the boys were told that a ten-dollar prize had been left with one of the merchants in town. No one save Mr. Osteen and the merchant in question knew of the identity of the man holding the prize—and there was considerable excitement when the boys got started. Downtown merchants were swamped with boys and inquiries, and the few people so ill-informed as not to know what was going on were astounded and puzzled by the energy and lung-power of the boys. Anderson's business district is built around a city square, and for more than an hour the sound of boyish voices yelling, "Mr. Osteen told me to go and get it—have you got it?" filled the air.

Del Monte Theatre Entertains College Boys

When the ordinary folk of St. Louis began pouring into the Del Monte theatre last Tuesday they were greeted by just such sounds emanating from the stage of the largest one-floor motion picture house in America:

Rip 'em up! Tear 'em up!
Give 'em hell! Pikers!
Rip 'em up! Tear 'em up!
Ole Washington!

And

White and Blue!
White and Blue!
S—T—L—U.

Yes, it was 2,000 university students who were permitted the use of the theatre during the second performance for a Pep meeting. In St. Louis there are two leading universities; namely, Washington and St. Louis. Every Thanksgiving Day the annual classic football clash between these two schools arouses the interest of all the city. Because of the keen interest connected with the contest, Manager Schwartz of the Del Monte conceived the idea of tieing up a popular annual event with his theatre.

Accordingly, he offered the use of his auditorium to the two schools and gave them each 500 free tickets. The Del Monte seats 4,000, but this seating capacity is seldom filled during the second performance of the evening.

Fowler Stages Prologue for "45 Minutes"

Bruce Fowler, manager of the Elmwood theatre, West Utica at Elmwood avenue, put on a stage setting for "45 Minutes from Broadway," similar to that shown at the Strand theatre, New York, last summer. Bruce built the Pullman platform himself and borrowed part of the Pullman scenes in the Shriner films shot by Elmer C. Wagner on the trip to Portland. As the scene was unveiled a local soloist sang "So Long Mary," the hit of the stage play.

Window display for "Civilian Clothes" when this picture played the Queen theatre, Wilmington, Del.

Stage setting used by the Strand theatre, Omaha, for the engagement of "Nomads of the North"

Fisher Stages Treasure Hunt

How a St. Mary's, Pa., Exhibitor Put Over "Go and Get It"

ANY exhibitor who is in such a small town that he thinks exploitation is merely wasted money because it is calling attention of his patrons to things they already know, may learn something from the first motion picture exploitation "stunt" ever put over in St. Marys, Pa. St. Marys has less than 8,000 inhabitants and the town is so arranged that it is doubtful if there is anyone therein who would not know what was playing at the Temple theatre, if Manager J. C. Fisher only used pictures in his lobby for advertising.

Mr. Fisher, however, appreciated that exploitation is not so much for the purpose of letting people know what your theater is showing as it is for getting the public worked up into a humor where they really want to see it.

He had never tried exploitation, although he had attempted many times, until he booked "Go and Get It." The treasure-hunt angle appealed to him and he decided to try it out.

Accordingly, the one daily paper in St. Mary's, carried an advertisement stating that some time before seven o'clock on the opening day of "Go and Get It," at the Temple theatre, two $2.50 gold pieces would be hidden near the "Diamond," a public square in the centre of the city, and that the only thing necessary for the possession of one of the gold pieces would be to "Go and Get It."

One of the gold pieces was put in an empty match box and dropped in the gutter, the second was put about ten feet from the walk on the base of a railroad crossing signal devise. Early in the morning many persons started searching the grounds, but the real hunt didn't begin until the schools were out and the kiddies joined in. By late afternoon the stunt of attempting to "Go and Get It" was a municipal pastime, and the showing at the Temple drew big because the production had attracted the attention. Neither of the gold pieces had been found when darkness fell.

Second-day showings are not popular in St. Marys. Mr. Fisher never expects to clean up on a two-days' showing, but so books pictures in order to avoid the trouble of getting daily shipments, since the lower rental usually balances whatever more money might be brought into the box office by a daily change. The treasure-hunt changed this, however. The piece in the match-box was found before school opened on the second day, and this assurance that the hunt really wasn't a fake brought renewed interest.

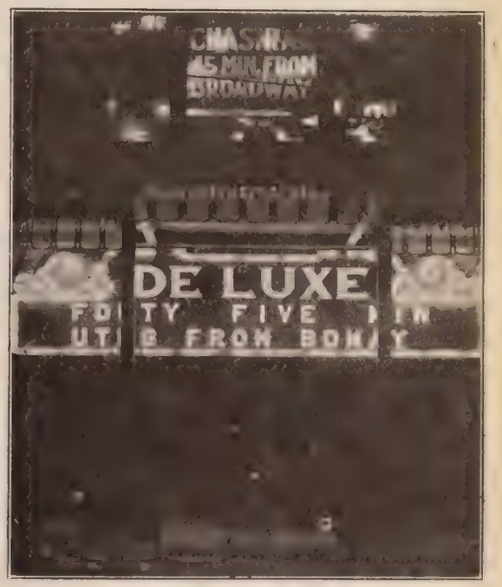
The second gold piece was found just in time to be included in the story in the afternoon's paper and for the first time in the history of St. Marys a second day pulled as well as a first.

Mr. Fisher has "sold" himself on exploitation and because "Go and Get It" proved that there is sufficient patronage in St. Marys to afford two days of crowded houses, he declares that it will be either his fault or the fault of the pictures he books, if he doesn't do twice the business from now on that he has done in the past.

Marrow Secures Results in Navy Tie-Up

Uncle Sam was looking for marine recruits when Manager Floyd D. Marrow of the Nelson theatre, Fairmont, W. Va., found his playing dates for "The Skywayman" due, and was able to stage a hook-up with the recruiting officers, whereby Fairmont was flooded with one-sheet posters announcing the picture at the Nelson and telling Fairmont young men to "join the marines and learn to fly themselves."

The recruiting officers also obtained a complete aeroplane machine gun which, when assembled, was placed in front of the theatre during the showing, and for two days prior to the opening. The co-advertising, was productive of excellent business for the picture during the three days' run.



Transparency sign used to exploit "45 Minutes from Broadway" at the De Luxe theatre, Utica, N. Y.

INFORMATION ABOUT CURRENT RELEASES

Popular Pictures Index

SELF EXPLANATORY PAGE FOR SHOWMEN

THE MISFIT WIFE
Produced by Metro.
Distributed by Metro.
Star—Alice Lake.
Director—Edwin Mortimer.
Review July 31st—Page 1003.
Producers ads—Issue of July 10th, 24th and 31st.
Music Cues Published—Sept. 4th—Page 1939.
"First Run" Showings—Page 1513, Issue of Aug. 21st—1874 of Sept. 4th—2049 of Sept. 11th—3349 of Oct. 30th.
Exploitation—Page 1513 of Aug. 21st—3700 of Nov. 13th.

NEWS Review Resume—Often told story is fairly well done.

Exhibitors Box Office Reports—A fair picture which played my house one week to average business.—Pretty good picture but star doesn't draw any to well for me.—A pretty good Metro picture. Box office value just so so. Lake isn't any great drawing card.—Played this one day to average business.

GO AND GET IT
Produced by Marshall Neilan.
Distributed by First National.
Star—Special Cast.
Directors—Marshall Neilan and Henry R. Symonds.
Review July 31st—Page 1013.
Producers ads—Page 728-29, Issue of July 24th—1090 of Aug. 7th.
Lobby Displays—Page 2974-2986, Issue of Oct. 16th.
Newspaper Display—Page 1869, issue of Sept. 4th—2229 of Sept. 18th—2990-2992 of Oct. 16th.
"First Run" Showings—Page 952, Issue of July 31st—1126 of Aug. 7th—1139-40 of Aug. 14th—1690-91 of Aug. 28th—1873-4 of Sept. 4th—2049-52 of Sept. 11th—2412 of Sept. 25th—2597 of Oct. 2nd—2801-02 of Oct. 9th—3175 of Oct. 23rd.
Exploitation—Page 1126, Issue of Aug. 7th—1338-40 of Aug. 14th—1869-73 of Sept. 4th—2227-9 of Sept. 18th—2809 and 2814 of Oct. 9th—2985-90-94 of Oct. 16th—3187 of Oct. 23rd.

NEWS Review Resume—Fast moving melodrama furnishes thrills and excitement.

Exhibitors Box Office Reports—Good picture because audience picture not too much love or too much display of villain.—Good picture, played to big business.—Extra business all week. Unusually fine picture.—Splendid, snappy picture and a first-class box office attraction. Packed house and lobby every night it was shown.—Strong melodrama. Its sensationalism draws big crowds.—A real thriller which was boosted by all the critics and which drew the crowds.—Splendid picture full of action. Played to big audiences.—A picture with life and interest.

MAN AND HIS WOMAN
Produced by J. Stuart Blackton.
Distributed by Pathe.
Star—Herbert Rawlinson & May McAvoy.
Director—J. Stuart Blackton.
Review July 24th—Page 865.
Producers ads—Page 442-43, Issue of July 10th—972-73 of July 31st.
"First Run" Showings—Page 759, Issue of July 24th—1125 of Aug. 7th—1691 of Aug. 28th.
Exploitation—Page 1125 of Aug. 7th—2975 of Oct. 16th.

NEWS Review Resume—Resembles old time melodrama with all favorite "Hokum" intact.

Exhibitors Box Office Reports.—While this seems to be a good picture its drawing power was poor for me.—Just got by. Herb Rawlinson has some good friends left but many have forgotten him.—Average picture to average business.—This went over fairly well for a two day run. Played in Friday and Saturday to catch Saturday night crowd that likes melodrama.

ONE HOUR BEFORE DAWN
Produced by Jesses D. Hampton.
Distributed by Pathe.
Star—H. B. Warner.
Director—Henry King.
Review July 24th—Page 856.
Producers ads—Page 441, Issue of July 10th—617 of July 17th—970 of July 31st—1528 of Aug. 21st—1906 of Sept. 4th.
"First Run" Showings—Page 759, Issue of July 24th—955 of July 31st—1337 of Aug. 14th—2230 of Sept. 18th—2412 of Sept. 25th—2802 of Oct. 9th.
Exploitation—Page 1691, Issue of Aug. 28th—2413 of Sept. 25th—2983 of Oct. 16th.
News Review Resume—Excellent mystery story very well produced.

NEWS Review Resume—Excellent mystery story very well produced.

Exhibitors Box Office Reports.—Played this feature for one week to large audiences and good box-office returns.—Good picture with fair patronage.—Fine mystery story. Well acted. Business good.—Excellent mystery story. Drew good houses. H. B. Warner puts picture over and is given admirable support by Anna O. Nilsson.

BLUE STREAK McCOY
Produced by Universal.
Distributed by Universal.
Star—Harry Carey.
Director—Reeves Eason.
Review—Aug. 7th, page 1241.
Music Cues Published — Page 1572, issue of Aug. 21st.
Lobby Displays—Page 2993, issue of Oct. 16th.
"First Run" Showings — Page 3346, issue of Oct. 30th.
Exploitation—Page 2595, issue of Oct. 2nd.

NEWS Review Resume—Enjoyable western melodrama with star in likeable role.

Exhibitors Box Office Reports—Good picture with Carey appearing to good advantage—Not big but fair entertainment. Did about usual business. First part of the picture very good, last part fair. Gave good satisfaction however. My patrons like Carey.

WHILE NEW YORK SLEEPS
Produced by Fox.
Distributed by Fox.
Star—Special Cast.
Director—Chas. Brabin.
Review—Aug. 7th, Page 1237.
Producer's Ads—Issues of Aug. 7th, Aug. 21st, Aug. 28th, Sept. 18th, Sept. 25th, and Nov. 6th.
Lobby Displays—Page 2036, issue of Sept. 11th.
Prologue Descriptions — Page 1689, issue of Aug. 28th.
"First Run" Showings — Page 1689, issue of Aug. 28th—1871-4 of Sept. 4th—2801 of Oct. 9th—2976 of Oct. 16th—3175 of Oct. 23rd—3349 of Oct. 30th—3701 of Nov. 13th.
Exploitation—Page 2049, issue of Sept. 11th—3714 of Nov. 13th—3387-8 of Nov. 20th.

NEWS Review Resume—New York's night life graphically depicted in three separate stories.

Exhibitors Box Office Reports—Better than Average Business.—Broke house records in ten days run. Great entertainment.—Broke all the house records at advanced prices—30, 50, 75c.

CUPID THE COW PUNCHER
Produced by Goldwyn.
Star—Will Rogers.
Director—Clarence Badger.
Review—Aug. 7th, Page 1241.
Producer's Ads—Issues of July 17th and 24th.
Music Cues Published—Page 997, issue of July 31st.
Prologue Descriptions—issue of Aug. 7th.
"First Run" Showings — Page 1123, issue of Aug. 7th—1340 of Aug. 14th—1513 of Sept. 11th—3533 of Nov. 6th—3702 of Nov. 13th.
Exploitation—Page 1511 of Aug. 21st—2803 of Oct. 9th.

NEWS Review Resume—Great entertainment with star in ideal role.

Exhibitors Box Office Reports—A good Will Rogers picture which drew more than average audiences for seven days with exceptionally good Saturday and Sunday business.

THE PERFECT WOMAN
Produced by Jos. M. Schenck.
Distributed by First National.
Star—Constance Talmadge.
Director — Willard M. Reineck-David Kirkland.
Review—Aug. 7th, page 1237.
Producer's Ads—Issue of July 17th.
Prologue Descriptions — Page 1511, issue of Aug. 21st.
"First Run" Showings — Page 1123-6, issue of Aug. 7th—1337-39-40 of Aug. 14th—1511 of Aug. 21st—1872 of Sept. 4th—2412 of Sept. 25th—2802 of Oct. 9th—2977 of Oct. 16th—3533 of Nov. 6th.
Exploitation — Page 1124-5 of Aug. 7th—1339 of Aug. 14th—2047 of Sept. 11th—2225 of Sept. 18th—3368 of Oct. 30th.

NEWS Review Resume—Constance Talmadge has had better ones than this naive and single-track story.

Exhibitors Box Office Reports—Average picture. Played to average business for two days. Pleased the admirers of Constance Talmadge.—Fine picture. Drew average crowds.—This is a good picture and well liked. Drew more than average crowds.—Good business.

The above page inaugurates a new service designed to save exhibitors a great deal of labor and to make the filing of information on certain pictures easy. The selections for the page are automatic—those pictures which in the course of sixteen weeks receive the greatest amount of exploitation so far as the News has been able to relate.

NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

Tom Coates, of the Chicago *Herald and Examiner*, attended the last luncheon of the Motion Picture Press Club, which was held at the Dejonghe Hotel, for the purpose of thanking the publicity and exploitation men who are members of the club for their aid in putting over the motion picture star guessing contest, which is proving a tremendous success, and securing the co-operation of three hundred Chicago theatres in the contest. The contest is giving valuable advertising to the moving picture industry as well as proving a circulation builder for the *Herald-Examiner*.

Arrangements have been completed for the showing of D. W. Griffith's "'Way Down East," at the Wood theatre next month when the legitimate will give way to the movies for an indefinite run of this big feature.

Robert Anderson, whose work as a comedian and in "Once to Every Woman," where he plays opposite Dorothy Philips, is well known to all moving picture men, was a Chicago visitor this week. While here his manager, Harry Rice, arranged for him to make a personal appearance at ten of Ascher Bros.' houses where "Once to Every Woman" was being screened, and Mr. Anderson met with a cordial reception at the various houses.

Harry Weiss is starting on a week's trip through Central Illinois to line up exhibitors on the new productions to be released through Superior Screen Service by the Sherman Pictures Corporation and the National Exchanges, Incorporated. Now that Fred Aiken is taking an active part in the management of Superior, Harry will be able to put in more time making key centers than he has been able to do heretofore, when tied down by the office work in Chicago. Mr. Weiss and a party of friends are planning to spend Christmas week duck shooting on the Wabash River near Logansport, Ind.

Among out-of-town exhibitors visiting Chicago exchanges last week were: C. C. Hoeffer, Victory theatre, Peotone, Ill.; Mr. and Mrs. B. H. Mollineaux, Orpheum theatre, Bradley, Ill.; Mrs. D. S. Smith, Opera House, Watseka, Ill., and Mrs. Smith, of Hoopeston, Ill.; M. Rubens, Joliet.

J. E. Bingemer has opened his new thousand-seat theatre at Niles, Mich., which was recently completed at a cost of $100,000, and has been named the Riviera. The new house is a theatre de luxe in every sense of the word, and will offer high-class entertainment to the city of Niles. The opening program included a Vitagraph special, "Trumpet Island," and a Harold Lloyd Comedy.

H. A. R. Dutton, of the Exhibitors' Supply Company, is adding new members to the personnel of his office staff to take care of the rapidly-developing business. The latest addition to the Exhibitors' Supply Company's force is George De Kruif, who will have charge of advertising and sales promotion. Mr. De Kruif is known around Chicago as one of the ablest exploitation, advertising and publicity men connected with the industry, and will bring a valuable fund of experience and marked ability to the new position.

Arthur Clippinger, formerly salesman of Robertson-Cole, is now associated with Superior Screen Service, and will cover the north side of the city as salesman. W. J. Mayer, formerly of First National, is another new member of the Superior Screen Service staff, having taken a position as booker.

It is reported that negotiations for the purchase of the Howard theatre, Howard Avenue and Sheridan Road, have practically been closed by Lester Retchem, formerly of the Paulina theatre, and that he will take over the property about January 1.

The Fox Film Corporation expects to move its Chicago exchange into their new quarters at an early date, and the Realart Exchange will take the quarters now occupied by the Fox in the Paramount Building, 845 South Wabash Avenue, after December 15th.

Maurice Salkin and Maurice Kline have formed a partnership, and will operate under the name of the Blackstone Film Corporation. The new concern has opened offices at 21 East Seventh Street, which is in the heart of Chicago's new film district.

Manager Vandawalker, of the Doll-Van Film Corporation, of Illinois, reports that he expects to get his exchange moved to its new quarters at 27 East Seventh Street about the 1st of January.

B. Herbert Milligan, president of the Creation Films Company, has returned from a deer hunt in Minnesota, and has brought back with him several handsome pairs of antlers to prove that he is a real huntsman.

The Illinois rights to "The Woman Untamed" have been bought by the Superior Screen Service, Elmer J. McGovern, of the Doraldina Photoplays Company, having closed the deal while in Chicago last week.

President W. E. Shallenberger, of the Arrow Film Corporation, of New York, has been visiting Chicago for a number of days, and was joined here by J. S. Jossey, of the same firm. It is reported that the Arrow will open an exchange in this city, and that Mr. Jossey will have charge of the branch, locating in Chicago permanently after a trip around the Central Western territory.

Harry A. Sherman, president of the Sherman Productions, Incorporated, was in Chicago last week, and while here held a meeting of exchange men at the Congress Hotel, many from nearby territories being present.

Richard Kippling stopped off in Chicago last week on his way from the West Coast to New York, where he will complete plans for the release of the third Sylvanide feature, "The Outlaw."

Manager Mayberry, of Goldwyn, has returned from St. Louis where he went to take the higher degrees in Masonry. On his homeward bound trip he stopped off at Decatur, and was entertained at an elaborate dinner party by Rex Lawhead, of the Lincoln Square theatre. Mr. Lawhead then came on to Chicago with Mr. Mayberry for a short visit.

Edward Herz has started a four-weeks' trip through Southern Illinois in the interests of brother Lee Herz's Exchange.

J. L. Friedman, president of the Celebrated Players' Film Corporation, announces that he has added Phil Solomon to his sales staff. He is one of the pioneer film men of the Central West, and numbers hundreds of exhibitors in this territory as his friends. Mr. Solomon will cover the north side of Chicago, selling only feature productions. M. J. Mintz, sales manager for Celebrated, again is on the road after spending Thanksgiving at home. He will complete a tour of independent exchanges of the country to dispose of the remaining territory for the new Alice Howell and Celebrated Comedies for his company before returning to Chicago. J. S. Posner and Ed Saiter now are covering the Illinois territory for Celebrated.

Lewis Baum, sales manager for Equity Pictures, visited Chicago last week for a consultation with A. M. Gollos, president of the Gollos Enterprises, the Equity distributing unit in this territory. Gollos Enterprises is preparing an extensive exploitation campaign for "Whispering Devils" to follow up the success of their feature, "She Played and Paid."

John Mednikow, while out with his family Thanksgiving Day, stepped on the gas and collided with a fast moving trolley car. When the smoke cleared away the only one not hurt by the collision was John. The members of his family all received minor injuries, but were able to proceed on their way after visiting the drug store.

Celebrated Players Film Corporation held a special trade showing of "Vanishing Trails," the Col. Selig serial, at the Vitagraph projection room, a large audience of exhibitors being present. The serial is in fifteen episodes and features Franklin Farnum and Mary Anderson, both players of repute in pictures. The theme is a Western melodrama, and the elaboration of treatment and interesting plot places it in the class as the best picture of its kind.

It is reported that R. Lange, owner of the Dreamland Theatre, Rockford, Illinois, has purchased the Colonial of the same city and will take over active management immediately.

Manager Graumon of Metro, reports that contracts are coming in rapidly from the smaller towns, the key cities throughout the territory having been booked up sometime ago. He states that the success of Metro's present sales policy has been demonstrated everywhere and as an example points to Chicago where one hundred and fifty-eight theatres have booked the 1920-21 Metro service 100 per cent, including the special and Nazimova features. Included in the 100 per centers are Ascher Brothers and the L & T circuits.

Dan Barton of the Bortola Musical Instrument Company reports that the organ business continues to be very good and a marked increase in the number of orders has been noted since the election. F. A. Patterson, who made a successful record as a salesman in other lines, has been added to the Bartola sales staff and will cover Ohio and Indiana territory.

Ralph T. Kettering, general representative of Jones, Linick & Schaefer, sends word from St. Augustine, Florida, where he went to recuperate, following two dangerous operations, that he is fully recovering and is putting on a fine coat of tan. It will be good news to his hundreds of friends to know that he will be back at his office and will resume his activities at the end of the month.

Music and The Picture

First Steps in Musical Understanding (Continued)

BY CHARLES D. ISAACSON

THEN when you believe that music is a language, and that it can be applied to the film to interpret, illuminate and give speech to the silent screen, the biggest obstacle has been hurdled.

For when you believe that, you will be able to use your own common sense as to whether the right effects are being used. You will be able to hear for yourself (without being able to play a note yourself) whether the spirit of the orchestral performance is in harmony with the film. Even if your orchestra consists of one piano, you will know by hearing and seeing if things are going right. You will know if your musician is using a comedy piece of music with a tragic episode. You will be able to say: "Jim, for goodness' sake (or whatever other phrase you use), Jim, for goodness' sake, cut out that comedy stuff; it's ruining the whole scene."

But mainly you won't need to worry about the musical scoring of the pictures, because you will be able to pick your right man. There's the next important step—*get the right man*—the man with the right viewpoint—not a highbrow who looks down on stunts and effects where they are necessary—and not a boob who can't rise above the commonplace when it is going to make a picture to do so. The right man, whether he's his only musician, or whether he heads on orchestra of eighty, has this motion picture musical viewpoint. The sooner the industry realizes that the best symphonic conductor might fall in the picture theatre, the sooner we'll move faster all around. The sooner the industry realizes that a vaudeville conductor generally can't make good (because he's down, down, down, and doesn't know how to climb on necessity) the more trouble will be avoided.

With the right man at your right hand, the musical division is on the road to success. Then comes the matter of musical equipment. *What is to be your permanent installation?* You need permanent musical installations in most cases, just the same as you need your screen, your projection machine, etc.

Choosing a musical installation is a difficult matter, unless you know what you're going to do with it. If you find you can't afford to pay or cannot get good musicians, then you are up against the necessity of using mechanical machines, with rolls that go by electricity or foot power. But if you can hire a good player, give him the best instrument you can afford—for human renditions are still the best after all. It is not like having a player piano with accurate and exact reproduction of the great pianist—but even that type of instrument is not good, because for screen accompaniment the musician must cut and fit and pattern his performance with the picture. If you're to have an organ of this or that type—in addition to the size of your pocketbook and possible returns on the music, one must consider the accoustics.

Not every instrument fits into every house—some buildings have certain peculiarities that special arrangements must be made to make the music sound equally well and powerful in all parts of the theatre.

After the instrument—*How big can you make your orchestra?* The bigger the better, I would say—it looks like success and sounds better. But for me, give me one good player than one hundred who play only fairly well. Get the judgment of a real musical authority before you engage your first man, and then leave it up to him after that. But always keep before the musical director this creed: "*Don't just get quantity. Give me quality.* Pay a little more if necessary and use fewer men, but give me the real musicians."

After the men and instruments are in hand, *what about the library of music?*

It isn't necessary to install an immense library of music at once, any more than it is necessary to engage a symphony orchestra before you can have music. But I would say that you want to have in your library at the start the best standard classics of opera and the orchestral repertoire.* One must keep up to date as well with the popular airs of the moment.

* In a forthcoming issue, Mr. Isaacson will publish a list of standard music which ought to be in every film library.

Now all that I have said so far relates to the matter of music for the picture.

Then it must be remembered that the interlude music—the performances in between the pictures—the feature songs, solos, overtures, etc., call for a special kind of attention.

With the coming of the music into the theatre has grown a need for further use of that music. The patrons liked the playing of the screen accompaniment so much that they asked for special numbers. Therefore, the orchestra always plays an overture, a composition which is written to open an entertainment with blare and triumph; overtures are used before all operas, musical shows, most stage plays and now in all high class picture houses. In the musical show it brings in advance the best bits in condensed form. In the picture theatre it can be used to create the kind of atmosphere which builds up to the feature picture, or it can be just a fine musical flourish. After the orchestra had its opportunity to play alone—the medleys of opera, the great overtures, symphonic works, popular bits, etc., the audience wanted also some solos.

So started the use of solo violinists, singers, pianists, dancers, etc. And later duets, trios, quartettes, etc.

One of the early steps in musical understanding is an appreciation of the opportunities for special musical numbers—the splendid and beautiful means of *raising the standards of one's house.*

It is essential that one be aware of the vast new interest in music—for *people are literally hungry for it.* This is partially due to the war's reaction, but comes from many other causes, which need not be analyzed again. Nevertheless, it is a fact that in the smallest town are many who wish a temple of music.

Therefore, when the exhibitor has once caught the spirit of the musical advantages he realizes that he can *turn all that interest into his house.*

He knows then that everything musical that's going on is manufacturing interest for his house (if he knows how to put the public mind in that state. He knows that every music store, orchestra, singer, teacher, music club will fly to his support

(Continued on page 4493)

Prominent Figures to Attend the First Annual Motion Picture-Musical Conference

New York City, January 24-25-26, 1921
Hotel Astor, Official Headquarters
Send in your name at once to Motion Picture News announcing you are coming, so proper arrangements can be made for many important enterprises to be carried on during the sessions.

TO BE REPRESENTED:

Many of the most prominent theatres and chain theatres of all sections of country.
Many of the most prominent film-music conductors; also many of the grand opera and symphonic musicians, composers, and conductors.
Many of the leading producers.
Many of the great musical periodicals.
Associations of exhibitors.
Associations of musicians including the musical unions.
Association of musical artists.
The motion picture directing fraternity.
Cue-sheet makers; instrument builders; music publishers; managers of artists; the new distributing agencies, etc., etc.

TE-RRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Gertrude Olmstead, chosen by the Chicago Elks as the most beautiful girl in the Middle West, who is appearing opposite Hoot Gibson in "Tipped Off," a Universal two-reel western

Prize Beauty a Success in Universal Pictures

Gertrude Olmstead, the winner of the middle west beauty contest, held last summer by the Chicago B. P. O. E., is making good in moving pictures, it is reported at Universal City. The little Illinois school girl was engaged by Carl Laemmle, president of Universal, to appear in a series of Universal pictures, and eventually to be starred.

"Tipped Off," the first picture in which she appears, recently was completed at Universal City and now is being distributed.

Warner Bros. have closed a big deal with the Essanay Film Manufacturing Company of Chicago, whereby they take over, for the United States and Canada, the distribution, for a period of years, of ten two-reel Essanay-Chaplins. These have never been re-issued and it is the intention of Warner Bros. to State Right them, one a month, beginning with January, 1921.

A new line of advertising and lithographs is being prepared for each release.

The price paid for these comedies is understood to run into big figures.

It is expected that it will not take very long to dispose of the rights to the various exchanges, as with the forthcoming release of the five-reel Chaplin, "The Kid." these two-reelers should enjoy a very large volume of bookings. Arrangements are now being made with the Rialto and Rivoli theatres to show them in New York.

New Company Launched

Producers Service Company Will Handle Independent Productions

WITH a suite of offices on the twelfth floor of the Times Building, Harry D. Diggs and Hopp Hadley have launched an organization for independent producers, said to present several new angles which give promise of helping solve the problems of owners of producing companies both with and without New York offices.

Selecting Producers Service Company as the name best suggesting the usefulness of the new organization, the moving spirits have several different departments now functioning and, in spite of the fact that the name of the company never appears except on letter-heads used in corresponding with the different studios and distributors of independent productions for which it is doing business, its activities are already attracting attention both in Los Angeles and New York.

From the minute a new production is finished the value of Producers Service Company begins to be realized. The service is taken advantage of immediately or at any stage during the life of the subject. Where complete service is used, the producer makes the Producers Service Company offices in New York his eastern address and ships it his sample print. Posters, photographs, press books and all advertising accessories are prepared, an advertising and publicity campaign launched and a "trade-showing" given. Sales of state-right territory are then made or not, depending upon the decision as to the final disposition of the picture.

The personalities of the new Diggs-Hadley organization are, as far as their names are concerned, kept as much in the background as is the name of the company itself. These personalities are only considered valuable in so far as they inspire confidence in the company by the producer. Only the producer's name and such other names as he directs are used in the advertising and publicity, the space for all of which is the property of the producer and strictly held as such. This is made possible by making the producer's address the same as their own and is a point upon which they lay particular stress.

Praise "A Slave of Vanity"

Critics in Various Parts of the Country Hail Pauline Frederick

ACCORDING to a statement from the New York headquarters of the Robertson-Cole organization, "A Slave of Vanity," starring Pauline Frederick, is receiving a generous share of favorable notice from newspaper reviewers throughout the country.

Says the Baltimore *American*, which reviewed "A Slave of Vanity" when it was seen at the Picture Garden in Baltimore:

"'A Slave of Vanity,' Pinero's 'Iris' is a production which will interest the student of art as well as the lover of the drama. Pauline Frederick has a role just a little different from any she has thus far interpreted. She takes care of it excellently."

From the West Coast comes this tribute, appearing in the Sacramento, Calif. *Union:*

"Miss Frederick is seen in an unusually powerful role, that of a beautiful young society woman with wealth and high station. Miss Frederick paints an unforgettable picture of a woman rescued from her own selfishness by a great love."

Back in the East, the New York *American* said:

"Pauline Frederick, at all times one of the most beautiful and able actresses on the screen proves herewith that she is lovely and capable. "A Slave of Vanity" is adapted from a play which lends itself with dignity to the screen. The story is an engrossing one. It has suspense and sympathetic treatment. The backgrounds are magnificent. The exteriors are carefully chosen and beautifully photographed. Miss Frederick, at all times through the picture is beautiful and wears a number of gorgeous gowns."

The Wilkesbarre, Pa., *Record* commented:

"'A Slave of Vanity' tells a story so vital in theme and characterization and so rich in dramatic values that it seems to have been written especially for Pauline Frederick. This popular emotional star takes advantage of every opportunity to display her histrionic capabilities throughout the entire production and she gives color and variety to the role which calls for every mood of feminine nature."

Ruth Clifford, who plays the heroine role in "The Invisible Ray"

DeRemer Feature Ready for Screening

An announcement is made by the Arrow Film Corporation that the work of cutting and titling of the first Rubye De Remer picture, "The Way Women Love," is practically completed, and that same will be ready for screening the early part of next week.

This is announced as a special production and attention is called to the supporting cast, among whom are actors as Walter Miller, Edward Elkas, Rose Mintz, Henry W. Pemberton, Thomas Magrane and Harry C. Young.

"Son of Tarzan" Serial Is Completed

With the shooting of a shipwreck scene just outside of Golden Gate, Harry J. Revier completed the filming of Edgar Rice Burroughs' story, "The Son of Tarzan," as a big special serial for the National Film Corporation. Roy Somerville prepared the photodrama. The world's rights to the serial are controlled by David P. Howells.

Miss Young Appears in Person to Aid Picture

Equity Pictures Corp., of New York, states that big results have been obtained in theatres throughout the East and Middle West because of the personal appearance of Clara Kimball Young in connection with the showing of "Midchannel."

Federated Gets New Product

To Distribute Entire Output of Walgreene Films

AN announcement is made by W. E. Shallenberger, general manager of the Federated Film Exchanges of America, Inc., of the closing of a contract between Walter E. Greene, president of the Walgreene Film Corporation, for the distribution of the Walgreene productions through the Federated exchanges.

The closing of this contract was one of the most important matters arranged at the meeting of the Federated members in St. Louis, and is considered by many in the film industry to be one of the most important transactions of the year, securing as it does for Federated three important productions already completed by the Walgreene Film Corporation and providing for the distribution of a number of pictures to be produced by Walgreene.

The first three productions already completed and which are to be released before January 1, 1921, are "The Servant in the House," "The Good Bad Wife" and "Hearts and Masks."

"The Servant in the House" is an H. C. Davis production of Charles Rann Kennedy's stage success of the same name, and is considered, by many who have seen it, to be one of the most remarkable photoplays ever produced. As a stage production it enjoyed a remarkable run, having been successfully shown for over five years and in fact is now being played by a touring company in Canada. Federated members are most enthusiastic over this production and it is confidently predicted that as a photoplay it will enjoy even greater success than it did in the spoken drama.

"The Good Bad Wife" is a film version of "The Wild Fawn," a novel by Mary Imlay Taylor, which is one of the most successful novels of recent years. It appeared in Munsey's Magazine. The cast is headed by Dorothy Green and Sydney Mason who are capably supported by an excellent cast.

The third production is "Hearts and Masks," from the novel of the same name by Harold McGrath, the cast of which is headed by Eleanor Field and Francis McDonald.

In commenting on the closing of

Walter E. Green

this deal, Mr. Greene stated that it was the consummation of a long and careful investigation which he had conducted for several months past investigating on releasing mediums and stated that he felt that the Federated Exchanges offered by far the best medium of distribution of any organization in the motion picture field today. Mr. Greene said that one of the principal reasons for this was that Federated is composed of a number of independent exchangemen, each one of whom owned their own business and had a vital interest in the conduct of the business of their exchanges, and that for this reason, if for no other, he felt that the success of Federated was an assured matter. Mr. Greene feels that an organization such as Federated wherein each member owns his own business is much more apt to successfully distribute a production than a big corporation wherein the managers of the exchange are simply employees working on a salary and who have no vital interest in whether a picture is a success or not. In Federated each member is spending his own money and in distributing a picture he knows that he has to stand or fall by that production and he therefore makes every effort to secure the widest possible distribution for same in his territory.

General Manager Shallenberger states that Federated members are most enthusiastic over the arrangement made with the Walgreene Film Corporation for it secured for them three splendid productions which are ready for immediate release, and it assures them of a number of other important films which are now in course of production.

An intensive advertising campaign will be launched by Federated in behalf of these three productions in the near future. Prints on all three subjects may now be seen at every Federated exchange.

Sherman Producing Plans

Four Published Stories Will Be Bought: Two Stars Are Promised

WITH franchises allotted in all but a bare half dozen territories in the United States and with applications for the balance under consideration, Harry A. Sherman, president of Sherman Productions Corporation, announces that he is devoting his energies to the development of his production plans.

These plans, which are comprehensive in scope, contemplate the purchase of four or more of the published works of an eminent writer of popular fiction in America for screen presentation by Sherman Productions Corporation and the engagement of two well known stars, who will be seen in vehicles especially selected for them.

One of these artists, who, it is said, is now finishing a contract with one of the larger film companies, has already been definitely engaged to transfer to the Sherman banner immediately after the conclusion of the present picture, while the other, who is now on the Coast, is waiting Mr. Sherman's arrival there to complete the necessary details.

An early announcement will be made regarding both these players and the vehicles in which they will make their initial debut with Sherman Productions Corporation and it is predicted that the announcement will be in the nature of a decided surprise in film circles.

The Jans feature, "Madonnas and Men," opened at the Strand theatre, Toronto, to the biggest business in the history of that theatre, according to reports received at New York. Despite the worst storm of snow, sleet and rain that the Canadian city has experienced in some long time, at the first performance at the Strand over six thousand people paid advanced admission prices and waited outside to see the Jans feature. An additional crowd was turned away.

So successful has "Madonnas and Men" been in its initial presentation in Canada that arrangements are now under way, Jans announces, whereby the big feature will be booked and played in a chain of legitimate houses from coast to coast, the attraction being put on like a regulation road show and played on a percentage with guarantee.

"Vanishing Trails" Sold in No. New Jersey

Northern New Jersey is the latest territory to be sold on "Vanishing Trails," the Franklyn Farnum serial which the Canyon Pictures Corporation is distributing for Colonel William N. Selig.

The buyer of the Northern New Jersey rights was the Gersten Film Exchange which has offices in New York City. H. M. Black, the owner and proprietor of the Gersten Film Exchange, started immediately after the sale was concluded on a tour which will take him to every city and town in New Jersey which lies between Trenton on the south and the New York State line on the north.

The Canyon officials are now carrying on negotiations with the leading exchanges throughout the country and it is expected that within a very short time, the entire United States and Canada will be completely sold on this serial.

Two Florida Companies Consolidate

Deciding that it was better to join together than to split the business, the Juanita Films and the Volvan Films, of Tampa, Fla., have consolidated. The two companies are making a specialty of advertising service and commercial work.

Scenes from three new Federated releases. Left—Dorothy Green in a scene from "A Good-Bad Wife," a Walgreene production. Center—Elinor Field as she appears in "Hearts and Masks," another Walgreene picture. Right—Clara Horton in the H. O. Davis feature, "The Servant in the House," adapted from Charles Rann Kennedy's famous play

Charles Urban, of the Kineto Company of America

Another Title Change for C. B. C. Western

"Dangerous Love" is the final title given the six-reel Western super-feature which formerly was known under the title of "Broken Promises," "A Good Bad Man," and its original title, "Ben Warman," and which is being state righted by the C. B. C. Film Sales Corporation of New York.

Feinman to Free-Lance

A. L. Feinman, for the past ten months associated with the Inter-Ocean Film Corporation as the company's director of advertising and publicity, announces this week his resignation from that organization and simultaneously the formation of his own company.

Mr. Feinman has rented offices and will begin at once as a motion picture advertising and publicity counsel at 218 West Forty-second street. Mr. Feinman will cater to the foreign producer and distributor as well as to domestic trade.

"Woman Untamed" Continues Popular

With the sale of two more territories on "The Woman Untamed," Elmer J. McGovern states that the picture is continuing to gain in favor in New York, where it is distributed by the Signet Film Corp. North and South Dakota, Northern Michigan and Wisconsin were recently sold by Mr. McGovern.

New Home for Urban Subjects

Beautiful Building Will Be Known as Urban Institute

CHARLES URBAN, president of Kineto Company of America, announced this week the purchase of a magnificent piece of property at Irvington-on-the-Hudson, N. Y., which will be the future home of the Urban Motion Picture Industries, Inc., and the Kineto Company of America, Inc. The building will be known as Urban Institute.

The transfer of the property to the Urban interests has just been completed. Architects and engineers are already at work, and when their plans are completed and carried out the new home of the Urban products will be one of the show places of the motion picture world. Six months will probably see their work finished.

The building was erected originally for the *Cosmopolitan Magazine,* and was conceived and designed throughout by Stanford White, one of the finest architects America ever produced.

John Brisbane Walker, under whom the building was constructed, stated that the *Cosmopolitan* had erected the building in order to "dignify printing." It is Mr. Urban's attitude is the same, his desire to raise the standard of the motion picture as an educational force. This has been his ambition for the past twenty years.

The new building, which will be the basis of Urban Institute is on the high bank of the Hudson River a few hundred yards away from the New York Central Station at Irvington-on-the-Hudson. It is built in classical style, entirely of limestone, with the Corinthian motif throughout. It is topped by a massive dome.

It faces the Hudson and the broad expanse of the river and the lofty palisades across add to its individual beauty. In the rear it reaches into the fine wooded estates of that region.

Mr. Urban intends to make Urban Institute a Mecca for educators all over the world. "Visual education," he states, "is already a great big force, but it is only beginning despite its existing bigness. Urban Institute is going to be a home for all the educators and the artists of the motion picture world; it will be a place to bring ideas and also to get them. Everything that has to do with extending the utility and the beauty of the motion picture will be found there; the appliances, the subjects, the experts and all."

The Kineto Company of America is the publishing organization of Mr. Urban's educational pictures; the Movie Chats, the Kinto Review, the Science Series, the World Travel Series, and all the other series of one-reel pictures which will eventually form "The Living Book of Knowledge," a world encyclopedia in motion picture form.

The theatre world is already familiar with Mr. Urban's Movie Chats and his Science Series. They are to be seen regularly in such theatres as the Rivoli and Rialto in New York, and in theatres of similar standard throughout the country. The Kineto Review will be placed in general distribution shortly.

The projects that are inclined under the Urban Motion Picture Industries have needed a great deal more preparation than the Kineto projects, and in them is to be found the reason for this expansion. These include principally the Spirograph, which is the home and school projector, and the Kinekrom, which is the color process.

The Spirograph is an eleven-pound projecting machine, in principle the same as any large projecting apparatus, such as is to be found in theatres, and a picture record, much like any talking machine record. The device is meant for the home, the school room, the industrial plant, the traveling salesman, and for all fields of commercial pursuit.

The Kinekrom is the color process. One of the critics of a nationally circulated trade paper said they were the only color pictures ever shown that "stood the close-up of a man's face." The result is obtained from a filtering of colors when the negative is obtained and again in the projection of the positive print.

Both the Spirograph and the Kinekrom have been waiting for a permanent home for the Urban organization. Now that one has been obtained, it is likely that both these processes will be in production within six months.

The chances are, it is said, that the Spirograph machine will be available in quantity within that time, and that great feature pictures will be filmed in natural colors and available for theatres not long thereafter.

$100,000 Sales in a Week

Capital Film Company Reports Many Buyers of Two-Reel Series

"CAPITAL state right sales totalled over $100,000 last week, according to W. D. Russell, general manager of the Capital Film Company.

H. A. Kyler of the Supreme Photoplays Company, 1446 Welton St., Denver, Col., has purchased the exhibition rights for the Fritzi Ridgeway two-reel subjects, and the Helen Gibson two-reel railroad stories for the Denver territory. He has also purchased for the Seattle territory a series of eighteen—two-reel Neal Hart subjects, fourteen—two-reel Helen Gibson subjects, and nineteen—two-reel Al Jennings subjects.

The two-reel Fritzi Ridgeway subjects were sold for the territory of Iowa and Nebraska to Mr. Frish, Greater Productions Company, Des Moines, Iowa. They are also sold for Northern Ohio to Dave Warner of the Dave Warner Films of Cleveland.

The series of Harts, Jennings and Gibsons were sold to Sam Grant of the Federated Exchanges of New England, who also purchased "Witch's Lure" a Capital five-reeler. "Witch's Lure" was also sold to the Exhibitors Booking Association of Salt Lake City for that territory to the Salley Films of Atlanta for the Southeastern States and the Masterpiece Film Attractions of Philadelphia for Eastern Pennsylvania and Southern New Jersey, Apex Pictures, Inc., Pittsburgh for Western Pennsylvania and Virginia.

Urban Institute, the new and palatial home of Charles Urban enterprises, in Irvington-on-t-he-Hudson, New York. The building faces the Hudson River

Week's Sales on the Independent Market

Fritzi Ridgeway subjects (Capital Film Co.) to Dave Warner, of Dave Warner Films of Cleveland, for Northern Ohio.

14 Helen Gibson subjects (Capital Film Co.) to Sam Grand, of Federated Exchanges of New England, for New England.

18 two-reel Neal Hart subjects (Capital Film Co.) to H. A. Kyler of Supreme Photoplays, of Denver, for the Seattle territory.

18 two-reel Neal Hart subjects to Sam Grand, of Federated Exchanges of New England, for New England states.

19 two-reel Al Jennings subjects (Capital Film Co.) to H. A. Kyler, of Supreme Photoplays of Denver, for the Seattle territory.

19 two-reel Al Jennings subjects to Sam Grand, of Federated Exchanges of New England, for New England states.

"Witch's Lure" (Capital Film Co.) to Exhibitors Booking Association of Salt Lake City.

"Witch's Lure" to Masterpiece Film Attractions of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"Honeymoon Ranch" (Bert Lubin) to 20th Century Film Co., of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"Honeymoon Ranch" to the Liberty Film Rental Co., of Pittsburgh, for Western Pennsylvania and West Virginia.

"Crossed Trails" (Bert Lubin) to the 20th Century Film Co., of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

Star Ranch Western (C. B. C. Film Sales Corp.) to S. S. Film Supply Company, of Pittsburgh, for Western Pennsylvania and West Virginia.

"The Woman Above Reproach" (Aywon Film Corp.) to Silee Film Exchange, of Chicago.

"The Woman Above Reproach" to Tucker Brothers Amusement Co., for Texas, Oklahoma, Arkansas.

"The Woman of Mystery" (Aywon Film Co.) to the Silee Film Exchange, of Chicago.

"The Woman of Mystery" to the Square Deal Film Corp., of Philadelphia.

"The Woman of Mystery" to the Square Deal Film Corp., of Baltimore.

15 Joy Comedies (Aywon) to Tucker Brothers Amusement Co., of Texas, Oklahoma and Arkansas.

15 Joy Comedies to Square Deal Film Corp., of Baltimore, Md.

15 Joy Comedies to the Square Deal Film Corp., of Philadelphia.

"The Evolution of Man" (Aywon Film Corp.) to the Square Deal Film Corp., of Philadelphia.

"The Evolution of Man" to the Square Deal Film Corp., of Baltimore, Md.

"Blind Love" (Aywon Film Corp.) to the Square Deal Film Corp., of Baltimore, Md.

Hallroom Boys Comedies (C. B. C. Film Sales) to Standard Film Service for Ohio, Kentucky and Michigan.

Hallroom Boys Comedies to Crescent Film Exchange, of Kansas City, for Kansas and Western Missouri.

Hallroom Boys Comedies to Supreme Photoplays of Denver, for Colorado, Wyoming, Utah, New Mexico, Oregon, Washington, Idaho and Montana.

"Girls Don't Gamble" (D. N. Schwab) to Jans Film Service, Inc., for Northern New Jersey.

"Smiling All the Way" (D. N. Schwab) to Jans Film Service, Inc., for Northern New Jersey.

12 Billy West Comedies (Joan Film Sales Co.) to Sol Lesser, of All-Star Feature Distributors, of San Francisco and Los Angeles.

"The Daughter of the Don" (Arrow Film) to Ben Amsterdam, of Masterpiece Film Attractions of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"The Daughter of the Don" to Sam V. Grand, of Federated Film Exchange of Boston, for New England states.

"The Woman Untamed" (Elmer J. McGovern) to A. J. Albrazer and L. W. Chappel, of Hartford, Wisconsin, for Wisconsin and Michigan peninsula.

"The Woman Untamed" to H. C. Remington, of Minneapolis, Minn., for North and South Dakota.

"The Wrong Woman" (Ivan Abramson) to Tucker Amusement Co., of Oklahoma City, for Oklahoma.

12 William Fairbanks Western (Western Star Productions) to Samuel Spitzer, of Reelcraft Exchange, Chicago, Ill.

12 Wm. Fairbanks Westerns to Sterling Film Corporation, of Omaha, Neb.

12 Wm. Fairbanks Westerns to Famous Feature Film Co., of Indianapolis, Ind.

12 Wm. Fairbanks Westerns to Richards and Flynn Film Co., of Kansas City, Mo.

12 Wm. Fairbanks Westerns to Tri-State Film Exchange, of Minneapolis, Minn.

12 Wm. Fairbanks Westerns to Fine Arts Picture Corp., of St. Louis, Mo.

12 Wm. Fairbanks Westerns to Specialty Film Corp., of Dallas, Texas.

12 Wm. Fairbanks Westerns to H. G. Till, of New Orleans, La.

Sunrise Announces Its First Release

The Sunrise Pictures Corporation, No. 220 West Forty-second street, New York, announces that it has acquired the United States and Canadian rights to its first super-special production, Peggy Hyland in "The Price of Silence," with an all-star cast. The finishing touches on the picture are now being made at the laboratory. The story is taken from the novel, "At the Mercy of Tiberius," by Augustus J. Evans Wilson, author of "Infelice."

The picture will be ready for release the latter part of December and will be sold on a state right basis, with New York City and Northern New Jersey retained by the company for their own exchange which they plan to establish within a fortnight.

Joan Film Sales Co., of New York, announces that a second Fanny Ward feature, to follow "She Played and Payed," will be released soon. It is stated that Joan will have the domestic rights to the picture. Two months ago Joan obtained an option of this star's next picture from the producers, Delac and Vendal. A sample print is now on its way to the Joan offices.

Pre-Release Showing for Eight-Reeler

"In the Shadow of the Dome," the David G. Fischer eight-reel special, produced by Edmund K. Fox, will be ready for a private pre-release showing shortly after December 15. The cast is said to have over 1,000 persons, headed by Dixie Lee, and including Donald Hall, Eulalie Jensen, Marguerite Gale and William Parke, Jr.

"The Wrong Woman" to be a Road Show

Tucker Amusement Co., of Oklahoma City, who purchased the rights of the Ivan Abramson feature "The Wrong Woman," in Oklahoma, announce that they plan to book this production in a number of cities as a road show. Ivan Abramson has written a prologue which will be presented in connection with the feature. It is an allegorical composition, following the theme of the picture.

Aywon Prepares to Release Lincoln Feature

Preparations are now being made by the Aywon organization to release and state right the E. K. Lincoln feature "The Man of Courage," which is said to be an absorbing Western drama.

STATE RIGHTS BUYERS

"THE VICTIM," a Super-Feature. A powerful story of Mystery, Love, Faith and Devotion.

A BIG EXPLOITATION TIE-UP THAT INSURES MONEY AT THE BOX-OFFICE

WRITE
WIRE
PHONE

C. B. C. FILM SALES CORP.
1600 B'way
New York

Plymouth Syndicate to Change Its Name

The Plymouth Producing and Distributing Syndicate of Cleveland, Ohio, producing and releasing the two-reel "Top Notch" Comedies, announces a change of its firm's title, on account of the fact that four other companies in Ohio, New York and New Jersey have started operations under the incorporated name of Plymouth Films, Photoplay or Producing Company.

In view of this fact, the producers of "Top Notch" Comedies, who are conducting an extensive advertising campaign all through the United States, in magazines and newspapers, on their "Top Notch" Title Contest, to avoid any possible confusion on the part of the contestants, the officers of the company, on a recent meeting, decided to apply to the Secretary of State for a change of name, which was granted. Therefore, "Top Notch" Comedies, from now on, will be produced and released under the name of "The Top Notch Producing and Distributing Company."

New Ostriche Comedy Is Started

An announcement is made by the Arrow Film Corporation that production on the latest Muriel Ostriche comedy was started by the producer, Mrs. Garnette Sabin, on Friday, November 26th.

The working title of this production is "Stage Struck."

Legend Film Announces Second Comedy

With their first release, "A Million—More or Less," now in the cutting room, Legend Film Productions, Inc., announce that the second of the series of light comedies starring Edna Shipman and John Junior will be: Wanted—A Girl."

Rice Strengthens Eckels Staff

Executive Deserts Universal for Independent Film Ass'n

ONE of the surprises of the past week in film circles, and an event of significance in the eyes of those who foresee the continued strengthening of the independent field from the ranks of the program producing-distributing section of the industry, was the resignation of Harry Rice from Universal, and his connection with Eddy Eckels' executive staff in the Independent Films Association.

Harry Rice is one of the best known young executives in the industry. For over a year, in the capacity of director of publicity and exploitation for Universal, he was in touch with editors and exhibitors in every part of the world. For the past year he has been with Universal in the Middle West territory, with headquarters at Chicago, and his career prior to that time, including two years spent abroad, served to bring him in contact with every phase and angle of the film and theatrical business.

"I consider my present post with the Independent Films Association the biggest thing I have ever tackled," said Mr. Rice. "There are two reasons for this opinion. In the first place, the field of independent production and distribution of motion pictures has shown during the past year the most remarkable developments ever recorded in the history of the industry, and its supreme importance is now so clearly seen as to be beyond question.

"My second reason is the knowledge that in the organization which Eddy Eckels has built up, I am finding a connection with a big and important factor in the entire independent branch of the industry—an organization whose growth to power, influence and success has been ever more phenomenal than the growth of the market to which it caters."

Analysis of the independent situation convinced Mr. Eckels, who is responsible for the Independent Films Association, that the state right dealers needed series releases instead of single productions. He felt that if the independent exchange could offer a well-known star of established box-office power in a series of six or eight releases a year, backed up by continuous advertising of a sort that would gain cumulative value with the release of each successive picture, the exchanges could then offer the theatres exactly what they wanted and could compete successfully with the program people.

With this thought, the Independent Films Association was formed. And its first contract was for the series of eight outdoor productions starring Neal Hart. These eight pictures were being made by Pinnacle Productions, Inc.

Eckels sold his idea so thoroughly to the Independent dealers that within six weeks from the date of the first announcement, and thirty days prior to the date of release of the first picture in the series, the entire United States had been sold on the Neal Hart pictures.

Following the Hart series, Eckels contracted for the entire output of Calumet Productions, Inc., producers of two-reel comedies starring Leo White. These Pinnacle Comedies are now well established on the independent market, having been sold throughout the United States in a short space of time.

The personnel of the Independent Films Association at the present time, besides Eddy Eckels, president and general manager, and Harry Rice, who is entering the organization in the capacity of business manager, includes the following: Nathan A. Woody, treasurer; Richard Robertson, vice-president and advertising manager; H. E. Belford, sales manager; Howard Robertson, foreign sales representative; E. A. Barrymore, publicity; R. W. French, sales; J. R. Mahon, advertising; M. B. Raub, service manager; O. W. Moore, West Coast representative; A. D. Jenkins, special representative.

Producing Locations Sought by Allgood

Joseph A. Golden, president, and Amiel Alperstein, treasurer and general manager of Allgood Pictures Corporation, left New York on an extended business trip on December 4th, for the purpose of establishing producing headquarters. They expect to be gone for about five weeks, spending two weeks in California and one week in Cuba looking over locations. Mr. Golden states that he will endeavor to visit Jacksonville, Florida, as well.

Dooley Opens Exchange in Albany, N. Y.

The Dooley Exchange, Inc., of Buffalo and Syracuse, N. Y., announce that they have recently opened another branch office in Albany, N. Y. Inreased business is said to have necessitated this addition to the Dooley system. The new exchange opened on November 1, and will serve exhibitors in the State Capital and the district north and south of Albany.

Dooley Exchange is now releasing one two-reel comedy weekly, one one-reel comedy weekly, four serials a year, and many high class features. Thomas W. Dooley is president and general manager.

Three executives of Independent Films Association. From left to right Richard Robertson, Eddy Eckels, and Harry Rice

Jessen's Studio News by Wire

METRO

Bayard Veiller announces a contract for the stories of John Russel, the author of the "Red Mark," "Doubloon," "The Passion," "Gone East of Eastward," and others. Russell is now at the Metro Studios, after recently completing a tour of the world.

Metro has also bought an original story entitled, "Home Stuff," written by Agnes Johnston and Frank Dazey which will be the next vehicle for Viola Dana. Miss Johnston, who was formerly with Ince, wrote the continuity for "Daddy Long Legs," "Twenty-Three and a Half Hours Leave," "Carmen," "The Forebearer" and many others.

Roldoph Valentino will play opposite Alice Lake in "Unchartered Seas," which is based on the novel written by John Fleming Wilson. The continuity is by Elwood Jenkes. Wesley Ruggels is directing.

May Allison fell while at her home at Beverly Hills on Thanksgiving Day, fracturing three ribs. It will be several weeks before she has recovered completely from her injury.

Byron Munson has been selected for an important role in Metro's all-star production, "What's the Matter with Marriage?" which is being filmed under the direction of Phil Rosen.

The Tia Junta race course and gambling halls will serve for exterior and interior settings for Viola Dana's current production, "Sorrentina," which is based on a story by Don Byrene. Dallas Fitzgerald is directing.

Director Eddie Cline has begun production work on the fifth Buster Keaton comedy which has to do with the troubles of an amateur huntsman. Virginia Fox is playing opposite the star. Joe Roberts has the role of a foil.

FOX

The original title of Eileen Percy's picture, "Nobody Home," has been changed to "Why Trust Your Husband?" George E. Marshall has completed the direction of this picture. Miss Percy's next vehicle will be "Her Wedding Night."

George E. Marshall will direct Tom Mix in "O U Tex," written by William McCloud Paine. The casting for this picture is now going forward.

Other Fox productions now in the making are: "Fighting Back," starring Buck Jones under the direction of Jack Ford; "Brute MacGuire," starring William Russell; "Queen of Sheba," and "Chin Toy," starring Shirley Mason.

LASKY

Work on the sets for Cecil De Mille's all-star production, "The Affairs of Anatol," is being rapidly completed. Actual production work will be started on December 2.

Wallace Reid has completed work on Frank Spearman's story, "The Daughter of a Magnet," under the direction of Frank Gurson. The continuity was written by Eugene B. Lewis.

George Melford has completed the production of "The Faith Healer." The filming of "What Every Woman Knows" has been finished by William De Mille.

Commodore J. Stuart Blackton and Mrs. Blackton snapped as they landed in New York from England recently

UNIVERSAL

The "four hundred" of San Francisco played as "extras" on last Sunday, for the Monte Carlo scenes of Von Stroheim's "Foolish Wives," to be released by Universal. A check for five thousand dollars was presented to the society people by Carl Laemmle for their services. The money will be used for charitable purposes. In addition, hundreds of people, selected from the towns in the vicinity of Monterey, together with more than two hundred professionals appeared in the scenes taken on the huge two hundred thousand dollar set built by Von Stroheim on Point Lomis. The society people had been rehearsed daily for weeks previous at the St. Francis Hotel by Isadore Bernstein. The filming of these scenes on last Sunday marked the biggest day in the history of the oldest town in California.

The cast of "If Only Jim," starring Harry Carey, will include Carol Halloway, Ruth Royce, Duke R. Lee, Roy Coulson, Charles Brinley, George E. Bunny, Joe Hazelton and Minnie Prevost.

The Edith Roberts Company is at present working on "Hidden Fires" in the wilderness of Soledad, Cal., under the direction of Norman Dawn.

J. P. McGowan has been selected to direct the serial, "The Seal of Satan," starring Eddie Polo, who is now at Havana. Passports are being secured for other members of the cast including Magda Lane and Inez MacDonnell. David Branman, business manager of the company, leaves for Cuba next week for a stay of three months.

Doris Schroder and Lucian Hubbard have completed the scenario for "False Colors," from Edwina Levin's story. Priscilla Dean will be starred in this story under the direction of Stuart Paton.

An exact duplicate of Gladys Walton has been found after examining more than seven hundred applicants. The double is Billie McCarthy, who will play the double role in "The Millionaire Kid." Harry Harris is directing the production which is based on a story by J. G. Hawks.

Dagmar Godowsky, female "heavy" for Universal, underwent an operation for appendicitis on last Thursday. She is reported to be recovering.

Harry Berman, general manager of exchanges for Universal, is spending a week on the Coast.

Century Comedies now in production are: "Stuff Lions," featuring Cliff Bowes and Dixie Lamant under the direction of Chuck Reisner; "What's the Program," featuring Florence and George Williams under the direction of James Davis; and "Firebugs," with Fred Fishback directing.

Thomas Meighan is expected to arrive on the coast on December 6 Elsie Ferguson, who will be directed by William Desmond Taylor, is expected on December 12.

GOLDWYN

Will Rogers will not work in "Rip Van Winkle," another play is being selected for the Goldwyn star.

Reginald Barker and his company will leave for Bamff on Thursday of this week to film "Snow Blindness."

Paul Bern, assistant director, has been appointed to make the next "Edgar" production in the absence of Mason Litson, who has been granted a month's vacation.

Other subjects in production are: "Mister and Miserable Jones," by E Mason Hopper; "Noblesse Oblige," the Gertrude Atherton story, directed by Wallace Worsley; "The Water Lily," the Gouverneur Morris story, directed by Frank Lloyd.

With the return of Abraham Lehr, vice president and general manager from a three weeks' counsel with Goldwyn and Godsol at the New York office of the Goldwyn Co. statement was made respecting the future policies of the Goldwyn producing organization. "We are concentrating our attention on story values," said Mr. Lehr. The public is now demanding more than anything else that photoplays shall be logical, vigorous, well-developed plots. Action must be combined with thought, and there must be characterization and motivation. Screen plays must appeal to the same class of people who attend the best legitimate theatres. To this end we have built up a strong editorial department and have induced a number of America's foremost authors to write directly for the screen and to assist in the adapation of their books."

VITAGRAPH

Albert E. Smith, president of Vitagraph, left on Saturday of last week for New York on a business trip and will remain in the East until about the first of the year.

The Vitagraph special, "Black Beauty," starring Jean Paige, is being completed this week and will be shortly ready for shipment.

Marion Aye, who formerly appeared in numerous comedies, has been selected as a lead for Larry Semon in "The Hick."

Antonio Moreno and company are back at headquarters after spending two weeks at the Arizona prison at Florence, filming "Three Sevens," under the direction of Chester Bennett.

William Duncan and Edith Johnston are also back at headquarters after two weeks' work at Marsh Field filming aeroplane scenes for their current serial production, "Fighting Fate."

Director Jess Robins has finished "A Mysterious Stranger," with James Aubrey and is now working on a subject, temporarily titled, "The Knockout."

FIRST NATIONAL

Sydney Franklin has purchased Andrew Sutar's story, "Courage." The continuity is being written by Sada Cowan.

Henry Lehrman has completed his fifth comedy, entitled, "The Game Lady," featuring Virginia Rappe and Al Ray. The picture was directed by David Kirkland, who made "A Virtuous Vamp" and "Temperamental Wives," with Constance Talmadge and others. Kirkland has been engaged to di-

CURRENT RELEASES

THE FATAL HOUR
By Cecil Raleigh
ALL STAR CAST

ARE ALL MEN ALIKE?
By Arthur Stringer
Starring
MAY ALLISON

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman and Walter Percival.
ALL-STAR CAST

BUSTER KEATON
in The Scarecrow, Convict 13 and One Week

COMING RELEASES

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring
Mr. BERT LYTELL

CINDERELLA'S TWIN
By Luther Reed
Starring VIOLA DANA

THE SILVER LINING
by Roland West
Starring JEWEL CARMEN

THE LURE OF YOUTH
By Luther Reed
ALL STAR CAST

METRO
PICTURES CORPORATION

A princess, a poet & a multimillionaire - from the triangle in this entrancing drama which revises Old-world romance in a New-world setting.. It is a revelation of beauty, strength and subtle charm..

The greatest actress on Earth in a Photoplay that will enthrall your audiences and linger in their memory

Exclusive METRO Distributors

The Incomparable

NAZIMOVA *in* BILLIONS

Adapted by
CHARLES BRYANT

Directed by
RAY C. SMALLWOOD

JURY IMPERIAL PICTURES LTD. *Exclusive Distributors throughout Great Britain.*
SIR WILLIAM JURY *Managing Director.*

SUPER SPECIAL

For two seasons the play was the sensation of New York. It broke all attendance records and established Miss Claire as the most popular and talented female star under the management of Mr. Belasco.

DAVID BELASCO'S

famous stage success

POLLY *with a* PAST

starring

INA CLAIRE

Personally Directed by MAXWELL KARGER

Adapted by JUNE MATHIS *from* GEORGE MIDDLETON'S *and* GUY BOLTON'S *plays . . .*

METRO PICTURES CORPORATION

rect Mary Pickford in her next subject.

Marshall Neilan will finish "Not a Drum was Heard" in two weeks time and will then go East on a short vacation.

Other productions in the making are: "The Tornado," with Anita Stewart;" "Scrap Iron," starring Charles Ray; "The Girl in a Taxi," with Carter De Haven.

The Allen Holubar production, "Man, Woman, Marriage," starring Dorothy Phillips, is now in the titling stage and within a few days the negative will be taken to Chicago for prints by Albert Kaufman, sponsor for the production. It is planned this film shall first be shown at a Broadway house in New York and Mr. Kaufman will go East from Chicago to complete negotiations.

Marshall Neilan has been made a member of the Executive Committee of the California Mission Restoration Association. This organization plans to preserve the fourteen missions built in the early California days.

Anita Stewart and company will leave for Truckee shortly to make exteriors for the "Tornado," under the direction of Edwin Carewe. Supporting Miss Stewart will be Hubert Rolinson, Walter McGrail, Grace Morse, and Wm. D. Mong. Rudolph Cameron will act as manager of the trip to Truckee and Robert Kurrle will be the cameraman.

E. M. Asher, New York personal representative of Mack Sennett, is in Los Angeles for a stay of several weeks with Mr. Sennett.

BRUNTON

Victor Fleming, who was formerly Douglas Fairbanks' director, has been engaged by the Producers' Picture Corporation to direct Florence Lawrence.

Hewling Mumpers, business manager for Federal Films, is now in New York. Frank Ormston is now in New York and has been engaged as technical director by Federal Films. Ormston was responsible for the art work in "Kismet," "The Hypocrite," "The Beloved Cheater" and many other productions

Fritzie Brunette is convalescing from a serious attack of influenza.

Director W. S. Van Dyke, Ruth Roland and her Pathe serial company are at present at Daggett filming desert scenes for the thirteenth episode of their current serial. Eddie Hearn and Al Jennings have important roles in this episode.

T. Hayes Hunter is ready to begin production work on "The Light in the Clearing," the Dial Films Production, for release by Hodkinson. Larry Weingarten has been engaged by Dial Films to take charge of the advertising and publicity.

William Desmond is now in Los Angeles to begin work in the first Oliver Morosco production, "The Half Breed," which will be personally directed by Mr. Morosco. Charles A. Taylor, head of the scenario department; George C. Shryer, art director; J. C. Hutchinson, cameraman, and the Oliver Morosco players, Anne Little Francis X. Bushman and Beverly Bayne are also in Los Angeles ready to begin work.

ROBERTSON-COLE

The cast for "Black Roses" has been completed. Tsura Aoki is the featured player, and in the supporting cast appear Myrtle Steban, Andrew Robson, Harold Holland, Carrie Clark Ward, Colin Campbell is the director with George Bertholan serving as his assistant. This will mark the first time in two years that Tsura Aoki has played opposite her husband.

HERE AND THERE

Hampton Del Ruth and Alta Allen were married on Thanksgiving Day. Miss Allen is at present playing leads in the Lyons and Moran Comedies for Universal. The couple visited nine parsonages before they found a minister at home.

The annual ball of the American Society of Cinematographers will be held at the Ambassador Hotel on the evening of January 22.

Howard Milcrest was killed in a stampede scene for a picture which was being filmed at Fort Huachuca, Arizona, on Wednesday of last week. Mr. Milcrest was married only a month ago.

Colleen Moore and Wesley Barry gave a Thanksgiving party to two hundred orphans who were entertained at a vaudeville show and later taken on an automobile tour of the city.

Herman J. Brown, former Idaho exhibitor, where, for several years he served as secretary to the Exhibitors' League, has been spending several months in Los Angeles preparatory to entering the exhibiting field in old Mexico. He departs for Mexico City during the coming week and will probably tour South America before he returns. Brown has been studying Spanish for the past six months and is accredited with the statement that he now speaks it so well that the best educated Mexican cannot understand him.

What is reported to be the highest rental contract made for the Los Angeles territory was consummated last week by Walter Raul, manager of United Artists' Exchange for the showing of the coming Fairbanks release, "The Mark of Zorro," at Mack Sennett's new Mission theatre. The Fairbanks subject is to serve as the feature of the opening bill and the opening date is set for December 1. The contract provides for an indefinite run at a flat price which is nearly the five figure mark.

Paul N. Lazarus, manager of the sales promotion department of United Artists, has spent the past week in Los Angeles while on a tour of the exchanges. He returned East via San Francisco and Denver.

All Previous Records Smashed

"Mark of Zorro" Has Grand Opening at Capitol

IN a statement eminating from the New York headquarters of the United Artists' Corporation, the announcement is made that the opening of Douglas Fairbanks' newest production, "The Mark of Zorro," at the Capitol theatre, New York, on Sunday, November 28th, was marked by the smashing of "every known record for box-office receipts and attendance in a single day in any one thetre in the world." Samuel L. Rothapfel, of the Capitol, in a report to Hiram Abrams, president of the United Artists' Corporation, declares that a total of 19,547 persons witnessed the showing of "The Mark of Zorro," on the initial day of its Capitol presentation, and that the paid admissions registered at the box-office totaled the unprecedented sum of $11,706.23.

"The news of the unusually spectacular picture spread through New York City like wildfire on the opening day, and long before five o'clock after the first matinee the house was crowded to its capacity," continues the United Artists' statement. "Long before the evening performances began it was impossible to jam any more people into the theatre, and the patrons stood in lines four-abreast for a block long, waiting to purchase tickets. Police reserves were called out to take care of the crowds which were extremely orderly, and at nine-thirty, despite the fact that there were hundreds still waiting to buy tickets, the box-office was closed and the police ordered the public to move on."

Mr. Rothapfel stated that had it been possible he could easily ran a midnight performance and packed the house another time.

The opening day was not the only record breaker, however, for the Monday following the opening was the biggest Monday in the history of the theatre, barring, however, holidays, it is stated.

"There is no doubt in my mind that the box-office record for the Capitol theatre will be smashed to small bits," said Mr. Rothapfel, "for this picture in my mind is the greatest production that Mr. Fairbanks has ever made. There is so much rapid fire action, such wonderful love making in the dual role, such a multitude of neck-breaking stunts, a wonderful amount of mirth and surprises together with a gingery mixture of drama, comedy, love adventure and thrills, that it has something in it for every one, something that makes every one go out and talk about it. Besides being a corking entertainment, it is in my mind one of the greatest box-office attractions that the industry has ever had the pleasure of having. Doug certainly is to be congratulated most heartily on this his greatest success."

There wasn't a dissenting criticism among the reviewers on this picture, the critics all agreeing that there was more real value to this production than any of Fairbanks former pictures, and that it will be a sensation everywhere.

"There is no doubt but that this production will be a joy forever and ever among exhibitors when it will be released generally on December 5th for every patron who has seen the picture departed from the Capitol theatre with that feeling of satisfaction that they had seen by far the best picture in which the vigorous Doug had ever appeared in," announces the statement from the United Artists' headquarters.

The story is an adaptation of Johnston McCulley's novel, "The Curse of Capistrano," which appeared in the *All Story Weekly* magazine.

William Duncan on a busy day at the Vitagraph, Los Angeles studio, as seen by Charles Phillippi, cartoonist of the Los Angeles Evening Express

Facts on Metro's Production of Ibanez' Novel

The following statistics have been set forth in a statement from the New York headquarters of the Metro Pictures Corporation as descriptive of the magnitude of the production work entailed in turning out "The Four Horsemen of the Apocalypse," based on the novel by Ibanez:

"'The Four Horsemen of the Apocalypse' realizes the producer's dream of 'the million dollar picture.'

"The screen version of Vicente Blasco Ibanez's epochal novel took more than six months to complete.

"Upwards of 12,000 persons were engaged in the undertaking.

"More than 125,000 tons of masonry, steel, lumber, furniture and shrubbery—in excess of the materials used in the Woolworth Building—were used in constructing the massive settings for the colossal spectacle.

"An entire French village, capable of housing 6,000 souls, was put up and then destroyed before the camera lens.

"Every house in this village was finished throughout, instead of being a front.

"A costume factory was erected on the Metro studio grounds for 'dressing' the production.

"An armory and two machine shops were incidentals of the other building operations.

"More than 500,000 feet of raw film was exposed in the taking of the picture, which when shown on the screen will not exceed 12,000 feet.

"Fourteen camera men were employed to 'shoot' the big scenes from every angle, and Rex Ingram, the director, at times had fourteen directors assisting him.

"It will require weeks to weed out and assemble the completed scenes from the eighty-five miles of film exposed; the mere running of 500,000 feet of film through a projection machine at the rate of sixty feet a minute would consume eighteen days of eight working hours each.

"Field kitchens and a complete commissary organization were required to feed the army of 12,500 persons engaged on the production.

"Several new mechanical devices for special photographic effects, for which patents have been issued, were used for the first time in taking the picture.

"A complete telephone system was installed for the use of the director while handling some of the great scenes. He was in constant touch with his assistants, scattered on posts over several miles of terrain.

"A collection of art treasures from galleries and private sources, valued beyond price, was used in dressing the handsome interior settings. The insurance alone on these art works was $375,000.

"The cast interpreting the roles in the most widely read book of all time, excepting the Bible, contains two dozen principal players who in other productions would be rated as stars."

Under the added stimulus of the Pearson Month Contest the sales campaign in progress at the Pathe branches on the new serial release, "Velvet Fingers," an unusually heavy total is reported to be mounting up as the release date for the Seitz production approaches, announces Pathe. "Velvet Fingers" will succeed to a big majority of the screens being vacated by "Ruth of the Rockies," which it will supplant on the Pathe schedule, according to the information received from branch managers.

"Velvet Fingers" is the fourth contribution to the Pathe program by the producing unit organized and now being operated under the guidance of George B. Seitz. That company produced "Bound and Gagged" as its first work. This was followed by "Pirate Gold," "The Phantom Foe" and "Velvet Fingers."

New Broadwell Star

Robert B. Broadwell, president and director-general of Broadwell Productions, Inc., who last week announced an extension of his company's capital to $3,800,000, arrived in New York City Wednesday from Boston for the purpose of signing a contract with a new star who will head one of the new units which he intends shortly to organize to produce special super-features.

First Edgar Jones Release Is Titled

W. E. Shallenberger, president of the Arrow Film Corporation, announces that the first of the Edgar Jones feature productions for release on the Arrow program is to be entitled "At the End of A Year." It will be released about January 10.

Seeks Closer Touch With Fans

Geo. Beban to Appear in Person at Many Picture Houses

GEORGE BEBAN and Sol Lesser ended their cross-country tour this week, arriving in New York on Saturday after having stopped off and conferred with many film executives in the large cities between Los Angeles and New York.

In a statement issued on Monday, Mr. Beban in a brief manner summed up the reasons for his Eastern visit and spoke of his plans for the future.

"I have a new angle on picture presentation and I am going to try it out personally," said Mr. Beban. "I have made arrangements whereby I shall remain away from my West Coast studios for several months during which time I am to appear personally in the large cities of the United States and Canada in connection with my new picture, 'One Man in a Million.'"

George Beban feels that "personal contact" between star and fan will soon become a paramount factor in the picture problem. "The time is fast arriving when the picture public will demand a closer relationship between themselves and the film celebrities," said Mr. Beban.

Mr. Beban further stated that keener co-operation between the producer and exhibitors was essential, inferring that artists and producers were holding themselves on too high a pedestal and that their assistance to the theatre-owner and exhibitor was somewhat lacking.

"One of the greatest steps toward the advancement of the motion picture is the 'frame' or method of presentation," said the star. "Some folks call it a prologue—I refer to the tableux or theatrically speaking, a sketch that has some bearing on the presentation of the picture proper. The picture public, now educated to this added form of entertainment, and always craving something now are now demanding an added feature—they want to see the film star in the flesh. I am what one would say, 'blazing the trail'—I am making a path that I am sure will be followed by many important film celebreties. I feel the time will soon come when every picture star of any prominence will arrange his or her time to personally appear in the big cities once each year.

"If I should say too much now, it would spoil it for the proper time. All I will say is that I have a well formed routine of talk that is going to be a mighty big surprise to all. I will probably occupy the stage for fifteen minutes after my picture has been seen and I aim to have a message for the picture public that will please all—old and young alike."

The Beban tour will begin within a few weeks, New York being the opening city. The star will spend from eight to ten weeks in the Eastern exchange cities and from that time he will work West, finally arriving in Los Angeles where he will terminate his personal appearance tour at the Kinema theatre there, it is stated.

Sol Lesser leaves for the Coast this week after having arranged all distribution matters for the "One Man in a Million" attraction. Mr. Lesser is making a careful survey of all theatre conditions in the East and Middle West and will probably carry some new ideas to California where he, in conjunction with the Gore Bros., controls a chain of 37 theatres.

New Superior's Activities

Successor of Hemmer Company to Produce and Buy Theatres

O. E. CHANEY AND COMPANY of Wall street, have issued a statement concerning the proposed activities of the New Superior Productions, Inc., which has succeeded the Hemmer Superior Productions, Inc., as producers of future pictures.

New Superior Productions, Inc., plans also establishing and having in operation a series of at least ten popular priced Superior theatres as soon as possible.

The company has completed its first large feature production "Birthright." It is said to be fully paid for, and the corporation has no indebtedness, its only obligation being for the ordinary current running expenses.

Arrangements are now being made to market this production upon the best obtainable conditions, to be booked for early release to standard motion picture theatres. In addition to the production of motion pictures, the company is financially interested in another source of revenue through ownership of approximately thirty per cent interest in a distribution company known as the "Allied Independent Attractions, Inc." This particular corporation will have charge of the distribution of all productions of the New Superior Productions, Inc. Harry Leonhardt, former owner of the California theatre of Los Angeles, Cal., well known in the motion picture industry is president of the Allied Independent Attractions, Inc. He is assisted by Harvey Day.

The officers of the new company include Lewis Hopkins Rogers, chairman of the board; W. S. Silkworth, president of the Consolidated Stock Exchange, treasurer; F. Ernest Grubb, chartered accountant as secretary. The Security Transfer and Registrar Company will act as transfer agent and registrar.

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Monroe Salisbury, star of the Pioneer feature, "The Barbarian"

Author's Name Quoted Incompletely

In announcing the author of "It's Never Too Late to Mend," a story scheduled for production by Universal with Eva Novak in the lead, the writer's name was quoted incompletely as "Helen Christine." The author's name in full should read, "Helen Christine Bennett." The word "Bennett" was omitted in transcribing the telegram from the West Coast which conveyed the information of the authorship of "It's Never Too Late to Mend."

The first spread of advertising paper to be posted by William Fox in his pre-showing campaign for "Blind Wives," to be released December 19, made its appearance in New York City late in the week ending November 27. The 24-sheets advertising the screen version of Edward Knoblock's stage play, "My Lady's Dress," were blended into the outdoor situation on local billboards to an extent that covered every borough of the greater city.

The first "spread" indicated the general effect of the entire series of billing—to show the lure of luxury to women. Just as fast as the work can be accomplished the larger centers throughout the country will be posted in the Fox drive to herald the Knoblock photoplay in advance of the public showing in theatres that specialize in first runs. Press-books are now available for this subject.

New Vitagraph Exchanges

Exchanges Now Number 27; Secures Larger Quarters in Ten Cities

WHILE Vitagraph has been increasing its production facilities during the past year through the acquisition of additional land, the erection of new buildings and the installation of the most modern methods and machinery in its laboratories, so that now it is at the highest production point in its history, it has also improved its distribution chain, nearly every link of which has been strengthened during the past year and a half.

In a little more than a year it has added three new and important exchanges to its system, and either built new homes or leased greatly enlarged quarters for nine other existing branch offices in the most important cities. The Vitagraph exchanges in the United States and Canada now number 27, and the entire organization is at its highest point of perfection. In several cases the new quarters appeared to be even more than the occasion required, but constantly increasing popularity of Vitagraph's new productions have proved the advisability of taking time by the forelock, it is stated.

In ten of the largest cities it has been found necessary to secure larger branch offices. These are Philadelphia, Kansas City, New Orleans, Washington, D. C.; Seattle, Denver, St. John, N. B.; Dallas, Chicago, San Francisco and New York. In the last named city the general offices moved to new offices at 469 Fifth avenue.

In Seattle, Dallas, Chicago and San Francisco new buildings were erected. The new Chicago exchange, at 839-843 South Wabash avenue, cost approximately $200,000. The new Dallas exchange is at 1801-3 Commerce street.

Harold Lloyd's New Series

Contract Provides Him with "Unprecedented Sum" for His Work

PATHE in a statement just issued announces the start of the first Harold Lloyd Comedy for Associated Exhibitors. Under his contract with Associated Exhibitors, says Pathe, Lloyd will receive "an unprecedented sum for every photoplay accepted by the Associated Exhibitors." The Rolin Film Company will continue to produce the Harold Lloyd comedies, and Pathe will continue as the distributing organization of the laugh-getting Lloyd products. The Pathe statement tells how it was that Harold Lloyd started on his present comedy career which has placed him in the forefront of the screen's comedians.

"Just a year ago, Paul Brunet, of Pathe, announced that he would star Harold Lloyd in a series of two-reel feature comedies. Lloyd had been making good comedies—in fact, excellent comedies. But there was a good deal of slapstick, knock-down and drag out in them.

"Pathe decided to set a new standard in screen farce-comedy They declared for genuine humor, based on comic plot and situation. Two requirements were stipulated by the producers: The photoplays must be funny—screamingly funny, if possible—from start to finish. And they must be clean. No suggestive, vulgar or indecent action would be tolerated. They were determined to demonstrate that the motion picture public really wanted wholesome entertainment. Still, it was something of an experiment, and, sensibly enough, Lloyd agreed to work for what was a modest salary for a man of his box office power.

"Lloyd dropped slapstick like a hot potato. He made his bow as a clean-shaven, well-tailored, rather scholarly-looking young man wearing large, shell-rimmed spectacles. He secured Mildred Davis as his leading woman. Then things begin to happen to them. They are involved in all sorts of ludicrous difficulties, provided in the story material. And, like the skilled raconteur of witty jokes, each keeps a serious face through it all and allows the audience to enjoy its laugh at their expense."

Bruce Picture Featured in Detroit House

"Tropical Nights," one of the latest of the Bruce Scenic Beautiful, made during Mr. Bruce's recent trip to Cuba and Jamaica, and released through Educational Exchanges, is being given a featured place on the bill of the Broadway Strand theatre, Detroit, during the run of "Idols of Clay,"

Shirley Mason, appearing in the William Fox picture, "Flame of Youth"

Marjorie Cook's Story for Mae Marsh

Robertson-Cole announces the return of Mae Marsh to the screen in "The Little 'Fraid Lady." The picture is described to be a photoplay of great dramatic and artistic value. Diversification of locale in the story and an interesting theme which weaves its way through all walks of life are said to give the production an element of universal appeal. Marjorie Benton Cook's novel, "The Girl Who Lived in the Woods," forms the basis for the picture. Joseph Farnham did the screen adaptation. In Miss Marsh's supporting cast appear Tully Marshall, Kathleen Kirkham, Charles Meredith, Gretchen Hartman and Herbert Prior.

New Realart Star Is Arousing Interest

Justine Johnstone in "Blackbirds," her first Realart picture, is arousing widespread enthusiasm, judging from reports received from cities where the production is being shown, announces the Realart office.

In Ohio her beauty and acting ability found a ready welcome and in Colorado the Realart star met with an equally hearty reception. The Rialto theatre, Hamilton, Ohio, ran "Blackbirds" during the week of November 1.

The fact that Miss Johnstone, while a member of the Ziegfeld Follies, attracted the attention of artists and theatregoers by her beauty did not escape the attention of Hamilton critics who praised her as an actress as well as a beauty.

Two scenes from the new Christie comedy to be distributed by Educational Exchanges, Inc., "Back from the Front"

Torchy Comedies "Promoted"

Many Chains Advance Them to Largest Theatres

ACCORDING to Educational Film Exchanges, Inc., a remarkable record has been set by Torchy Comedies, in that during the past 60 days these two-reel pictures have shown an increase of fifty per cent in the number of theatres of the very first quality in which they are booked. In practically every city in the country these films made from the stories by Sewell Ford and starring Johnny Hines are being shown in the leading house and reports from managers say that the audience pulling power is showing remarkable gains.

Still another significant fact cited by Educational is that in many instances where contracts had been signed for this series by exhibitors owning a chain of theatres in a city, they have been almost without exception taken out of the smaller houses and placed in the leading theatre where they could appeal to larger audiences.

From one batch of programs Educational points out these theatres, all parts of chains and which represent the very best in their respective communities all played Torchy pictures last week. "Torchy on High," at the Riviera in Chicago; the Rialto in Denver and the New in Baltimore; "Torchy Turns Cupid," at the Tivoli, San Francisco; the New Garrick, in Minneapolis; the Alhambra, in Cleveland, and Moore's Rialto, in Washington; "Torchy's Millions," at the Liberty, in Seattle; the Stabley in Philadelphia, and the Walnut, Cincinnati.

"This" comments the Educational statement, "speaks far more strongly for the picture than a mere list of bookings. A greater share of the bookings themselves to the principal circuits of the country we announced some time ago, but now the record that is being made by the pictures themselves is convincing exhibitors that these are among the very best comedies they have—and therefore they are transferring their run to their leading theatres. Since they have already their contracts there could be but one thing inspiring this switch—that the comedies have unusual audience pulling power and therefore they want to take advantage of their largest seating capacities.

"Besides the quality of the pictures themselves there are two reasons for this. First, so many exhibitors have had such unfortunate experiences with most so called 'tieups' with publishers that they did not expect an advantage from this one, even though millions have read the seven Sewell Ford volumes. They are now learning that these millions want to see these pictures. According to the publishers the appearance of the pictures vastly increased the demands for the books themselves.

"The second reason is that while every one of the comedies is absolutely complete in itself they have all the pulling power of the serial because the same chief character is carried through them, and because patrons know that each one will afford a wealth of clean fun, but without burlesque or utter impossibilities."

Critics Praise "Godless Men"

Nat'l. Bd. of Review Gives High Place to Feature

GOLDWYN'S production of "Godless Men," a Reginald Barker Production, based upon Ben Ames Williams' sea tale, "Black Pawl," is given a place of honor in the new medium for reviewing pictures just inaugurated by the National Board of Review called Exceptional Photoplays. The first issue is just out and bears date of November, 1920. Three other productions were selected for review in this issue, "Passion," "The Sin That Was His" and "The Devil's Garden."

Believing that the time was ripe for undertaking a critique of the best photoplays that would give a more serious appraisal of motion pictures than is usually bestowed upon them, the National Board has named a Committee on Critique, consisting of eleven members whose duty it is to pick out those pictures having unusual qualifications—outstanding dramatic, artistic, pictorial and instructive entertainment quality—for review. Pictures are chosen for consideration by a two-thirds vote of the Review Group originally seeing the production. The film is then discussed by the Board's General Committee and passed on to the Committee on Critique where it is accepted or rejected for review in Exceptional Photoplays in executive session.

"Godless Men," announces Goldwyn, "not only stood up under this test but is ranged first in the four pictures selected for review in the first issue of the Board's reviewing organ. After detailing an outline of the story the critique continues:

"And now the action proceeds with such unerring force and sureness that it creates not only a picture of exceptional merit but a tragedy so well motivated that it leaves the spectator with that peculiar exaltation which the true tragic masters have always been able to extract out of the very heart of pain.

"To this and Mr. Reginald Barker as producer has notably contributed. Just as Black Pawl's ship harbors all the forces which both destroy and purify him, so the producer has managed to keep the whole action on board the ship Throughout the five reels, there is no change of scene except from deck to cabin and no scenery beyond the sea and sky. This bold concentration lends the picture an extraordinary unity. It is hardly noticed unless called to your attention. And yet it has a very subtle effect. For it lends the ship dramatic personality and really makes it a part of the cast.

"And yet the finest achievement of 'Godless Men' might easily have been missed had the cast been less skilfully chosen. The acting throughout this picture is marked by a return to that fine naturalism which has almost been crowded out of our films by the pretty-pretty school of actresses and the slapdash swagger type of actor. Helene Chadwick, as the only woman on the ship, under peculiarly trying circumstances, gives a notable portrait of fearless innocence."

Universal Arranges Song Tie-up

SPECIAL arrangements are being made by Universal for the exploitation of its release, starring Dorothy Phillips. Exhibitor aids and tie-ups are being planned with elaborate care, according to a statement from the Universal headquarters. The singing of the old-time melody, "Ben Bolt," in conjunction with the showing of the picture, is one of the special stunts being arranged. How this idea was originated is explained in the following statement from the Universal offices:

"This tie-up with 'Ben Bolt' came about almost by accident. When Universal planned to present the picture by a private showing at the Hotel Astor, it was decided to precede the showing by a vocal rendition of the song. Miss Mabelle Nash, a lyric soprano of considerable prestige, was engaged. Shortly before the showing, it was suggested that Miss Nash sing during the showing, at the point in the picture where the heroine, Miss Phillips, sings 'Ben Bolt' at her mother's bed side.

"After several trials, the singer found she could follow Miss Phillips' lips to the fraction of a second. The effect of this 'stunt' at the Hotel Astor presentation was miraculous. The audience gasped as the words of the old song, in clear and bell-like tones, floated out, apparently from the mouth of the actress on the screen. So moved were the visiting exhibitors, that a large percentage of them who later booked the picture, requested Miss Nash's personal appearance at their theatres.

"The singer has appeared in more than a dozen theatres in and around New York City, duplicating the 'magic voice' effect she created in the original showing. Exhibitors in other sections have engaged local singers and those who have not been able to arrange for the identical method of presentation, have tied up with local Victrola shops and reproduced the voice by a well-timed record of 'Ben Bolt' sung by Geraldine Farrar."

High-Class Houses Back "The Riddle: Woman"

Practically every important exhibitor interest in the country will be represented in the final list of bookings on "The Riddle: Woman," the first Associated Exhibitors release through Pathe, according to the rate at which bookings of this character have been received to date, declares a statement received from the Associated Exhibitors' headquarters. Every effort has been made to reach exhibitors of the highest class and the sales forces have not yet begun to reach out for volume business, it is stated.

The remarkable success of the exploitation used in support of the picture in Boston and Seattle, where it was shown at Clemmer's theatre, has encouraged strong exploitation in other centers and many original ideas are being put forth by theatre managers and press representatives, according to the statement.

Paramount Prepares to Launch New "Big Stock Company"

All Stars in East to Go West Upon Completion of Current Pictures

EVIDENCE of the earnestness of the Famous Players-Lasky Corporation in putting into effect its series of super-star productions in which the entire Paramount producing organization is to be merged into one big stock company, was given yesterday in a telegram received at the home office of the Famous Players-Lasky Corporation from Jesse L. Lasky, first vice-president, summoning all the Paramount stars who are now in the East to Hollywood, where they will begin at once on a number of big special productions.

Following conferences with Adolph Zuker, president of Famous Players, who is now in Hollywood, and with Cecil B. DeMille, Mr. Lasky wired the home office that as soon as the pictures they are now working on are completed the various Paramount stars now in the East shall go at once to Hollywood. Elsie Ferguson will leave next Friday to begin work immediately upon her arrival on "Arnold Bennett's "Sacred and Profane Love," under the direction of William D. Taylor. Thomas Meighan, who is nearing the completion of "The Quarry;" Dorothy Dalton, who has practically finished "The Teaser," Ethel Clayton, who is nearly finished with "The Price of Possession," and Billie Burke are among the stars now in the East who have been called to Los Angeles to appear together in special productions.

So enthusiastic is Mr. Lasky over the new policy, it was announced that he plans to give all the big super-star specials his personal attention.

Coincident with his decision to begin the new super-star production at once Mr. Lasky announced that weather conditions and location facilities made it imperative that these big productions be made in the West. The presence of all the Paramount stars in the West he announced, will make it possible to expand the facilities in the Eastern studio to a point where eight big special productions can be taken care of at the same time. In the three months in which the studio has been in operation it has been found that certain additional facilities are necessary to take care of a large number of special productions. So that it will be in a position to handle its program of specials under Mr. Lasky's personal supervision when he returns in February, he ordered that work be started at once on certain alterations necessary to the handling of a number of special productions. To allow greater speed in the making of the alterations the studio will be temporarily closed.

Changes are to be made in the layout of the studio floor and the lower stage is to be fitted up immediately with $100,000 worth of electrical appliances. The carpenter shop will be enlarged to twice its present scope, and additional warehouse space is to be provided to give further facility for the quick handling of big sets.

In summoning the stars to Hollywood, Mr. Lasky also is taking advantage of the presence there of the group of famous authors whom he has engaged to write directly for Paramount Pictures. Edward Knoblock is now at work on an original story, which will soon be put into production with an all-star cast. Elinor Glyn has completed her first original photoplay, in which Gloria Swanson will star. A well-known star, yet to be announced, will play the male lead.

Avery Hopwood, who returned to New York this week, will go back to Hollywood at once to confer with Cecil B. DeMille, who soon will begin on his super-star "Anatol." Sir Gilbert Parker and George H. Melford are preparing a big production in which Dorothy Dalton will star. Sir Gilbert already has completed his photoplay, "The Money Master," starring Dorothy Dalton.

Henry Arthur Jones, who arrived last week from Europe, is going shortly to Hollywood, where he will begin work on a new production, the script of which already has been turned over to Famous Players. Who will direct this picture and who will play the leading roles will be announced later.

It was pointed out that Famous Players is in an admirable position to concentrate its energies on its new policy of super-star specials as enough pictures already have been completed or are nearing completion to fill its release schedule for the rest of this season.

Besides the pictures set down for release in December, these pictures already have been completed or are nearing completion: Maurice Tourneur's "The Bait," with Hope Hampton; George Melford's production, "The Jucklins," by Opie Read, with Monte Blue; Wallace Reid in "The Charm School;" Billie Burke in "The Education of Elizabeth;" the Cosmopolitan production, "The Inside of the Cup;" Douglas MacLean in the Thomas H. Ince production, "The Rookie's Return." William DeMille's production, "Midsummer Madness;" George Fitzmaurice's production, "Paying the Piper," a companion piece to "On With the Dance;" Thomas Meighan's "The Frontier of the Stars;" a Charles Maigne production; Roscoe (Fatty) Arbuckle in "Brewster's Millions;" Dorothy Gish in "The Ghost in the Garret;" Cecil B. DeMille's production, "Forbidden Fruit;" Douglas MacLean in "Chickens," a Thomas H. Ince production; the Cosmopolitan production, "The Passionate Pilgrim," with Matt Moore; Charles Maigne's production "The Kentuckians," with Monte Blue.

Ethel Clayton in Hugh Ford's production, "The Price of Possession;" a Lois Weber production, "What Do Men Want?" Dorothy Dalton in "The Teaser;" Thomas Meighan in "The Easy Road;" George Melford's production of William Vaughan Moody's play, "The Faith Healer" with Milton Sills and Ann Forrest; the Cosmopolitan production, "The Buried Treasure," with Marion Davies; Roscoe (Fatty) Arbuckle in "The Traveling Salesman;" Robert Z. Leonard's production, "The Gilded Lily," starring Mae Murray; John S. Robertson's production of "Sentimental Tommy;" William DeMille's production of Barrie's "What Every Woman Knows;" Wallace Reid in "The Daughter of a Magnate;" Sydney Chaplin in "King, Queen and Joker," Hugh Ford's production of "The Great Day;" "The Mystery Road," a Famous-Lasky British production, with David Powell.

Thomas Meighan in "The Quarry," the Cosmopolitan production of "The Manifestations of Henry Ort," with Matt Moore; George Loane Tucker's Mayflower production, "Ladies Must Live;" the Hugh Ford production of Henry Arthur Jones' play, "The Call of Youth;" Roscoe (Fatty) Arbuckle in "The Dollar-a-Year Man;" Edward Knoblock's play, "Appearances," a Famous-Lasky British production; the Cosmopolitan production, "The Love Piker;" Douglas MacLean in "One a Minute," a Thomas H. Ince production; William D. Taylor's production of Augustus Thomas's play, "The Witching Hour;" the Cosmopolitan production, "Profits;" the Thomas H. Ince-Joseph Vance production, "Beau Revel;" the Ince-Vance production, "The Brass Bowl."

Big pictures which are to go into production immediately under the super-star system will include Cecil B. DeMille's production of Schnitzler's "The Affairs of Anatol;" George H. Melford production of "You Can't Fool Your Wife" by Hector Turnbull; Elsie Ferguson in "Sacred and Profane Love;" "Is Matrimony a Failure?" with Thomas Meighan in the leading male role; Gloria Swanson in "Everything for Sale," a William DeMille production of an original script by Edward Knoblock; George Melford's production of "The Money Master," an original story by Sir Gilbert Parker and Cecil B. DeMille's production of an original story by Avery Hopwood, author of "The Gold Diggers" and a large number of other successful plays.

Roscoe Arbuckle as the fat but honest lawyer in "The Life of the Party," a new Paramount picture.

Fox Special Used as a Theme in Pulpits

Despite the fact that the William Fox special production "Over the Hill," now enjoying its eleventh week of prosperity on Broadway and its fourth week at the Lyric theatre, in New York, will not be shown in neighborhood motion picture theatres during 1920, 1921, 1922, the beautiful story adapted from Will Carleton's famous "Farm Ballads" has already been selected as the topic for a series of illustrated lectures throughout New York State and New Jersey.

"Over the Hill" has already been selected as the topic for a Sunday evening sermon by Dr. Lincoln Caswell, of the Crawford Memorial Church, in the Bronx. Later Dr. Henry R. Rose, of the Church of the Redeemer in Newark, N. J., selected the Fox picture for an illustrated lecture which he gave before a big audience.

Two views of Alice Calhoun as she appears in "Princess Jones," a new Vitagraph picture.

Lesser Buys Joan Series

Billy West Comedies Are Purchased by Western Exchangeman

SOL LESSER, the California exchangeman, purchased the series of twelve Billy West comedies from Joan Film Sales Co., during his visit of New York last week. This is said to have been the first deal closed by Lesser after his arrival in the East. Negotiations had been pending for some time between Louis Hyman, manager of Lesser's interests in San Francisco and Joan had been pending for several weeks, but the bargain was not struck until Lesser saw the comedies himself.

The purchase of the Billy West comedies coincided with the news of the re-organization and expansion of Lesser's film activities on the coast, as sole director of the affairs of the All-Star Feature Distributors of San Francisco and Los Angeles. It is understood that the Billy West comedies will be shown in all the theatres operated by Irving Lesser and Gore. They are scheduled for early release this fall, and a complete supply of advertising and publicity material has been sent off to the coast.

Lesser declared that the outlook in the Far West as far as motion-pictures are concerned is extremely encouraging. As a proof of the bright prospects he pointed to the additional number of theatres his brother Irving and Gore have bought lately. The presentation of the best grade of product will overcome any slump anywhere, was his claim.

Fitzmaurice Goes Abroad

Sailed Last Week for London; to Produce at Famous Players' Plant

GEORGE FITZMAURICE, director of Paramount specials, sailed last week for London, where he will make a picture for Famous Players-Lasky British Producers, Ltd., at the studio at Islington, London. He will join his wife, Ouida Bergere, the author and adaptor of many of his pictures, who has been in London several weeks.

Mr. Fitzmaurice is the third Paramount director to be sent to London in the last few weeks, the others being Paul Powell and Donald Crisp, who are now engaged in making pictures with British casts. Hugh Ford, the first director sent to the London studio, returned to America to work in the new Long Island city studio, after making two pictures abroad.

"Paying the Piper," the fourth Fitzmaurice Paramount special, made from an original story by Ouida Bergere, was cut and assembled by Mr. Fitzmaurice before he departed for Europe. This is an absorbing story of the havoc wrought in the lives of typical New Yorkers by their worship of money and their final regeneration when they lose their wealth and are made to shift for themselves. Dorothy Dickson, the famous dancer and stage beauty, makes her screen debut in this film.

Good Cast in "East Lynne"

Mabel Ballin and Edward Earle at Head of Cast in Hugo Ballin Film

HUGO BALLIN, who is engaged in creating the screen version of "East Lynne," has chosen for this production an all-artist cast. Heading the aggregation of players who will vitalize this stirring story is Mabel Ballin. Miss Ballin achieved a personal triumph in Hugo Ballin's first independent production "Pagan Love," a picturization of Achmed Abdullah's story, "The Honorable Gentleman," but it is said that in this newer picture she will over-step this as well as her other successes in the past. Miss Ballin has appeared in Charles Dillingham's productions for three years. She has also played leads with Maurice Tourneur, Sessue Hayakawa and in various Vitagraph, Universal and Goldwyn pictures.

Another important role is played by Edward Earle, "the original O. Henry man," who will be remembered for his work in those charming Vitagraph comedies. Gladys Coburn, who recently completed "The Foreigner," playing opposite Gaston Glass, has been entrusted with another important role. The remainder of the cast includes Gilbert Rooney and Henry G. Sell.

'Black Beauty' Seen as Hit

Vitagraph President Says Picture Has Artistic and Commercial Value

IN its forthcoming special production, "Black Beauty," Vitagraph expects the greatest super-feature in its quarter-century of making motion pictures. This special, adapted from the classic by Anna Sewell, will be the first big picture available to exhibitors with the coming of the new year and promises to set a standard for 1921, declares Vitagraph.

Albert E. Smith, president of Vitagraph, who has been on the Coast for several weeks and has seen "Black Beauty" take form in several stages, offers the novel adaptation as an example of that ideal in pictures: The artistic, plus the commercial picture.

Two of the persons back East who are counting the days until they can see "Black Beauty" on the screen are Lillian and George Randolph Chester, who made what Director David Smith styled "a perfect continuity." Mr. Smith has faithfully interpreted the story in screen form with the necessary enlargement of the activities of the human characters as described by the beloved horse in his autobiography, declares Vitagraph.

In addition to the artistry of its production, "Black Beauty" is said to have a strong commercial side. For years the book has been read by children and adults and ranks in popularity with the first half dozen classics of all time. This makes it one of the greatest "family pictures" ever available to exhibitors, according to Vitagraph officials. The showman has all ages to draw on for patronage, it is said, with the certainty that all will enjoy and understand the story.

Further, Jean Paige appears as the sympathy-winning heroine. "Black Beauty's" life parallels hers with vicissitudes and each share in the happy ending. James Morrison plays opposite Miss Paige, with George Webb in the heavy role.

Exteriors Taken on the Vanderbilt Estate

The Vanderbilt estate at Douglaston, L. I., served Hugh Ford well for some of the exterior scenes for "The Price of Possession," Ethel Clayton's latest picture for Paramount. The scenes at the estate represent the vicinity of Solvergate, Surrey, England, in the story which was written by Winfred Boggs, the English author. Other scenes representing Barston Manor were taken on the picturesque estate of George Ahrens at Port Chester, N. Y.

Scenes from Maurice Tourneur's production for Associated Producers of James Fenimore Cooper's immortal story, "The Last of the Mohicans"

Illustrating the action and thrills of "Fantomas," the new serial picture which is being produced by William Fox

Second Louise Lovely Picture Is Ready

The second William Fox production in which Louise Lovely is starred will soon be released. It is titled "Partners of Fate." Miss Lovely's first picture for Fox, "The Little Grey Mouse," was well received by exhibitors and established her in favor with the public.

Supporting Miss Lovely in "Partners of Fate" is William Scott, who has appeared in a score of Fox pictures. Then there is Rosemary Theby and Philo McCullough and George Seigmann, and Richard Cummings. The baby in the play is Eileen O'Malley.

"Partners of Fate" was written by Stephen Chalmers and Robert Dillion wrote the scenario. Bernard Durning directed the picture. Incidentally this is Durning's first Fox picture.

Exhibitor Recommends Realart Release

Y. S. McLaren managing director of the Majestic theatre, Jackson, Mich., in announcing the showing of "The Soul of Youth" at his theatre, wrote:

"It is with pleasure that I personally endorse 'The Soul of Youth' to our patrons. It has a real story; it has an abundance of heart interest; a wonderful cast—and best of all it has a powerful appeal to every youth of the nation, as well as to every mother and father. Need I say more than that I personally guarantee it will please 100 per cent of those who see it."

Well-Known Writer on Universal's Staff

E. W. Guyol, formerly foreign correspondent for the New York Herald, and the author of many magazine stories, has been engaged for the scenario department of the Universal Film Manufacturing Company, has been assigned to the studio staff, and has already arrived at Universal City. His first work for Universal will be the adaptation of "My Lady of the Island," a novel by Beatrice Grimshaw. Edith Roberts will be starred in the picture.

Fox Western Studio Enlarged

More Than $1,000,000 to Be Spent in Improvements

IMPROVEMENTS at the William Fox West Coast studios, involving the expenditure of a million or more dollars, is announced by General Manager Winfield R. Sheehan, of Fox Film Corporation. New stages, new lighting equipment and a general beautification of the lot are comprised in the enlargements necessary for the increased activities on the part of the entire Fox organization. It is declared that the opening of the new Fox studios in New York has resulted in no curtailment in West Coast activities; indeed, production has been stimulated on both coasts to keep step with the plans Mr. Fox has matured for the future.

Among the principal building activities is a new dark stage already well along toward completion on the East lot. This will be known as Dark Stage No. 3. Another dark stage of the same dimensions (75x200 feet) and to be known as Dark Stage No. 4, will be built paralleling No. 3. Representing the latest development in studio construction, these new stages will be particularly well equipped with lights.

The Western Avenue sides of No. 3 and the carpenter shop (which is being increased by 4,500 square feet of new construction) are being finished in stucco plaster, which will add to the attractiveness of that vista of the street. The extension to the carpenter shop will accommodate a new band-saw, a new planer and a new blower and ventilating system for the entire shop.

A new plaster shop, 30x60 feet, is planned to take care of the increasing amount of plaster work and clay modelling executed for William Fox productions. Mr. Fox has broken away from flat stencilling for sets where sculptured effects are necessary and instead is incorporating actual sculpture created by his own staff of artisans.

Another innovation will be a blacksmith and sheet-metal shop, 30x60 feet, on the site of the present equipment. Several cottages at the Northern end of the East lot are coming down to make room for lumber sheds 20x150 feet—to afford storage for sufficient lumber to provide for all needs of the studio.

On Serrano avenue will be erected a garage, 100x300 feet, built of concrete and having capacity to house fifty machines. The dressing rooms on the comedy site will be increased by fifty in one building adjoining Stage No. 2, on the East lot, and there will be fifty new dressing rooms adjoining the new No. 4 stage.

A great increase in electric power is contemplated, the first of the three new 300-kilowatt generators being now in operation. A new underground system, embracing a mile of conduits, connects the two lots and provides for the eventual elimination of all alternating currents.

Still another improvement is the installation of a steam heating plant in the main building. The grass plots on Western avenue and Sunset boulevard are to be planted with flowers, and in general the entire aspect of the entire studio is to be improved.

J. Parker Read's Big Tie-Up

EXTENDING the benefits of his press department to the W. W. Hodkinson Corporation, J. Parker Read, Jr., now a member of the Associated Producers, who has four productions released by Hodkinson, has launched through Sig Schlager, his representative in charge of advertising and publicity, in big campaign of picture promotion. In addition to a tieup with 414 newspapers boosting "Sex," "Sahara" and "The Lone Wolf's Daughter" specifically and "Love Madness" incidentally, J. Parker Read, Jr. intends to prepare an impressive advertising plan which will make known to the trade directly the scope and value of this propaganda.

A program of double-page, and page ads and a number of "teaser" ads will convey to the exhibitor the news that some of the biggest newspapers in the United States, whose cooperation was obtained directly by the Read Productions Press Bureau and nearly 400 other journals of wide circulation, served by the Newspaper Enterprise Association, have launched a $5,000 Scenario Contest calculated to interest the American public in writing original stories suitable for Louise Glaum, whose latest vehicle, "Love," will be J. Parker Read, Jr.'s next release through Associated Producers, Inc.

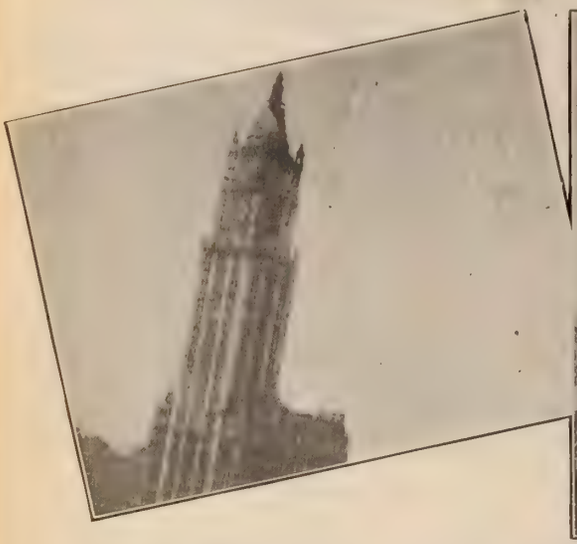
The contest is nation-wide. Producer Read has offered $2,500 for a first-prize scenario for his star; with $1,500 and $1,000, respectively, for second and third awards and with the proviso that he may purchase additional ideas at $1,000 each, which considerably adds to the financial inducement from the national viewpoint.

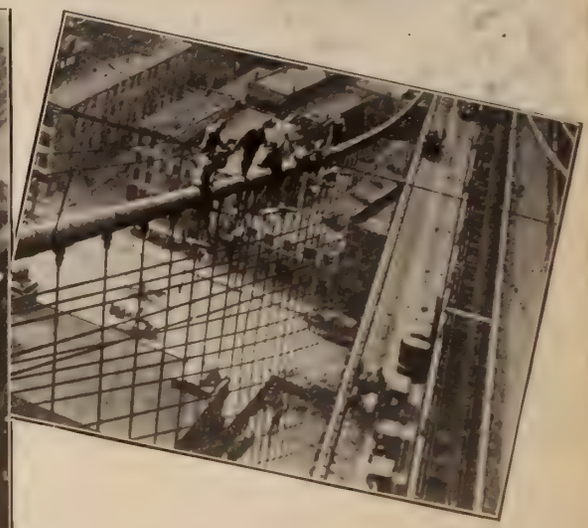
The Newspaper Enterprise Association, it is stated, has arranged with its clientele to provide 150 columns of motion picture material, created by the J. Parker Read, Jr. Productions Press Bureau, for publication during the first 40 days of the competition, which is scheduled to operate at least sixty days.

The total circulation of the Newspaper Enterprise clientele alone is estimated at 6,500,000 while other mediums bring this circulation up to the 10,000,000 mark.

One hundred and fifty columns for forty days in each newspaper present a staggering total of 60,000 columns of newspaper space, valued, in advertising rates, conservatively at $3,500,000 according to estimates.

Recent Daredevil Stunts for the Pathe News



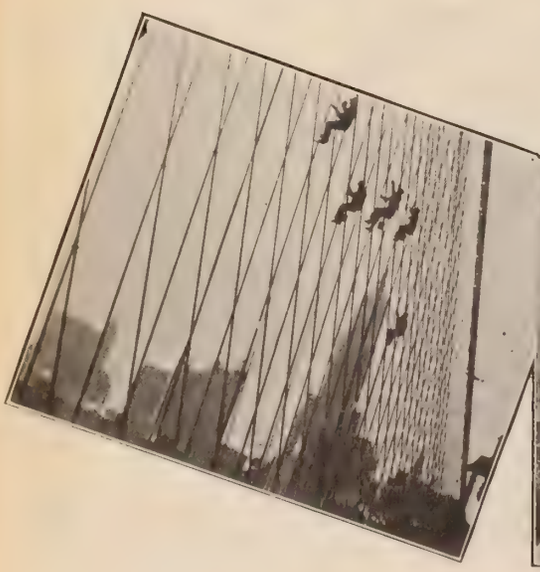


Pathe's stunt camera man has been working overtime lately shooting new thrillers for successive releases of the Pathe News.

The two shots immediately above and to the right are from a loop the loop stunt from an aeroplane in a flight over New York.

Above is what the Pathe cameraman got when he climbed to the highest point on Brooklyn Bridge and shot some painters at work on the structure.

The bottom views are from the two current events strips previously mentioned.



George B. Seitz in "VELVET FINGERS"

with MARGUERITE COURTOT

Story by
Bertram Millhauser
Produced and directed
by
George B. Seitz

Seitz himself in a brilliant feature serial, clever in story, replete with action.

A game of wits between two men, the one a thief-catcher, the other a famous "society" thief. And through the love of a girl the thief became the catcher and the thief-catcher became the thief.

Both men and women love a lover; both love a fighter. Here's a serial with love and fight in every episode!

A PATHÉ SERIAL

Good Production and Plenty of Action to Story of Traffic in Drugs

"THE MONEY-CHANGERS"
Benj. B. Hampton Prod.Pathe

DIRECTOR ..... Jack Conway
AUTHOR ..... Upton Sinclair
SCENARIO BY ..... Wm. H. Clifford
CAMERAMAN ..... Harry Vallejo
AS A WHOLE.....Oriental atmosphere and thrilling fight and plot sequences will attract those who seek excitement rather than logic
STORY.....Not always plausible but serves as good material for picture of this type
DIRECTION.....Usually very good; works up to fine climax
PHOTOGRAPHY ..... Good
LIGHTINGS ..... Good
CAMERA WORK ..... Adequate
PLAYERS.....Those in Chinese roles especially do very well; others all fill requirements
EXTERIORS.....Few street scenes not so good
INTERIORS ..... Splendid
DETAIL ..... Suffice for this production
CHARACTER OF STORY ..... Traffic in drugs
LENGTH OF PRODUCTION ..... About 6,000 feet

This latest Benjamin B. Hampton production written by Upton Sinclair contains the kind of action and general atmosphere of excitement that appeals to a pretty large majority of picture patrons despite the fact that its theme will not find favor among a more refined or genteel audience. Its oriental environment with its story of opium, white slave traffic and the "men higher up," who know about it but are well paid for their silence all find their way into "The Money-Changers."

The actual story material is not entirely new to the screen but it furnishes a new thrill and together with some very fine acting, the production measures up and even surpasses to a certain extent, previous production of this character. The main reason for this, outside of the fact that the production end of it has been well taken care of, is the fine acting by practically the entire cast. Edward Peil as Ling Choo Fang gives a very creditable performance throughout the picture and especially in one sort of "Broken Blossoms" touch in which he idolizes a young white girl who is a white slave victim. Robert McKim is a real villainous-creature and Roy Stewart contributes a good bit as an enterprising young reporter

2486 (11/13-'20) EXHIBITOR'S T

"The Money Changers" Is Intensely Realistic

Benjamin B. Hampton Photoplay in Six Parts. Released by Pathe. Author, Upton Sinclair. Scenario by Wm. Clifford. Director, Jack Conway. Running Time, Seventy Minutes.

THE CAST.

Hugh Gordon	Robert McKim
Lucy Hegan	Claire Adams
Allan Martin	Roy Stewart
Mary Holmes	Audrey Chapman
Monk Mullen	George Webb
Maggie O'Brien	Betty Brice
Ling Choo Fang	Edward Peil
Chow Chin	Harvey Clark
Chink Morphy	Harry Tenbrook
George Conley	Stanton Heck
Wesley Mainwaring	Zack Williams
James Hegan	George Hernandez
Mrs. Mullen	Gertrude Claire
Jimmy Mullen	Laddie Earle

SYNOPSIS.

Hugh Gordon, proprietor of a drug corporation, engages in illicit "dope" selling, having his headquarters in a Chinatown den. His fiancee, Lucy Hegan, knows nothing of Gordon's illegitimate trade and spends much of her time in settlement work. Allan Martin, reporter, is assigned to trace the dealers in dope, meets and falls in love with Lucy. He becomes acquainted with Monk Mullen, ex-convict, who is in love with Maggie O'Brien, employed at the settlement house. Maggie wishes to find her lost sister, Mary, who is in Gordon's Chinese den. Monk reveals Gordon's identity to Martin. The latter leads a raid on Gordon's lair, Lucy and Mary are rescued and Gordon killed by Ling Fang, a hatchetman.

Admirers of strong melodrama with intensely realistic underworld settings will find "The Money Changers" much to their taste. It is a remarkably well-directed feature, brimful of thrills, and its colorful Chinatown atmosphere, forceful action and numerous moments of breathless suspense combine to make it an exceptionally interesting production of its kind. The plot swings through a medley of bizarre happenings up to a crashing climax and there isn't a single let-up in its activity. Exhibitors should find this a welcome attraction.

Points of Appeal—The free-for-all fight which brings the story to a conclusion is admirably staged, the picture is rich in stirring incident from start to finish and its dramatic tension never slackens

Cast—An all-star aggregation of players is in evidence. Excellent characterizations are given by Claire Adams, Robert McKim, Roy Stewart, George Webb, Betty Brice and the underworld types are wonderfully true to life.

Photography and Lighting—The picture is remarkable for its diversity of views, the Chinese dens, the crook's gathering quarters, the newspaper office, the society scenes are all beautifully filmed, artistic long shots abound and faultless lighting governs the entire production:

Direction—The continuity is perfectly maintained throughout and smooth, rapid action prevails.

sophisticated fan in the audience
(ATLANTA WEEKLY FILM REVIEW 10/30-'20)
ALL-STAR CAST IN

THE MONEY-CHANGERS

(Pathe)

AN INTENSELY INTERESTING DRAMATIC OFFERING

Lucy Hegan	Claire Adams
Allan Martin	Roy Stewart
Hugh Gordon	Robert McKim
Mary Holmes	Audrey Chapman
Ling Choo Fang	Edward Peil

This is an offering that should strike the picture-going fans with a bang. It is intensely absorbing, swift with action, and lavishly produced. The scenes swing from a magnificent drawing room in a Fifth Avenue home, to a Settlement House in the slums, from there to a Chinese opium den, and thence to an apartment furnished with almost garish luxury—yet in the heart of the worst slums of a big city. The cast is very large and every member of it is well-known to fans; and each acquits himself or herself with honors.

The story is too long, and too complicated to outline in the brief space available; suffice it to say that the story is convincing, logical, and that the interest never drops for a moment.

It is melodramatic—but different from a number of melodramas in that it does not insult the intelligence of the adult theatre-goer. The main plot deals with the efforts of a newspaper reporter to bring to justice a gang of "dope-peddlers"—and who discovers that the leader of this gang is engaged to the girl the reporter loves; there is a sub-plot in which Ling Choo Fang, a Chinese hatchet-man, loves a white girl, the mistress of the leader of the dope-peddlers. Ultimately, the hatchet man avenges the shame of "Little White Plum Blossom."

110 (MOVING PICTURE WORLD) 11/6-'20

"The Money-Changers" Six-Part Melodramatic Production of Colorful Appeal Released by Pathe

Reviewed by Robert C. McElravy

Anyone who likes melodrama of the underworld, pictured in its most attractive form, will be certain to enjoy this six-ree Pathe release, entitled "The Money-Changers." It is based on one of the stories of Upton Sinclair and produced by Benjamin B. Hampton, with Jack Conway directing. It moves with authority through many diverse phases of underworld life, ranging from garish Chinese dens to crooks' headquarters, settlement house and wine room scenes. Views are also taken in a newspaper office, and some society scenes are thrown in by way of contrast.

The settings at times border on the sumptuous, and though many of the situations have been used in previous dramas of a similar type, this is a production that holds the attention closely. The continuity is broken at times to admit enjoyable comedy touches, which include a few burlesque scenes taken from an amateur performance of "Uncle Tom's Cabin." All this is admissible and welcome in a production of this kind.

A notable feature is the excellence of the characterizations, Roy Stewart playing the hero, Robert McKim the villain, George Webb an underworld type, Claire Adams the heroine, and Edward Peil doing a notable bit as Ling Choo Fang, the hatchetman.

As a whole the production is colorful, moves with sufficiently good action, has some highly interesting moments, and winds up with a smashing climax.

A

BENJ. B. HAMPTON
PRODUCTION

"The MONEY-CHANGERS"

Adapted by Benj. B. Hampton from the novel
by

UPTON SINCLAIR

Directed by
JACK CONWAY

The 10th *Anniversary of*

PATHE

I am the First
I am the Fastest
I am the Most Complete
I am the Most Dependable
I am the Service of the Pathe News

I have told the story of my Achievement, my Glory, my Sacrifice, my Success. You know the history I have made.

I have written of the past but to lead to the present and point to the future. A great era is dawning upon the world.

Ten years of achievement are concentrated in the Anniversary numbers of The Pathe News. They are yours and your patrons.

I have given to the public today the pictured record of the greatest events of the decade. An education is in it.

I am giving to the public the most remarkable combination of the past and present ever screened. It is available now.

I am showing stunt pictures such as have never been recorded. They are the ultimate in thrills, news, and entertainment.

Ten years of sacrifice in the service of The Pathe News have made this possible. The best in the world is yours.

I am showing a boxing match staged high in the air on the wings of an aeroplane. Have you ever heard of it before?

I am showing the hunting of birds and their capture by human hands from a flying aeroplane. Is this something new under the Sun?

I am showing a man serenely standing on the wing of an aeroplane flying over the great City of New York. Is there anything more gripping?

Ten years of study of the public taste and demand have dictated the selection of these greatest thrills of the age.

I am showing for the first time an aeroplane looping the loop over the greatest city in the world. Can you fail to see it?

Celebrating the Camera Shot heard 'round the world

NEWS

I am showing you an aquaplane being swept through the water by a seaplane with the rider standing like a charioteer. Can you miss it?

I am showing you the sea in anger photographed by a cameraman lashed to the top-mast of a sailing vessel. Is this picturesque?

Ten years of experience, and bravery in the service of The Pathe News have developed this originality. Will your patrons get it?

I have girdled the world with cameramen all working in the exclusive interest of The Pathe News. Nothing can equal it.

I have trained these men for years in the taste of the American public. They know news and they know the importance of speed.

I have covered every country in the world with not one, but with several of the greatest Knights of the Camera. They are working for you.

I have issued local News supplements for every important City in the United States. Have you shown your patrons their supplement?

I have given freely of every great asset acquired by The Pathe News to celebrate your success. Will you give this to your public?

I have achieved the leadership. I will maintain the leadership. The success of the American exhibitor is the inspiration of the service of The Pathe News.

Just Ten Years have I lived, Ten Years have I been First. Ten Years have I Served.

I am not only ten years old, but I am ten years young.

PATHÉ Distributors

I Am Old Reliable *First and Foremost*

The Pathe News

Twice a Week—Every Week

JESSE D. HAMPTON
PRESENTS

BLANCHE SWEET

IN

"THAT GIRL MONTANA"

From the Novel

By MARAH ELLIS RYAN

DIRECTOR

ROBERT THORNBY

She was a blonde Indian maiden
She was an outcast in the Indian tribe
She was a weird wonder to the white settlers
But—
She was the laughing, lovely, conqueror of men's hearts
She was the winsome winner of the handsomest man in the West
She was "That Girl--Montana,"— the heroine of The Sweetest Story Ever Told of The Golden West

Pathé
Distributors

Interest In New Talmadge—First National Contract

Congratulatory Letters and Wires Evince Great Interest of Industry

GREAT interest among independent exhibitors and the industry at large in the announcement extension of the Norma and Constance Talmadge-Schenck-Associated First National agreement for a further term of three years with approximately a year of the original First National contract yet to run, is evidenced by the unprecedented number of telegrams and letters of congratulations reported received at the Joseph M. Schenck offices and those of Associated First National.

The marked popularity of the Talmadge sisters with motion picture patrons and the advantage accruing to independent exhibitors through the affiliation of the two stars with Associated First National are among the points emphasized in the various congratulatory messages received, it is announced. The following are typical of many telegrams to hand:

Thomas Saxe, of Milwaukee, in a wire to Norma Talmadge and her sister says:

"Please accept heartiest congratulations upon signing of new contract with Associated First National. I am more than pleased at having the opportunity of exhibiting your worthwhile productions in all my theatres."

F. C. Smoot, of the Smoot Amusement Company, Parkersburg, wired Mr. Schenck:

"All independent exhibitors are to be congratulated upon your foresight in consummating the new contract. No stronger affiliation could be made."

"Congratulations on renewing contract with Associated First National," wires W. M. Sauvage, of the Sauvage Amusement Enterprises from Alton, Ills. "We feel like using extended publicity now on the Talmadge stars with contracts signed. Exhibitors lose confidence in stars who are constantly changing their releasing organizations."

The strengthening of the principle of co-operation between independent stars and producers and independent exhibitors is the underlying thought in the message sent to Mr. Schenck by Sigmund Schlinger, of the Grand theatre, Middletown, Conn., who wires: "It gives me the greatest pleasure to learn that you have renewed the contracts of Norma and Constance Talmadge for three more years after the expiration of their present agreement. As a member of an organization of independent exhibitors I consider this a high tribute to Associated First National. There is no question in my mind that through this affiliation there will ultimately result the one thing exhibitors have been yearning for—one for all and all for one. Congratulations."

"Norma and Constance always great stars from both artistic and box office standpoint. The linking of Associated First National with these girls' name is all that any exhibitor could ask," is the message from the Liberty theatre, Marysville, Kansas, while A. T. Andrews, of Emporia, Pa., says: "The best news I have had in months. Congratulations Mr. Schenck on your good judgment." In his telegram to Constance Talmadge J. von Herberg, of Seattle, is in notable vein. He wires: "With the Perfect Woman and The Love Expert on the First National list for the next four years no further Good References will be required. It would certainly have been Dangerous Business to try to get along without Norma and yourself."

"Independent exhibitors composing Associated First National franchise holders are proud of Mr. Schenck and the two world's greatest actresses. Congratulations on your sound business judgment," wires W. MacIntire, Rose theatre, Fayetteville, N. C., to Mr. Schenck; while the Strand Amusement Company, of Canton, N. C., telegraphs: "We are proud to be a member of an institution that has a man of your ability and such capable stars associated with it.'"

"Now that the Talmadge sisters have signed a three-year contract to continue their release through Associated First National," runs a statement from the Joseph M. Schenck offices, "at the most remarkable figures on record in the industry, Joseph M. Schenck has decided to give his stars bigger and more elaborate productions than ever before, and will concentrate chiefly on well known novels and successful Broadway plays which have enjoyed long and successful runs in the biggest cities throughout the country. In pursuance of this policy, some of the superfeatures in which Norma will appear are: 'The Sign on the Door,' by Channing Pollock, the stage version played in New York by Mary Ryan, and afterwards by Majorie Rambeau, with two companies now on the road; 'Smiling Through,' by Allen Langdon Martin, in which Jane Cowl starred and is still playing on tour; 'The Passion Flower' (La Marguerita), by Jacinto Benavente, the English version of which is by John C. Underhill and in which Nance O'Neill created the leading role; 'The Garden of Allah.' the most famous of all Robert Hitchens' books, the screen production of which will be actually made in the Orient, and 'The Net,' a three-act drama by Maravene Thompson, which was adapted by her from her book, entitled, 'The Woman's Law.'"

Constance Talmadge will also have several well known plays, including Salisbury Field's delightful comedy, "Wedding Bells," and Hoyt's "The Contented Woman." Negotiations are now under way for several other comedies, which have played to capacity Broadway audiences. Following the play, "The Man from Toronto,' on which Constance is now engaged, Mr. Schenck will present her in an original story, "A Butterfly in Harness," especially written for Constance by Frederick and Fanny Hatton.

The best of directors, the biggest productions, and the most interesting dramas and cleverest comedies, regardless of cost, will be identified with the Talmadge sisters, wherever their films are shown under the First National banner."

Remarkable Views of New York

Scenes Are Shot from Plane While Looping the Loop

SENSATIONAL views have been a feature of those issues of Pathe News already issued in connection with the celebration of the tenth anniversary of the topical reel's existence in this country. Pathe News No. 95, which was released on Saturday, November 27th, offers a series of aeroplane "shots," which, according to Pathe, will "electrify" audiences viewing it. It is a series of views taken over New York City from an aeroplane, while the machine was looping-the-loop over some of the tall buildings on Manhattan. The filming of these views for Pathe News No. 95 has been made the subject of a lengthy report from the home-office of the Pathe organization. The Pathe statement follows in part:

"In the hunt for 'thrills,' Emanuel Cohen, editor of the Pathe News, has been obliged to go to extremes, for 'stunts' that are new are scarce indeed, these days.

"In the story arranged for issue No. 95, the Pathe News first presents New York as it is seen from the air. Following comes the first short views of New York, as it begins to spin around while the plane is making the initial evolution in the loop. The third part of the story gives in most thrilling fashion the full presentation of the city as it swings around the heads of the aviators and all laws of gravitation are upset. A distant shot shows the aeroplane performing its thrilling commission for the first offering of the sensations of a looping-pilot ever filmed over New York.

"One does ont have to be an aviator to experience the sensation of such a performance. All those who see Pathe News No. 95, will not lack a single feeling that an aviator gets while looping above the Metropolis.

"The business of getting new thrills into his pictures has rightfully, but not officially, brought to the editor of the Pathe News the designation of 'the thrill maker,' for in effect that is the berth he holds. Staging stunts is one of his principal duties, in addition to keeping his fingers on the pictorial news pulse of the world.

"When it became apparent to the Pathe News editor that he would have difficulty in getting an unusual picture for each issue of the topical reel during its anniversary celebration, he placed the predicament before his entire staff, and implored their aid.

J. R. Johnson, stationed at San Francisco, and one of the best news cameramen in the country, "framed up" a special that was as thrilling as it was interesting. His own story of the event is as follows:

"A speedboat race had never been covered from the air, so there was my new angle. Through the good offices of the Goodyear Rubber Company I was permitted to use their 'Pony Blimp,' the smallest dirigible balloon in existence, and after a thirty-mile spin through the air I arrived over the race course. Although the balloon provided some novel as well as beautiful scenes, the motor boats were much faster and the gas bag could not keep up with them; neither could it fly close to them without the danger of colliding with harbor craft. Alas, I realized that my picture would lack the element of thrill necessary to 'put it over.'

"The race being run in three heats of 24 miles each, I secured a hydro-airplane for the second heat, fastening my tripod away forward on the deck of the flying boat. By tying myself to a strut, I was enabled to stand up in front of the pilot and operate the camera without falling off. We would start at an altitude of about 600 feet, then swoop down on the speed boats so close that the man in the boat could almost touch us. This furnished the thrill element. The third heat provided an opportunity to make scenes from below which rounded out the picture."

Luke McLuke Is Popular

Numerous enthusiastic and favorable reports have been received from the many Pioneer exchanges scattered throughout the United States and Canada, which tell the story of how Luke McLuke's Film-Osophy creates uproars of laughter in all sorts of theatres in large and small cities, according to an announcement of Pioneer home office.

Nazimova Release Due Dec. 6th

Takes Part of Russian Princess; Charles Bryant in Lead

METRO PICTURES CORPORATION has scheduled the release of "Billions," Nazimova's most recent starring vehicle, for December 6.

This adaptation from a celebrated French drama follows close on the heels of "Madame Peacock," in which Nazimova acquitted herself creditably as the fickle, fame-loving actress who deserts husband and child, only to receive the great shock of her life in having her own daughter as her stage rival.

"Billions" is the romance of a Russian princess and a Washington Square poet wherein billions are lost and a world of love is won. Besides having the tang of Greenwich Village and the luxury of the Russia of Czardom, it pictures the high life of the exclusive winter resorts of California.

Nazimova has the part of the Princess Triloff, widowed when her husband is assassinated in Russia. She loves a poet whose verses she has read but whom she has never seen. A plot is set afoot by a crook and his girl confederate to blackmail the poet who has inherited many millions. At the risk of losing her own reputation, the Princess, overhearing the conspiracy, deliberately gets into a compromising situation; but her presence saves the poet from being held up for "hush money."

"Billions" was adapted from a French stage success. Charles Bryant, who by the way, is also Nazimova's leading man, scenarioized it. According to advance reports he does splendidly in the picture, drawing his role with a nice sense of contrasts. Others who perform in the capable supporting cast are William J. Irving, Victor Potel, John Steppling, Marian Skinner, Bonnie Hill, Emmett King and Eugene H. Klum.

This picture makes use of unusual and fanciful sets, all of which have been designed under Nazimova's personal supervision. Simplicity, however, has been the keynote, even where the bizarre was sought. One of the striking sets is a scene in a street of old Russia, showing several hundred mounted Cossacks riding amid a mob in front of the Czar's palace, and near the Greek Cathedral. Another suggests luxury and unlimited wealth, while a garden of dreams visualizing the usually inarticulate mental operations of a sleeper, is the product of great ingenuity, Metro states.

Persons who have viewed this picture in its private showings say that Nazimova does supreme acting. But it goes without saying that Nazimova need only be given a part to be played, and she will, by her extraordinary art, become the character with such realism as to remove from the minds of those observing the performance all sense of her merely acting it.

In the course of her several screen productions, the Russian star, who has 300 stage productions to her credit, has been especially successful in two distinct characterizations: the ingenuous, artless girl, winning success through her very simplicity and sincerity, and the celebrity, the woman of international note and distinction.

Along these lines were "The Brat," where Nazimova was the ragged doughty little chorus girl; "Stronger than Death," where she played on the screen so superbly as Sigrid Fersen, dancer of world fame, a highly finished product of European civilization; "Madame Peacock," as the woman who becomes a dazzling actress. In "Billions," again the star is a wealthy Russian aristocrat.

Doraldina in a bizarre costume. The famous dancer will appear in "Passion Fruit" as a Metro star

Neilan's Plans for Next Year

Increased Activities Promised During Next 12 Months

WITH the close of a successful year not far off, Marshall Neilan announces several ambitious enterprises for the coming twelve months. Activities at the Neilan studio in Hollywood will be materially increased with the advent of 1921, it is announced. Various new affiliations with authors and others are expected to open new channels for this director, and a number of important additions to the personnel of the organization will shortly be announced.

Soon after the first of January work will be commenced on a picturization of Booth Tarkington's famous "Penrod," which has had success, both as a book and a play. In the title role will be Wesley Barry, who played the star part of "Dinty." This story, it is planned, will be produced in the New England locale around which it is written.

Another story to be staged in the early part of the next year is Albert Payson Terhune's work, "The Lotus Eater." Playing a big part in this story will be Irene Marcellus, recently "discovered" in a popular New York roof show by Mr. Neilan.

Both Wesley Barry and Irene Marcellus will be seen in other Neilan productions during the coming year.

Marjorie Daw, Colleen Moore and Pat O'Malley are among the others who will figure prominently in the casts of photoplays from this studio in 1921.

Mr. Neilan's renewed affiliation with Marion Fairfax, playwright, author and scenario editor, is expected to result in greater achievements in future Marshall Neilan productions. Miss Fairfax has been responsible for the scenarios of all the Neilan successes of the past year. Under her new arrangement with Mr. Neilan, Miss Fairfax will later present, in collaboration with the young producer, a new type of photoplay to be known as Marion Fairfax Productions.

The art direction will continue under the supervision of Ben Carre, the noted Frenchman, who did the work in all of the 1920 Neilan pictures.

Jack Voshell, director of various well-known attractions, in the capacity of co-director with Mr. Neilan, is another important factor, as is Tom Held, Mr. Neilan's assistant since the inception of the organization. Others in the producing department who will continue in important executive capacities are D. J. Gray, film editor and manager of the cutting department; William Linahan, in charge of electrical effects, and Lucita Squier, chief continuity clerk.

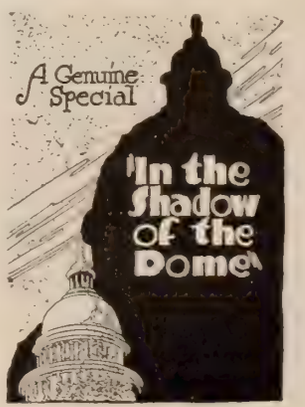
In charge of the business end of Marshall Neilan Productions and the West Coast studios is L. L. Baxter, who recently joined the company following a similar affiliation with Douglas Fairbanks.

At the head of the publicity and advertisement department, Pete Smith will enlarge the activities of his branch of the company in the exploitation of the Neilan product and the personages connected with its creation. Bill Horwitz, head of the still department, promises innovations in photographic arts and exploitation material.

In New York, J. R. Grainger, will continue in charge of Mr. Neilan's affairs in the East. Mr. Grainger's office is always at the disposal of visiting exhibitors and some of the most prominent showmen of the country make this place their headquarters when in New York.

In England, Harry Ham looks after Mr. Neilan's foreign affairs. The work of Mr. Ham abroad has done much to add to the prestige of Marshall Neilan Productions there.

Other acquisitions of importance are new being planned, both to the producing and the business organizations of Mr. Neilan's company. Various well known names are to be identified with that of Marshall Neilan during the coming year. The present releasing arrangement through Associated First National Pictures, Inc., continues as in the past.



A David G. Fischer Production

Fox News Cameramen at Scene of Riot

By quick action and disregard for danger, Fox News secured pictures of the Thanksgiving Day riot in New York on Fifth avenue, when 5,000 sympathizers of the Irish cause stormed the Union Club building on the avenue to tear down the British flag.

Three Fox News cameramen were on the scenes before the police reserves. The film shows the stones being hurled through the club windows, and the most exciting moments of the struggle between mob and police are pictured. The early arrival of the cameramen enabled them to train their lenses upon the police reserves as they came up. The first clash with the crowd, in which women were prominent, is graphically shown as well as the later work of the police in quelling the disturbance.

Sidney Franklin Buys Soutar's "Courage"

Sidney Franklin has just received word from Jos. M. Schenck that the latter has concluded negotiations for the film rights to Andrew Soutar's dramatic story, "Courage." Together with Albert Kaufman, who sponsors the independent productions directed by him Mr. Franklin has been bidding for the Soutar story for some time. It will be his second independent production for Associated First National release. "Parrot and Company," his initial effort, was completed this week.

The acquisition of this widely read story by Franklin marks the second to be secured by a First National producer from Soutar in as many weeks. Jos. M. Schenck also secured the rights to "On Principal," which will be filmed under the title "Satan's Paradise" with Norma Talmadge as the star.

Wedgwood Nowell and Kathryn Adams in "813," a new Robertson-Cole super-special

Elinor Glyn Completes Story for Swanson

Mrs. Elinor Glyn has finished a story for the screen entitled "A Sheltered Daughter," in which Miss Swanson will be featured, and both Mr. Lasky and Miss Swanson are enthusiastic over it.

Presumably after appearing in Cecil B. DeMille's next production based upon "The Affairs of Anatol," which is to have an all-star cast, Miss Swanson will start work upon Mrs. Glyn's story, and the latter will supervise many of the scenes which will take place in the most colorful locations in the gay capitals of the old world.

"Dead Men Tell No Tales," the Vitagraph special production based on the story by E. W. Hornung, will have its initial New York presentation at the Broadway theatre, the engagement of one week beginning this coming Monday. Although this picture has been shown privately on a few occasions at the Vitagraph exchange, this will be the first performance for the general public.

"Passion" Booked for Capitol

"PASSION," the Associated First National Pictures, Inc., special production starring Pola Negri, the famous continental star, is to have its premier in New York at the Capitol theatre. It will open there Sunday, December 12th.

Three things in connection with this production make its premier among the biggest events which have taken place in the theatrical world for some time, declares First National. It is the first film of any pretensions to be imported from Europe since the war, and in it the film industry in this country will find the answer as to whether Europe took up production where it was dropped in 1914 at the outbreak of the world war, or if producers there have been able to bridge the six year gap, and begin on a par with American production in 1920.

The film also marks the debut of Pola Negri as a star and Ernst Lubitsch as a director in America. Miss Negri is hailed by critics as being equal, if not superior to any emotional actress in the world. The interest in Mr. Lubitsch is scarcely secondary to that felt in regard to Miss Negri. He has been hailed as "the Griffith of Europe" more because of his daring methods of accomplishing effects, than for the resemblance of his productions to those of Griffith, state First National officials. He has always aimed at the dramatic and spectacular, and his handling of some of the scenes in "Passion" in which as many as 5,000 people were used, is said to transcend anything that has ever been attempted in this country, it is declared.

The third point which has aroused interest in the premier is the unanimity with which critics who have seen the production have hailed it as an epoch-making production. Probably the greatest compliment, however, that as been paid the production is its inclusion in the first four "Exceptional Photoplays" selected by the committee on critique of the National Board of Review. This committee, giving its reasons for the selection of "Passion," says in part:

"It is very gratifying to find that this first foreign picture of importance shown in this country since the war sets a standard of which our best producers may well be envious. Mr. Ernst Lubitsch working with an international cast and with the palaces of Europe to choose from for his settings, has achieved an excellence in this type of screen spectacle which will not be easily surpassed. The appointments of the interiors are made with a care that will bring delight to the student of the Louis XV period of decoration, while the formal garden exteriors that represent Versailles recall the works of Watteau.

"When the story plunges into the events of the French Revolution, Mr. Lubitsch shows a skill in crowd composition and the dramatic clash of massed groups which proves that he knows how to get his effects without overlooking his scene. He achieves a maximum effect with an economy of means which never leads him into exaggeration. In this part of the picture he has hurried history along a little too fast by putting the Revolution immediately after the exile of Madame Du Barry and entirely omitting the reign of Louis XVI. But he is artistically justified in this because he purposes to show to how great an extent the dissoluteness of the court mistresses helped to bring about the French Revolution. And he may also have had in mind that the story of Marie Antoinette is too good a film to lose by treating it as a mere incident.

"But all of Mr. Lubitsch's skill would not have sufficed to make this an exceptional picture if he had not been able to depend upon his actors. The cast is headed by Pola Negri, an actress of great reputation abroad, who looks rather like Geraldine Farrar must have looked at the beginning of her career. The role of Du Barry is presented with fire and imagination. But Pola Negri is only one of many. The part of Louis XV is superbly played as is also that of the Duke of Choiseul, not to mention Armand the lover, and Count Du Barry. We do not remember ever having seen a cast of such a high average of talent."

High Tribute Paid to Picture by Reviewing Committee

Educationals Hit B'way

Three Popular Two-Reel Laugh-Makers Invade Big Theatres

THE two-reel comedies released through Educational Film Exchanges, Inc., are rivalling each other in popular appeal at three Broadway theatres this week. This is the third time that this record for comedies has been set by Broadway theatres and each time it has been with pictures from this same releasing organization.

"A Tray Full of Trouble," latest of the Chester Comedies, featuring Snooky the Humanzee, is at the Rialto this week after having played the preceding week at the Rivoli. The Chester Comedies are the only pictures that have uniformly played both theatres. This started with "Four Times Foiled," the initial release, which was shown at the Rivoli first and then a couple of weeks later. Since then all these comedies have played consecutive weeks at the two houses.

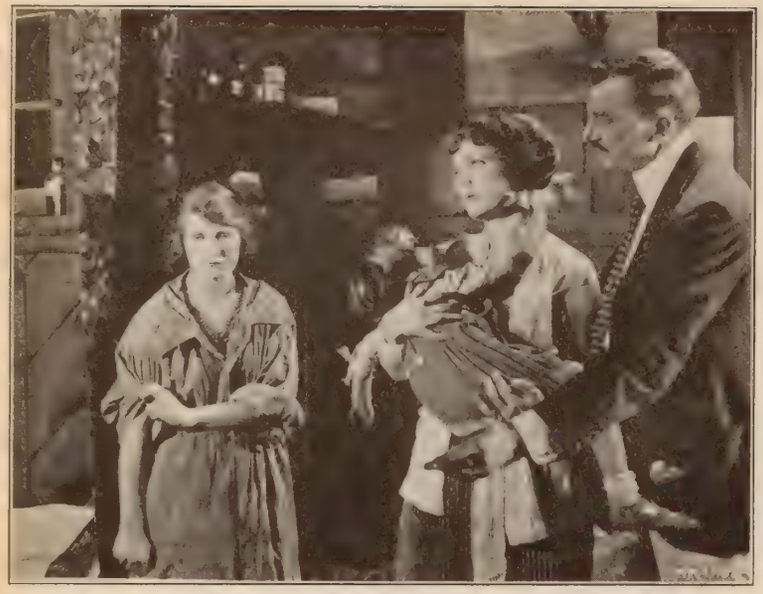
"April Fool," latest of the Mermaid Comedies, starring Lloyd Hamilton, is the fun relief at the Strand. In "April Fool" Hamilton is said to have an even stronger part than in "The Simp."

"The Simp," the preceding Hamilton picture, is at the Brooklyn Strand this week.

The Rivoli theatre this week is showing "A Homespun Hero," a two-reel Christie Comedy. At the Criterion "South Sea Magic" and the "Hula Hula Theatre" continue to be an important portion of the program, during the run of "Idols of Clay."

"Swat the Landlord," Chester Outing, is also on the program at the Strand this week.

Three scenes from the Cosmopolitan-Paramount production, "Heliotrope," the attraction at the New York Rivoli theatre for the current week



"Wistful Eyed," Mae Marsh as she appears in "The Little 'Fraid Lady," her first starring vehicle on the Robertson Cole program.

Metro Gets "Outside" Film

Roland West's "The Silver Lining" Will Be Distributed Through Metro

RICHARD A. ROWLAND, president of Metro Pictures Corporation, announces that the company has obtained for exclusive distribution the Roland West Production, "The Silver Lining," starring the beautiful Jewel Carmen. The picture was made by the Iroquois Film Corporation. It is a super-feature of six reels, written and directed by Mr. West.

With its elaborate distributing system both in this country and abroad, Metro from time to time accepts independently made pictures in addition to its own specials for release, the most notable recently having been the Maurice Tourneur super production of "The Great Redeemer," by H. H. Van Loan.

In the notable cast of "The Silver Lining," in addition to the attractive Jewel Carmen, are many Broadway stage favorites. They include Virginia Valli, Arthur Donaldson, Leslie Austen, Julia Swayne Gordon, J. Herbert Frank and Gladden James. The well-known feature dancers, Dorothy Dickson and Carl Hyson, add the lustre of some of their artistic interpretations to the Southern cabaret scenes of the picture.

Roland West, author and director of "The Silver Lining," used a scenario prepared by D. J. Buchanan and Charles H. Smith. The motion photography was done by Edward Wynard and Frank Zucker, with special art settings and effects by Charles O. Seessel.

According to present plans Metro will release "The Silver Lining" shortly after the beginning of the new year.

Blanche Sweet in Fine Role

Montana Frontier Story Furnishes Vehicle; Robert Thornby Directing

BLANCHE SWEET'S next appearance under the Pathe banner will be made in the Jesse D. Hampton production of Marah Ellis Ryan's novel, "That Girl Montana," a melodrama of frontier life. The screen adaptation was written by George H. Plympton, and the production directed by Robert Thornby.

Mahlon Hamilton has the leading male role in "That Girl Montana," playing opposite Miss Sweet in the character of Dan Overton. In the supporting cast are: Edward Peil, Charles Edler, Frank Lanning, Kate Price, Jack Roseleigh and Clair Du Brey appear. Lucien Andriot was in charge of the camera work.

"That Girl Montana" is a story of life in Montana during the most picturesque days of its history. In the character portrayed by Miss Sweet the picture presents a girl in the environment of a land that formed the frontier, the scene of cattle wars, gold stampedes and outlaws. Around the rugged characters engendered by such an environment, the author has written a story of colorful incident, and one that proved itself admirably suited to the requirements of the photoplay.

The play opens with a scene that was a commonplace among the happenings of those days in Montana. A stagecoach hold-up occupies the center of the screen, and the rough character who orders "hands up" is insensible to the pleas of the poorly-clad boy, whom he commands to rifle the women of the part. The "boy" is a "girl," and this last offense by her father drives her from him to a home with an Indian trio. In later years these shadows of the past loom up over her promised happiness as the wife of Dan Overton, one of a few honest men among the crowd of outlaws who inhabit that part of the country.

Big Tie-Up for "Kismet"

Emerson Phonograph Company Will Advertise Picture with Records

A COUNTRY-WIDE tie-up has been consummated for Robertson-Cole's production of Otis Skinner in "Kismet." The tie-up has been made through the Emerson Phonograph Company and its distributors and agencies, who will advertise the Robertson-Cole picture in conjunction with the Emerson Phonograph record, "Kismet." This is a song and Arabian fox-trot written by two well-known vaudevillians, Herschel Henlere and Guido Diero, and now being extensively used in vaudeville, declares Robertson-Cole.

The song was written several months ago and published by Will Rossiter. It was already on the market when James C. Bradford set the music for the Otis Skinner picture, and Mr. Bradford seized on it for one of the themes of the production. When Rossiter heard of this he made a new cover of the number and used two very fine pictures of the production.

The Rossiter publication had already been accepted by all the phonograph firms, it is stated, and either as a vocal or instrumental number had been recorded on the Pathe, Victor, Edison, Columbia, Emerson and Gennett records, as well as on the Star Music rolls.

The announcement from the Emerson Phonograph Company that it has completed the arrangements for its nation wide campaign will undoubtedly be followed by the other companies. The Emerson Company, in addition to notifying its various agencies and requesting them to give co-operation whenever "Kismet" is shown in the towns covered by its six thousand-odd agencies, has supplied each agency with a large window sticker, calling attention to both the motion picture and the phonograph record.

When an exhibitor books "Kismet," all he has to do is to notify the Emerson agency in his particular town, and he can be assured of every co-operation for window displays, etc., from these phonograph stores, declares Robertson-Cole. In New York, the main Emerson store set the pace by using two of the Otis Skinner oil paintings in its windows and distributing oil paintings and lobby display pictures throughout their principal New York agencies.

Reginald Barker in Canada

Other Goldwyn Units Reported to Be Busy in West on New Products

THE Goldwyn Company, which is making the picture from Katherine Newlin Burt's new story now running serially in the *Red Book Magazine*, will soon leave for Canada to take exteriors. Reginald Barker is directing this picture which went into production under the working title of "Snow Blindness." The dramatic story unfolded in the novel takes place in the Canadian North woods and will give the director a chance for some beautiful photographic effects. Russell Simpson heads the all-star cast. Others in the company are Mary Alden, Cullen Landis and Pauline Starke.

Will Rogers has finished work on his new picture, "Boys Will Be Boys," from Irvin S. Cobb's famous story, which was directed by Clarence Badger.

Rupert Hughes, one of the Goldwyn-Rex Beach Eminent Authors, has arrived in Los Angeles, with his wife and daughter, to spend the winter in the study of screen technique. Mr. Hughes' first original screen story, which bears the working title of "Mr. and Miserable Jones," is now in production under the direction of E. Mason Hopper.

Supporting Tom Moore in his next stellar vehicle, "Mr. Barnes of New York," from the novel and play of the same title by Archibald Clavering Gunter, will be Naomi Childers, who played the lead with him in "Hold Your Horses," a Rupert Hughes' picture not yet released, and appeared in "Eartbound," Anna Lehr, Sydney Ainsworth, Otto Hoffman, Kate Lester and Louis Willoughby. The picture went into production on Friday last under the direction of Victor Schertzinger.

Mobs of real Chinese have been much in evidence in the Goldwyn studios the past week. They were used in the mob scenes of "The Water Lily," Gouverneur Morris' first story written directly for the screen, which is being produced under the direction of Frank Lloyd.

John Morosco Watches Meighan at Work

In conjunction with the idea of Tom J. Geraghty, Production Editor of the Eastern Studio of Paramount Pictures to co-operate with all persons directly associated with any story being picturized by Paramount, John Morosco, author of "The Quarry," Thomas Meighan's forthcoming picture, visited the Long Island City studio recently and watched Mr. Meighan work. He also saw all takes of the picture run in the projection room and expressed himself as remarkably well pleased with the results.

Mr. Morosco paid Mr. Meighan the unusual compliment of declaring that he would be the greatest actor of the time. He said that Mr. Meighan is only beginning in the achievements that will be his in the acting profession. As Jim Montgomery, the convict hero of his story, he believes he has the strongest role of his career.

Goldwyn Pictures Corporation announces that the widespread demand for "Earthbound" being registered in England has caused its London branch, the Goldwyn Pictures, Ltd., to cable a request for the immediate delivery of enough prints of this production to cover the British Isles. According to customary procedure, "Earthbound" would not be distributed in the English market until 1922, but in the present case precedents have been set aside to secure immediate screening of this picture which was released to the American market only a short time ago.

The success being scored by the picture during its run at the Covent Garden Royal Opera House in London is said to have caused a sensation among English motion picture men. Recognizing the phenomenal appeal of the picture, they have besieged the London office with requests for prints, it is stated.

Fox Special Opens at Springfield, Mass.

A pre-release showing of the William Fox super-special production of modern life, "The Face at Your Window," was given at the Fox theatre, Springfield, Mass., October 25, beginning a week's run. The picture scored an instantaneous success, before one of the largest and most enthusiastic audiences that ever attended a motion picture showing in that city, declares William Fox.

De Casseres Finishing First Screen Story

The first original story of Benjamin De Casseres for Paramount is awaited with interest by his large following of newspaper readers. For years Mr. De Casseres was an interesting figure in the newspaper world, his work appearing at first in the New York Sun and later in the New York Times.

Dorothy Dickson, who is being featured in George Fitzmaurice's next picture for Paramount, "Paying the Piper"

Leaders Displaced in Campaign

Pathe's Serial Dept. Lands Big Business in Closing Days

A STATEMENT from the New York headquarters of the Pathe organization gives the general condition found in the closing days of the "Pearson Month" contest. The winners, however, are not definitely announced in this report. The race is described to be a very close one, and the actual victors for first honors are reported to be still in doubt. The business of the serial department, especially, is said to have attained tremendous strides in the closing days of November, and to have changed the standing of the candidates considerably. The Pathe statement follows:

"The stretch has been reached in the Pathe salesmanship contest for $10,000 in money awards, to be divided by the winning branches in the four districts competing in the 'Pearson Month' contest.

"With the closing on Saturday, November 27, only two more business days remained before the ending of the contest at midnight, November 30.

"While not disclosing the identity of the leaders at the end of the fourth week of the contest, Pathe goes as far as to state that three of the branches which had been leading at the end of the third week, had been displaced.

"In the rush of new business and collections assembled in the final drive down the stretch, there have been many changes in the standings of the rival branches. However, so close is the race that it is most probable the winner will not be known until every contract obtained before midnight, November 30, has reached the Home Office and been tallied.

The inimitable Harold Lloyd is back again in "Number Please," his latest comedy for Pathe

"Tremendous business recorded by the serial department had considerable to do with the kaleidoscopic changes in the contest standing during the fourth week. Many records have been swept away in th tidal wave of contracts recorded by the chapter plays department, with bookings on 'Velvet Fingers,' 'Ruth of the Rockies' and 'The Phantom Foe,' the current releases, setting the pace.

"From a compilation of the figures in the various districts into which the country has been divided for this contest, it is clearly apparent that business conditions must have met with a turn for the better. It was indicated during the third week, that improvement was sure to be noted in those territories where conditions because of economic adjustments, were not as flourishing as six months ago. This fact became even more clearly defined during the fourth week, when the Southern Central New England branches returned remarkable figures in new business and collections.

"It will be fully ten days if not longer after the closing date before the winners in 'Pearson Month' contest will be definitely known, owing to the usual rush of last-minute business.

"Several things in connection with the affairs of Pathe Exchange, Inc., have been definitely established during this competition. One, that the serial continues to increase in popularity; second, that short subjects are steadily growing in the favor of exhibitors, who more and more are seeing their value to a motion picture program! and, third, that the Pathe policy of releasing no features except those possessing a definite box-office value, has the hearty indorsement of exhibitors throughout the country. These conclusions are reached after an analysis of business in all selling divisions of the Pathe organization."

Current Paramount Releases

Fitzmaurice Feature and Dalton Vehicle Issued Nov. 28th

THE new George Fitzmaurice production, "Idols of Clay," was scheduled for Paramount release, November 28. On the same day also was released Dorothy Dalton in "A Romantic Adventuress."

The story of "Idols of Clay," a romance of two widely divergent worlds, was written by Ouida Bergere, and no expense was spared in making it one of the most lavish and spectacular pictures of the current season, declares a statement from Paramount headquarters. As in the previous Fitzmaurice special productions for Paramount, Mae Murray and David Powell are featured in the leading roles.

Miss Bergere's story brings together on a South Sea Island a young English sculptor who, his faith in his career and in mankind shattered by an unscrupulous woman, has drifted to the tropics, and an innocent child of nature, the daughter of a pearl smuggler. The girl falls in love with the handsome stranger. Later events lead to their separation, but finally, after the girl of the South Seas has experienced the dizzy heights of London Bohemian society and the shadowy dens of the Limehouse underworld, they are re-united.

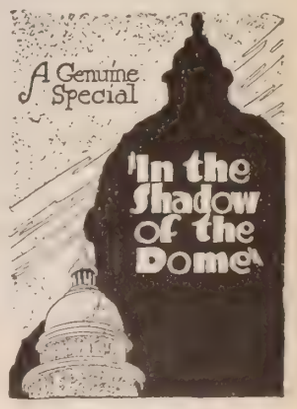
The picture records one step more in the development of Miss Murray from ingenue dancing roles to those of a finished emotional actress, says Paramount. The former Follies favorite has made rapid strides under Mr. Fitzmaurice's direction.

The cast which surrounds the featured players includes George Fawcett, Claude King, Leslie King, Dorothy Cumming and Richard Wangermann.

"A Romantic Adventuress," is declared by Famous Players to be a swift-moving story full of dramatic moments, sparkling humor and plenty of eye-filling and spectacular scenes.

This picture is an adaptation of Charles Belmont Davis's story, "A Winter City Favorite," and the scenario was written by Rosina Henley, who also wrote the continuity of "Guilty of Love," a previous Dorothy Dalton picture. The director was Harley Knoles.

Miss Dalton's leading man is Charles Meredith, and Howard Long, Augusta Anderson, Ivo Dawson and Robert Schable are also prominent in the cast.



A David G. Fischer Production

Lon Chaney, as he appears as "Black Mike," in the Universal-Jewell production, "Outside the Law," which stars Priscilla Dean

"Idle Hands" to Be Next Pioneer Release

"Idle Hands," starring Gail Kane, J. Herbert Frank and Thurston Hall, will be the next important release of the Pioneer Film Corporation, according to an announcement made yesterday by President A. E. Lefcourt.

This production, with this all-star cast, comes from the Park-Whiteside studios, and is characterized as one of the biggest features this concern has ever produced.

Christie Finishes Two for Educational

"Movie Mad" and "Scrappily Married" are announced as two two-reel comedies just completed at the Christie studios in Los Angeles for release through Educational Exchanges in January.

Dorothy Devore returns to the Christie lot in "Movie Mad," in which she is featured with Neal Burns. "Scrappily Married" marks the second appearance of Harry Gribbon in a Christie comedy his first having been "Don't Blame the Stork." Helen Darling and Margaret Cullington have important roles.

Ida May McKenzie, nine-year-old actress in Chester comedies whom Educational is advertising as "the sweetest child on the screen"

Chaney in Universal Film

Popular Actor Plays with Priscilla Dean in "Outside the Law"

LON CHANEY is said to have the most convincing role of his career in "Outside the Law," the new Universal Jewel production starring Priscilla Dean. Universal officials who have seen the picture in the cutting and editing rooms, unite in saying that Chaney has outdone himself in clever characterization.

Chaney plays an underworld part entirely unlike any he has tackled heretofore. It is not as a hopeless cripple, his remarkable role in "The Miracle Man," or as a legless king of criminals, such as he played in "The Penalty." In "Outside the Law," Chaney is "Black Mike Silva," accepted leader of San Francisco's gangsters and other shady characters.

In "Black Mike" Chaney is said to have created the most virile and unscrupulous role of his many screen villainies. "Black Mike" is a malicious figure whose sole motive in life is revenge. He has no fear but one, that for his former chief, "Silent Madden," who has turned straight. His fear is so compelling that he goes to every possible extreme to rid himself of it, by putting "Madden" and his clever daughter, "Silky Moll Madden" out of the way. This latter character is played by Priscilla Dean.

"Outside the Law" now is in the last stages of editing and titling. A finished print of the big Universal Jewel is expected in the East in a few weeks.

Shot "Exteriors" in Studio

Charles Ray Films "Exteriors" Indoors with Effective Results

ASSOCIATED First National Pictures reports that Charles Ray has demonstrated to his own satisfaction and to the pleasure of a great many other people a theory he has held ever since he has been acting for pictures, that "outside" locations can be more effective if located inside the walls of a studio. In "Nineteen and Phyllis" every scene was taken inside the Charles Ray studio, and while the story abounds with exteriors the fact that they were taken inside of walls is not apparent in the production, declares First National in the statement just issued.

When Mr. Ray concluded his contract with Associated First National Pictures, Inc., which assured him an outlet for independently produced pictures, he immediately apprised his associates of his theory that in a great many cases an exterior suffered through the exhaustion of the cast in reaching location and the tiresome rides which frequently ensued. He also declared that he knew of many times when he did not feel up to the mark in going through with scenes due to a tedious wait while in make-up for lighting conditions to become right. He declared that in his opinion there was never an outdoor setting taken, outside of scenics, which could not be improved upon inside the walls of a well-conducted studio.

Consequently when the Fleming Street studio, in Los Angeles, which used to house the Kalem and other producing companies, was taken over for the Charles Ray productions, remodeling of it was commenced to make it fit in with the young star's ideas as to what was necessary for a complete motion picture studio. This included the construction of a large lot under glass so that natural light could be utilized when necessary or available, but where artificial light was always ready.

The practical aspects of the housed "outside" sets was strikingly demonstrated in the taking of "Nineteen and Phyllis," it is declared. There was doubt as to whether the new "conservatory lot" would be completed in time for use on this production, and location men were busy many weeks in advance looking for settings which would fit into the theme of the story. The sets found were not as satisfactory as the studio sets.

Fish Story or Press Yarn? You Win

Gordon Mullen, heavy man and all around villain for Irvin V. Willat in his second independent production "Partners of the Tide," had quite an unusual experience in a diving suit, on the bottom of San Pedro Harbor, recently. Mullen had made the decent to the bottom of the harbor safely and was about to give the signal to be pulled up when he felt a slight trickling of water on his neck. Turning his head in the helmet he felt a squirt of water in his eye. This handed him a scare, and knowing that it would not take long at that rate for the suit to fill up, he felt for the leak on his helmet. The water was leaking in through the safety valve, which serves the purpose of discharging all "extra" air pumped into the suit, into the water outside. He screwed this valve up and the water stopped. Breathing a sigh of relief he reached for the rope but having shut this valve off too tight the suti filled up with air pumped to him from above and blew up like a balloon. Not knowing what to do he unstrapped his weights and heavy shoes. For the next few minutes it would take someone from the barge above, and not Mullen, to tell what happened. Something popped out of the water and leaped into the air like a flying fish—it was Mullen—the suit having filled up with air and being released from the weights which kept him down had brought him to the surface in double quick time. The helmet being the only heavy weight on the suit caused him to float half submerged on the surface WITH HIS HEAD DOWN. After a boat had been sent to the rescue and Mullen found himself again standing on good old mother earth (the dry part) it took a good bit of coaxing to get that suit on him again. A diver was sent to the bottom to find the weights and heavy shoes, and everyone had a hearty laugh at Mullen's expense.

Newest George Walsh Feature Ready

George Walsh's newest William Fox production, "Number 17," is now ready for release.

The entertainment has much Chinese atmosphere. The plot deals with the work of an influential Chinaman who believes big American financiers are enemies of his country.

Mildred Reardon is Walsh's leading woman in "Number 17." Miss Reardon came from the coast but recently. Others in the cast are Charles Mussette, Lillian Beck, Louis R. Wolheim, Harold Thomas, Charles Slattery, Jack Newton, Spencer Charters and Lillian Griffis.

Costumer Brings Paramount New Styles

After having spent three months studying fashions in Paris, Ethel Chaffin, designer of costumes at the Lasky studio, Hollywood, has returned on the Olympic and will leave Wednesday for Los Angeles to introduce several novelties in the gowns for Paramount Pictures.

Realart's Star Franchise Is Held by Majority of Big Circuits

Sixty-four Circuits, Covering Every Section of Country, on the List

REALART emphasizes a noteworthy fact in the announcement this week that, with very few exceptions, all the dominant motion-picture theatre-circuits in the country are holders of Realart's Star Franchise for 1920-21, carrying with it the theatre rights to thirty-six productions.

There are sixty-four motion picture house circuits on Realart's list of franchise holders, covering every section of the United States. They include a majority of the largest and best known circuits as well as a big percentage of the smaller ones. These circuits are represented by theatres in every large city. The territory covered by them takes in the key cities of New York, San Francisco, Los Angeles, Denver, Philadelphia, Boston, Omaha, Minneapolis, Chicago, Cincinnati, Kansas City, Detroit, Buffalo, Cleveland, Atlanta, Charlotte, Dallas, New Orleans, Pittsburgh, Washington, and St. Louis.

Several circuits have secured the franchise for all of their theatres. In every case Realart pictures will be shown in one or more houses in a given circuit, it is stated.

"The importance of this announcement can scarcely be overemphasized," said General Manager J. S. Woody. "Realart considers itself exceptionally fortunate because in practically every section of the country where there is an important circuit, that circuit is a holder of Realart's Star Franchise.

"While it is purely a matter of cold business with these circuits it is, none the less, a high tribute to the wide popularity of Realart's pictures that they have been chosen by practically all of the largest and most powerful circuits.

"The significance attaching to such an achievement is, I think, quite plain. Circuits such as the S. A. Lynch Enterprises and the Saenger Circuit in the South; the Stanley Booking Company in Philadelphia; W. P. Gray and A. S. Black in New England; Lubliner & Trinz, Ascher Brothers and Fitzpatrick & McElroy in Chicago; Rubin & Finkelstein in Minneapolis; and the Loew, Moss, Fox and Keith circuits in New York, to mention but a few, are not institutions created over night. Quite the contrary. Go back a few years and you will find that each of these present dominating factors in the exhibitors' field started in a small way.

"They started small but have enjoyed a rapid and healthy growth. Why? Because they have filled a very definite need in the motion picture industry—the skillful selection of a consistent program. They recognized, early in the business, that the dominant factor for success is entertainment value; that the motion-picture feature is the one thing around which to build their business.

"Study the producers and distributors who have been allied with these successful circuits. You will soon discern that Marcus Loew, William Fox, S. A. Lynch, A. S. Black and these other shrewd men seem to have an almost uncanny ability to pick the winners. They not only selected them; they tied up with them. Their prosperity meant the producers' prosperity. The oldest and most successful producers, in their very infancy, had what were then termed the baby circuits as their customers. Both are now in lusty manhood and the same cordial relationship still exists.

"And these men are typical of all circuit heads who have chosen Realart pictures. Take one circuit—that of Marcus Loew—for example. Here is an organization that at present is serving 80,000,000 patrons annually. In 1910 Mr. Loew had five theatres in New York, one in New Rochelle and one in Hoboken. His New York houses then had a total seating capacity of 6,872. Today he controls 102 theatres, extending in a chain from the Atlantic to the Pacific. His theatres in Greater New York alone have a total seating capacity of 52,914. Next year it is estimated his houses will serve 140,000,000 people. And Loew's is only one of the sixty-four circuits that have signed up for Realart service.

"Realart values the franchise business of these sixty-four circuits—not only on account of the present business involved, but in a much greater respect because of the faith they have evidenced in the Realart organization as a whole. We are satisfied that these shrewd buyers do not put stars into their theatres unless they are very certain they will be surrounded by the ultimate in story, direction and cast. Further, they must believe that the Realart Star Franchise carries its guarantee of high-quality box office attractions not only for the 1920-21 season, but also that it will be an asset for years to come, each year to show a healthy increase in actual value."

The Star Franchise system is regarded as novel in the history of motion picture distribution. Under it exhibitors receive the theatre rights to each of the thirty-six productions without having to buy territorial rights or assume obligations respecting the marketing of the pictures. It is pointed out that with a specified number of pictures being produced for the Star Franchise it is possible to devote particular attention to the story, title

Six actresses are engaged in making Realart pictures. They are Alice Brady, Mary Miles Minter, Constance Binney, Bebe Daniels, Wanda Hawley and Justine Johnstone.

The Star Franchise productions already released include, "You Never Can Tell" and "Oh Lady, Lady," featuring Bebe Daniels; "Eyes of the Heart" and "Sweet Lavender," with Mary Miles Minter; "The New York Idea," with Alice Brady; "Blackbirds," with Justine Johnstone; "Something Different," with Constance Binney; and "Food For Scandal," "Her Beloved Villain" and "Her First Elopement," with Wanda Hawley.

The list of motion picture theatre circuits holding Realart's Star Franchise for 1920-21 follows:

Ackerman & Harris, San Francisco; Adams Theatres Company, Omaha; Allen & Charrette, Boston; American Amusement Enterprises, Minneapolis; Ascher Brothers, Chicago, Cincinnati.

A. F. Baker, Kansas City; Balaban & Katz, Chicago; Balognino, New York; A. S. Black, Boston; A. H. Blank, Omaha; L. M. Boas, Boston; Brandon & Bradbury, New York; L. W. Brophy, Kansas City; Mark Browarsky, Pittsburgh.

L. D. Chamberlain, Philadelphia; Columbia Amusement Company, Pittsburgh; Sidney Cohen, New York; M. E. Comeford Amusement Company, Philadelphia; Harry M. Crandall, Washington.

L. A. DeHoff, Washington; Bernard Depkin, Jr., Washington; Fred Dolle Circuit, Cincinnati; Frank Durkee, Washington.

J. B. Elliot, Cincinnati; Elm Amusement Company, Boston.

Famous Players-Missouri Corporation, St. Louis; Fitzpatrick & McElroy, Chicago, Detroit.

William Fox, Denver, New York; Frankel Circuit, Cincinnati; Nathan Friedberg, Pittsburgh.

General Theatres Corporation, Buffalo; Gore & Lesser, Los Angeles; Samuel Gould, Pittsburgh; W. P. Gray, Boston; Gumbiner Brothers, Chicago.

Hildinger Booking Company, Philadelphia; J. E. Hostettler, Omaha.

A. J. Kavanagh, Minneapolis.

Loew's Enterprises, Inc., New York, Cleveland; J. Lowrie, Boston; Lubliner & Trinz, Chicago; S. A. Lynch Enterprises, Atlanta, Charlotte; Lynch-Hulsey Circuit, Dallas.

Manning & Wink, Atlanta; W. P. McCartney, Pittsburgh.

Charles Nolte, Washington.

Orpheum Circuit, Chicago.

Walter Pacy, Washington; S. Z. Poli, New York, Boston.

Ezra Rhodes, Chicago; Rubin & Finkelstein, Minneapolis.

Saenger Circuit, New Orleans; H. Schoenstadt & Sons, Chicago; Sears & Jones, Kansas City; M. B. Shanberg, Kansas City; Signal Amusement Company, Atlanta; W. A. Shea, Boston; Stanley Booking Company, Philadelphia; James Steele, Detroit.

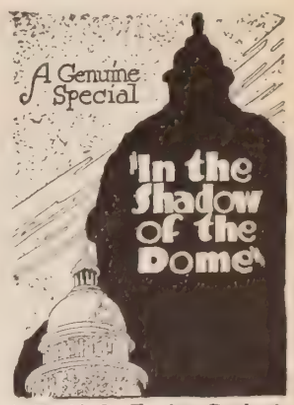
U. B. O., New York.

War Department—M. P. Service, Washington, Boston, Cincinnati; Otto Wells, Washington; Wilmer & Vincent, Philadelphia, and Wolf & Springer, New York.

Alice Brady's latest Realart picture is "The New York Idea." Lowell Sherman plays opposite her

Has Developed Powerful Lens Is Claim

S. M. Tompkins, chief of Universal's protographic department, claims to have developed a lens equal to the pre-war product of the German lens makers. Tompkins, in working out the formulae for the new lens, worked in conjunction with expert opticians from several of America's leading photographic concerns. Tompkins hopes to have finished specimens of his lens ready for the filming of Priscilla Dean's next big picture, "False Colors," to be put into production in several weeks.



A David G Fischer Production

Goldwyn announces that Will Rogers' new stellar vehicle, "Guile of Women," based upon a story by Peter Clarke MacFarlane, will shortly be in all twenty-two Goldwyn branch exchanges. Goldwyn is basing great expectations upon this new Will Rogers' picture. He is seen in the role of a Swedish sailor adrift in San Francisco.

The picture was directed by Clarence Badger. In the strong supporting cast are Mary Warren, Bert Sprotte, Lionel Belmore, Chas. A. Smily, Nick Cogley, Doris Pawn, John Lince and Jane Starr. The star had a hand in editing and titling the picture, as is his custom in all productions in which he appears.

A gorgeous scene from "The Empire of Diamonds," a new Leonce-Perret production for Pathe

Pathe's December Releases

Perret Picture Due December 19; Seitz Feature Set for the 26th

PATHE'S releases for the last two weeks in December will bring forth "The Empire of Diamonds," produced by Leonce Perret; and "Rogues and Romance," the George B. Seitz production co-starring June Caprice with Seitz. In these pictures will be staged melodramatic romances set against European backgrounds. In both, American characters are involved in adventures transpiring in Europe.

The Perret production provides the novelty of a story with a change of scene which shows the principal characters in London, Paris, Monte Carlo and famous resorts of the Riviera and New York. Rogues and Romance, a love romance of an American who on a visit to Spain becomes enamoured of the daughter of an American official, tells its story in the actual atmosphere of Granada, certain of its scenes being taken within the walls of the famous Alhambra and the provinces of Seville, Malaga and about the fortress of Tarifa in Southern Spain.

Offered for release December 19th, "The Empire of Diamonds" will be the first work produced by Mr. Perret in some time. In the filming of this play, his own adaptation of a celebrated novel by Valentin Mandelstamm, a noted French novelist, Mr. Perret spent many weeks in traveling with his company, which included Lucy Fox, Henry G. Sell, Robert Elliott and other well-known American screen players. Interiors of the Casino at Monte Carlo are a feature of the settings.

"Rogues and Romance," released December 26th, is Mr. Seitz's first feature production and because of the elaborate and striking staging he has given the piece it is predicted he will duplicate his success in the serial field with a feature that will attract public attention to its director and star. The play is an adaptation of "The Golden Senorita," a stage work written by Mr. Seitz some time ago.

The major portion of the picture was filmed in Spain. Six weeks were spent there by Mr. Seitz, Miss Caprice, Miss Courtot and the other members of the company.

Carter Series in January

Pioneer to Release Famous Detective Pictures First of Year

A SPECIAL announcement from the headquarters of the Pioneer Film Corporation issued yesterday over the signature of President A. E. Lefcourt tells of the scheduled release, the beginning of the new year, of the Nick Carter two-reelers, adapted from the famous detective stories.

"Indications point to the most unusual success being recorded with the Nick Carter two-reelers," says a statement from Pioneer headquarters. "The series is made up of fifteen two-reel pictures, each one interpreting the best of the stories published by Street and Smith, and each story opens an avenue for all the 'action' imaginable. We have decided to commence the release of the Nick Carter picture January 1." Those who have seen the splendid Nick Carter productions acclaim them as excellent propaganda for the upholding of law in order, and the clever way in which the Broadwell Productions, Inc., has handled these stories for the film, will bring to this concern the praise due it.

"Nick" is portrayed by Thomas Carrigan. He needs no introduction to the screen, having been a favorite for many years. Mae Gaston portrays the character of "Patsy"—Nicks first assistant.—while Colin Chase, interprets the role of "Chick."

The Pioneer Film Corporation is arranging most unusual advertising and publicity campaign.

M.P.D.A. Gives Fourth Annual Dinner

Each year the M. P. D. A., the only organized body of directors of the motion picture, "get together" for an annual talk fest and winter feast. Heretofore, it has been confined to members and a few male guests. This season, since the subject will be "The Progress of the Art," with which the fair sex have had so much to do, ladies will also number among the prominent guests. There are to be authors, composers, playwrights, editors of theatrical, trade and daily papers, as well as the heads of financial concerns and executives of other important industries. The dinner, at 7:30, Dec. 7, will be served during a musical program, followed by other forms of entertainment. It is predicted that this will be among the "biggest little affairs" ever given by the organization supported solely by directors of the motion picture, and it is anticipated by those sufficiently fortunate to be upon the invitation list, as a promising event.

Dee Robinson Acquires Big Peoria Theatre

Announcement was made in Peoria this week of the merger of the Irvin theatre of Bloomington, Illinois, with the Dee Robinson interests of Peoria. The Robinson Theatre Company, of which Dee Robinson is president, now controls the new half-million dollar Madison theatre, in Peoria, and four other Peoria theatres.

The Irvin theatre was built a few years ago by Clarence Irvin and is a fifteen hundred seat house. It is a modern theatre in every respect, and is said to be one of the most beautiful in Illinois.

Mr. Robinson has obtained control through a ten year lease, which will be effective December 1st.

Guy Martin, present manager of the Irvin theatre, will be retained as resident manager, but Sam Robinson of Peoria, former manager of the Princess theatre at Peoria and now head of the Robinson Advertising Company, will look after the Robinson Theatre Company's interests.

"Down Home," the first Irvin V. Willat production, which Hodkinson released in October, has been meeting with very great success wherever shown, declares W. W. Hodkinson. Now an interesting new idea has been developed. Comes word from Joe Bloom, Kansas City District Supervisor for Hodkinson, that he has just completed plans for a "Road-Show" of the production, which will be accompanied by a six-piece jazz band.

The show will tour the State of Nebraska for an indefinite run, and high hopes are held out for its success.

Fellowes Has Dual Role in Paramount Film

Rockcliffe Fellowes, well known leading man, plays a dual role in "The Price of Possession," the new Paramount picture, starring Ethel Clayton. The picture, which is nearing completion at the Famous-Players' Long Island City Studio, was adapted for the screen from the Winifred Boggs story of the same name.

In the character of first, a hard and scoundrelly husband, and later as the masterful lover who wins the heart of the lady who has usurped his estates, Fellowes does some of the best work of his career. He makes an admirable foil for Miss Clayton, with whom he has been seen in many pictures.

"The Price of Possession" is being made under the direction of Hugh Ford and is said to be one of the best vehicles in which Miss Clayton has yet been seen. It is also the second picture to be made from start to finish at the new Famous-Players' Studio in Long Island City.

George Wm. Hill Will Direct Miss Lovely

George William Hill has been engaged by William Fox to direct his new star, Louise Lovely. Mr. Hill's first work will be distributed shortly after the New Year, when exhibitors and their public will see the results of an early training under David W. Griffith and finishing touches later as assistant to George Loane Tucker—experience Mr. Hill gained during several years' work in Hollywood studios.

Do You Know That
NATHANIEL FINSTON
Formerly Musical Director at
The Capitol
and Conductor at
The Rialto
Is At Your Service
ASK
The New York Concert League
1664 Broadway
New York City
Everything But the Picture

Three scenes from "Someone in the House," a Metro production with an all-star cast

The resources of Paramount's new Long Island studio have been turned over to the Americanization committee of the National Association of the Motion Picture Industry for the making of "Bullets or Ballots," one of a series of films that are being made for the Government and designed to awaken the political conscience of Americans.

E. M. Wooley, assistant to Thomas Geraghty, production editor of Paramount's eastern studio, is directing the picture. The picture will be one reel in length, but, according to Mr. Wooley, will be crowded with thrills. Howard Young wrote the story and continuity, and Frank Wright Tuttle is assisting in the production.

Lynn Berry is playing the leading male role in the picture, which is being made without cost to the Government.

Rowland Lauds Keaton's Work

RICHARD ROWLAND, president of Metro Pictures Corporation, declares that Buster Keaton is "the greatest comedy sensation since the heyday of Charlie Chaplin and Roscoe Arbuckle in one-reelers." Metro is releasing the Buster Keaton series of comedy productions which are filmed under the auspices of Joseph M. Schenck. Says Mr. Rowland in a statement issued:

"Buster Keaton in the not far distant future will wear undisputed the crown of comedy king of the season," said the Metro executive recently, discussing the sensational success of the initial Keaton picture. "Even now he is the greatest comedy sensation since the heyday of Charlie Chaplin and Roscoe Arbuckle in two-reelers. Buster Keaton is equipped by nature and his long experience in the theatre, with everything that a comedian needs. He has a sense of comedy values that is extraordinary, and knows every 'gag' or device that can be relied upon to provoke laughter.

"This young comedian has the priceless gift of gravity so pronounced, for instance, in the work of Chaplin and other great funmakers. Without ever smiling himself, he is able to convulse audiences in a manner that would be an utter impossibility to the comedian who wears a grin."

Mr. Rowland's high estimate of Buster Keaton's work and his prophecy of a roseate future for the young man are borne out by the tremendous demand for his work manifested by large and small exhibitors everywhere Metro declares. Metro reports that bookings for the Keaton comedies have surpassed their greatest expectations. Many houses have contracted for the entire series of two-reelers, while Grauman's Rialto and the Alhambra theatre in Los Angeles have broken long standing rules to show the Keaton pictures as added attractions for runs of three weeks and more.

"The funniest man in pictures—yet he never smiles;" said Marcus Loew, president of Loew's, Inc., after seeing Keaton's first comedy.

Motion picture critics throughout the country have praised Buster's work. Frank E. White, dramatic editor of the *Denver Post*, and considered the leading authority of the stage and screen in the Rocky Mountain regions, has the following to say regarding Keaton:

"A comedian, and who as far as my opinion goes, has greater possibilities than any of the others, is Buster Keaton. He has recently become a star in his own comedies, and he now has his chance. There is something about this young man that is similar to Chaplin. His method may be quite different, but in a photograph it will be noticed that there is appealing wistfulness in the eyes of both. Buster never smiles in his pictures. He is always a bit pathetic. It seems that this is necessary to real comedy. The pathetic and ridiculous are so closely allied.

"Whether Keaton feels it or not he has the appearance of being rather sad. His mouth, too, is sensitive. Can it be that to be really funny, a comedian has to make his audience laugh at him and not with him? It would seem so, and there is none of the screen comedians who is so well qualified to do this as Buster Keaton."

Bebe Daniels as she appears in "Oh, Lady, Lady!" her newest Realart picture

Will Film the Mining Industry

U. S. Bureau of Mines Plans Complete Film Library

ADDRESSING the American Mining Congress in Denver, M. F. Leopold, Safety Engineer of the United States Bureau of Mines, told that the Bureau proposed to build up the world's largest library of mining and metallurgical educational films. The intention is to film every branch of the American Mining Industry in such detail that technical universities can procure pictures that will visualize any subject which the students are studying from their books.

The Bureau has made a big start toward the world's largest mining film library, having already, films on a number of branches of mining. All these pictures are produced by the Rothacker Film Company.

Special lighting equipment is needed to make pictures in many of the mines. As far as the Bureau experts know the Rothacker Company is the only film concern that has the equipment which will permit of making pictures in mines containing explosive gases. In his convention speech, Mr. Leopold paid a high tribute to the quality of mining films the Rothacker Company has made for the Bureau.

"Recently the Rothacker Company filmed 'The Story of Coal.' The Bureau is informed by the Coal Mining Industry that this Rothacker picture has done more to acquaint technical school students, as well as the laymen, with the conditions that enter into bringing the coal from the mine to the consumer, than any other publicity means that the Bureau has employed. Requests for this particular film have been so numerous that a print cannot be procured for at least a month after it is asked for."

Mr. Leopold told that 84 per cent of the American universities are provided with equipment for picture projection. Thirty-seven of the states have well organized societies for the promotion of visual education, and through these organizations the Bureau's educational pictures are being distributed to the lower grade schools as well as the colleges.

5 pages of Box Office Reports and 5 pages of Releases in this issue

JOHNSON & HOPKINS CO.
FINANCE
CONSTRUCTION
CAPITAL
MANAGEMENT
NEW YORK CITY

A dramatic moment from "The Woman in His House," presented by Louis B. Mayer as a First National attraction

New Hodkinson Sales-Head

P. N. Brinch with Hodkinson from Start Appointed Sales Manager

W. W. HODKINSON, head of the corporation which bears his name, has appointed P. N. Brinch to the post of sales manager of the company. If ever a promotion was justly earned by consistent hard and intelligent effort, Mr. Brinch's is that promotion. declares W. W. Hodkinson. He has been associated with Mr. Hodkinson since the organization was formed in 1917 and has served faithfully from the date of the company's inception.

Mr. Brinch may really be considered to be a veteran of the motion picture industry, for he first started in it in 1907, at which time he became connected with Pathe Freres in New York. When the General Film Company was formed in 1910 he took a position in their home offices. and it is interesting to note, that at that time W. W. Hodkinson was the western division manager of the same company.

Mr. Brinch left the General Film Company in 1913 to associate himself with the Mutual Film Corporation, where he served as comptroller during the next two years. In 1915 and 1916 he was with Triangle, this time in the capacity of western division manager. When Mr. Hodkinson formed his present organization in 1917, he called Mr. Brinch to assist him in the working out of his plans.

As has been said, he is thoroughly schooled in every angle of the business both in America and abroad, for he has but recently returned from a five months' trip on the Continent, where he was busily engaged in studying conditions in every field.

It is predicted by Hodkinson officials that under the leadership of such a man as P. N. Brinch, the Hodkinson sales force will undoubtedly be spurred on to even greater efforts than heretofore, and that results will be achieved which will exceed all expectations.

To Release "The Spenders"

Benjamin B. Hampton Production Is Next to Be Released by Hodkinson

THE next Benj. B. Hampton production scheduled for release beneath the Hodkinson banner will be "The Spenders." Harry Leon Wilson wrote the story. It was adapted to the screen by E. Richard Schayer and was directed by Jack Conway, who has been responsible for many past Benj. B. Hampton successes, among which may be mentioned "Riders of the Dawn," "The Dwelling Place of Light" and "The U. P. Trail."

In the cast is Claire Adams, who has been seen to advantage in other Benjamin B. Hampton productions; Robert McKim, a screen villain of national repute; Joseph J. Dowling, starred recently in another Hodkinson release, "The Kentucky Colonel," and whose work as the "Miracle Man" in George Loane Tucker's splendid production stands out prominently; Niles Welch, the engaging juvenile; Betty Brice, Adele Farrington, Virginia Harris, Otto Lederer, Tom Ricketts and Harold Holland.

"The Spenders" is a fast-moving comedy-drama, which tells of the adventures and mis-adventures of the Bines family.

There are many charming love scenes, a vast amount of comedy and a great deal of tingling suspense, declare Hodkinson.

Cutting Is an Arduous Job

Paramount Describes Steps Taken in Cutting a DeMille Production

"CONTRARY to popular opinion, the cutting of a picture ranks very close to the actual directing and filming of the scenes in point of labor and difficulties to be overcome."

So says Cecil B. DeMille, director-general of the Famous Players-Lasky Corporation and producer of nearly two score.

"Forbidden Fruit" offers an interesting example. When "cut to continuity," the negative of "Forbidden Fruit" totalled eleven reels inasmuch as the finished picture was designed to total seven reels considerable cutting was needed to bring this total of eleven full reels down to the required footage, declares Paramount in a statement just issued.

This work was done entirely by Cecil B. DeMille, assisted by Ann Bauchens. Together these veterans of film-cutting ran the print of "Forbidden Fruit" again and again. When matters pertaining to the subtitles were under discussion, Jeanie Macpherson, author of the scenario, was called into consultation.

With each running of the picture, Cecil B. DeMille exercised his editorial prerogative with the result that the total footage steadily decreased. Incidents that did not seem to be absolutely essential to the smooth continuity of the story were lifted out bodily; scenes that as filmed were longer than necessary were reduced in size. Wherever the action threatened to drag it was speeded up by the shortening of scenes. The footage was thus reduced to eight reels.

At this point, Cecil B. DeMille called in such experts as William DeMille, himself a producer of note; Frank Woods, supervising director of Paramount Pictures; and the members of the Cecil B. DeMille production staff who were thoroughly familiar with the story

Whenever in the course of the projection of this story one or more of the audience threatened to be bored, the producer made a note of the occasion and proceeded to remedy the difficulty by the elimination of minor episodes or by speeding up the action.

Thus, at the end of weeks of labor and thought, "Forbidden Fruit" reached an approximation of the required footage.

Special to Mark New Epoch

So Says First National of Allen Holubar's "Man, Woman, Marriage"

THAT "Man, Woman, Marriage" marks a new epoch in the history of film production is the contention of those persons who have been given an opportunity to see this picture, according to a statement from the headquarters of the Associated First National Pictures in New York. "Man, Woman, Marriage" is an Allen Holubar production, starring Dorothy Phillips. It is declared that the cutting alone took up two months of Mr. Holubar's time. First National issues the following statement in connection with "Man, Woman, Marriage:"

"Mr. Holubar, who wrote the script, spent three years in preparing the continuity before he ever began the engagement of the cast. During the writing he experimented, it is said, many times with a camera to see if the effects desired were as practical as the theoretical preparation of them indicated. Nothing was left to chance and when he finally pronounced it ready for production every new effect in it had been tested out in a practical manner and the whole work of transferring the story to the film had been mapped out in the minutest detail.

"This minute preparation of the story had another effect which is noticeable in the production, according to those who have seen it. The leading part in it was written especially for Dorothy Phillips, and Mr. Holubar's intimate acquaintance with her abilities through having directed her in "The Heart of Humanity" and for other notable productions enabled him to write a part which enables her to do the best work of her entire career.

"The filming of the production took nearly eight months, chiefly because of the care which was taken with every detail, and the overshooting of nearly every scene to provide against accident in the development and other technical handling. Even after the filming was completed nearly two months were spent in the cutting and assembling, while experiments were conducted to determine the best possible effects to be gained through the use of the wealth of material which the overshooting had supplied.

"The others in the cast, aside from Miss Phillips, give assurance of the care with which Mr. Holubar selected the actors and actresses to portray the theme. Among them are James Kirkwood, J. Barney Sherry, Robert Cain, Margaret Mann, Ralph Lewis, Shannon Day, Emily Chichester and Frances Park."

Von Tilzer, of Stoll, of Musical Family

Jack Von Tilzer, whose appointment as assistant general manager of Stoll Film Corporation of America was announced last week, is a member of the well-known musical family of that name. Mr. Von Tilzer has had large experience on the music side of amusements as well as on that of film, especially in the production department.

French Film Men Criticize Government

THE attitude of the French government towards the French Moving Picture Industry has just been subjected to a scathing criticitism at the hands of its most prominent representatives. The occasion was the banquet given recently under the auspices of the French Film Authors' Society in Paris which gathered together a large number of the best-known names in the French cinema world.

The French Motion Picture Industry declared the speakers on this occasion is suffering from strangulation through the burdensome and excessive system of taxation imposed upon it by the government. This was the gist of the charge with which the government was indicted and against which it was declared it behooved all those interested to unite in seeking and adopting a remedy. It was pointed out in plain but forceful language that the film industry was being irremediably jeopardized by the shortsighted policy of the government which was shackling with heavy taxes a branch of trade which was struggling under numerous disadvantages—not the least of which was enormous competition from abroad—but which if properly nurtured and protected could develop into one of the most lucrative sources of revenue for the country. In other words the government was already bent upon killing the goose even before it had begun to lay its golden eggs. If there was a crisis in the Film world in France, it was stated, it was undoubtedly due to the ignorance of parliament concerning the growth and conditions of the industry. Apparently unmindful of the serious setback which the French Motion Picture had suffered through the war, the government under the delusion that the making and presenting of films is an inexpensive and profitable undertaking, has laid upon it a prohibitive system of taxation which attains as much as thirty-five per cent of the receipts and in certain cases jumps to even fifty per cent. The result was that only the most financially sound dared risk their money in such an enterprise where the meagre initial profits were so ruthlessly seized by the grasping hand of a treasury that sought by every means, fair or foul, to fill its exhausted coffers in the shortest time possible. Other consequences of this heavy method of taxation were declared to be the stunting of the growth and development of the industry, the paralysing of initiative and impossibility of producing better class but more expensive films which are urgently required to raise the standard in France and satisfy the public's craving for superior and more artistic pictures. Finally the system exposed the home industry to the mercy of the foreign market which dumped its goods at the rate of untold millions a year and took the bread as it were out of the mouths of their own people. It was inevitable that such a tirade should not conclude without a reference to the principal offender. America, it was stated, exported to France to the extent of 30 million francs a year and her supply was on the increase. Therefore, it was urged, only one alternative was left for French film producers, to appeal to parliament and insist that the foreigner be burdened with a prohibitive tariff while reducing the tax on home industries and giving them a chance to thrive. I have made enquiries among representatives of American film houses in Paris with a view to obtaining their opinion on the truth and justice of these complaints from their French colleagues and on the possibility of any action that may ensue therefrom. One and all refused to display any alarm, declaring that the prejudice against the American film existed only among the trade and was a natural if unfair form of bias that could not be destroyed but could certainly not prove harmful. "After all," as one prominent American film man remarked, "the public is what counts and the public has put its mark of approval upon American films and will continue to insist upon getting them until the French picture can oust it through sheer merit and value for money." Another to whom I submitted the question characterized the French complaint as so much "froth" and added that as long as America continued to send over well-made and well-conceived pictures she would have nothing to fear from any proposed action that is prompted by a desire to kill competition rather than to improve the quality of the goods in question.

The Pathe Consortium, Cinema, which has replaced famous Pathe Cinema, in announcing officially its formation as a company, is issuing through the Banque Industrielle de Paris 190,000 shares at 112.50 francs the share, of which 37.50 francs are required as an initial payment. The new company allots 50,000 shares to the original holders of Pathe Cinema shares. Consortium is to exploit the whole of the commercial end of the old company throughout the world with certain reservations in Great Britain, Russia and the United States. In taking over the work previously exploited by the Pathe Cinema the new group draws attention to the fact that the original company's receipts for the past years have shown increasing figures. In 1918 they amounted to 13 millions of francs; in 1919 to 20 millions while a further increase is expected for this year.

Film stars may be excused if they occasionally break forth into rhapsodies over a picture in which they hold the leading role and over the person to whose genius it is due. Miss Ivy Close, the beautiful English screen actress, has been availing herself of this prerogative in an interview just given and the theme of her outburst is the remarkable French film "Rose of the Rail" and its equally remarkable producer, Abel Gance. According to Miss Close, who plays the heroine's part, "Rose of the Rail" must be the greatest film ever made. The imaginative power behind it is stupendous and it thrills and interests through every inch of its 10,000 feet. Its producer has already used up something like 150,000 feet of negative and expects to run into 200,000 before the picture is completed. It has been running for nine months and still has several weeks more to go. The cost has so far been staggering. In order to carry out his ideas, Gance hired scores of locomotives from the P. L. M., built a number of mobile stations at different points on the line near Nice and during several months he and his troupe cut themselves off from the rest of the world and led the life of the line with all its hardships and fatigue plus a generous infiltration of thrills and sensations such as may be expected from the extremely fertile and imaginative mind of a producer like Gance. "Wait till you see one of those huge locomotives leaping at you out of the screen," said Miss Close. "You will also see me in overalls, driving one of them," she added. "We can all drive locomotives now."

From Nice the party went to the Alps, where the scene is transferred. Here the genius of Gance and his dogged tenacity in the face of almost insuperable obstacles were seen at their best. For one set of scenes he built and furnished a cottage half way up Mont Blanc, transporting all the material piece by piece and obtaining his electric power from below by means of big cables. On one occasion the party of 35 was held up by snowstorms for four days. On another an avalanche caught the tail of the troupe and buried three of its members, who had to be dug out. "Rose of the Rail," according to its heroine, is simply chock full of sensational human interest. The story is woven round the love of three men for a girl—one an old engine driver who rescued the girl when she was a baby after a terrible railroad smash in which both her parents perish the other his son and the third a wealthy railroad magnate, whom she eventually marries. The son becomes jealous of the husband and a desperate fight takes place between him and the husband on the edge of a precipice high up on Mont Blanc, whither the scene has been transferred. One of the most impressive incidents is the scene after the railroad smash when the signalman who is the cause of the accident comes out of his cabin and goes raving mad on the line. M. Gance informs me that he and his troupe are off shortly to the Pyrennes, where the final scenes of this remarkable film will be made. I asked for an estimation of the cost so far and was told that two million francs would not cover it. There is a suggestion that another name should be found than that of the present melodramatic title, and I understand that "La Roue"—The Wheel—is likely to be adopted. The end of the year should see the completion of this film, which will be released in March, 1921. It will be recalled that Abel Gance was the producer of the picture "J'Accuse," which has just been released in England.

Beauty is not an essential for success but it is undeniably a powerful asset and many a time has proved its potency in swinging open the golden gates of fame. Not many months ago a demure little maiden of eighteen, with her nut-brown hair hanging down her back, was basking in the brilliant sunshine and inhaling the fragrance of the roses of the soft and salubrious climate of Biarritz. Then one day in response to an idle whim she sent a photograph of herself to Paris. A short while after back came the answer announcing that she had been chosen from a whole bevy of beauties as the most beautiful girl in France. This was Mademoiselle Agnes Souret, whose picture is today known all over France. But this sudden leap into fame meant something else than merely glancing coyly from a photograph. Almost before she realized it she was whisked off to Paris by an enterprising impresario and set down upon the stage of the Folies Bergère, one of the best known variety theatres in the capital, among a galaxy of dazzling beauties with nothing special to do but to look pretty. But the enterprising impresario was not to have things all his own way. Along came an equally alert film director and despite what seemed like an iron-bound contract carried her off dramatically in the dead of night to one of the most beautiful and picturesque spots of France, the Mont Saint Michel, a rocky fortress-like island recalling Gibraltar, on the Channel coast. Here she made her screen début as the heroine of a new French film entitled appropriately "Le Lys du Mont-Saint-Michel"—The Lily of St. Michael's Mount. The scenario is taken from a novel of M. Trilby called "The Last Dream" (Le Dernier Rêve) in which the magnificent old castle on the Mount forms the romantic background for a charming story. This is the first time that this venerable pile has ever figured on the screen and the producer, M. Alexis Dal Medico had first to obtain authorization from the Minister of Fine Arts since the whole of the Mount is classed as a national monument The picture is expected to be released in Paris at an early date.

The beautiful Griffith production "Broken Blossoms" is being awaited impatiently in France where its reputation has preceded it. It is scheduled to be shown at the Marivaux theatre in Paris on December 17. Something unique for France is to be observed about this picture for which the public has long since been prepared by the glowing reports it received when it was shown to the trade and the press. So heavy are the bookings expected to be that a notice has been posted outside the theatre advising the public that seats may be engaged now. The management states that the demand even so far in advance has been heavy and is becoming heavier each day.

The great Paris newspaper the "Matin" scored a triumph in hustle last week. By seven o'clock in the evening of November eleventh, the

(Continued on page 4512)

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

SAN DIEGO

The fourth of the Bush theatres—the Vista—is to be opened in East San Diego before the holidays, is the announcement of G. A. Bush, head of the corporation. The Vista, which is the remodelled and reconstructed house formerly at Camp Kearny, will have a seating capacity of 600 and will use second-run pictures, similar to the Silver Strand, the company's house at Coronado, across the bay.

The Broadway, one of the Bush theatres, has a new house manager in Richard A. Addison, formerly with motion picture houses in Detroit, Mich. He succeeds Wm. Stammler, who has gone north. Margaret Currier has succeeded Mary T. Howe as cashier at the Silver Strand.

Plans are under way whereby the city park board will enter into a lease for three years with a large producing company which desires to use what was known as the Southern California Counties' building of the Panama-California exposition, still standing in Balboa Park. The building would be used for stage purposes and developing plant, while the park itself affords a great variety of exteriors, with bay, ocean and mountains within easy distances.

As an aftermath of the "flu" epidemic of two years ago, when motion picture houses and other places of amusement were temporarily closed by the authorities, a judgment for $457.15 has just been entered against the Broadway Amusement Company of San Diego, Cal., in favor of Harry V. and Owna Side, two actors who had been engaged for the company's theatre at Camp Kearny, the amount covering the period from Dec. 12, 1918, to Jan. 13, 1919, during which they were waiting for the theatre to reopen.

SAN FRANCISCO

Frank J. Costello, for the last year manager of the Tivoli Opera House, San Francisco, has been appointed general manager of the Turner and Dahnken circuit. L. R. Crook has resigned. Costello became connected with the Tivoli two and a half years ago as assistant-manager and continued in that position until taking full charge of the house. Under his management the Tivoli has enjoyed great popularity and has become noted for the manner in which its supplementary attractions and music have been presented.

The position left vacant by the promotion of Costello has been filled by the advancement of Irvin E. Phelps, formerly assistant-manager of the house. Phelps has been in the employ of Turner and Dahnken for a number of years and is qualified in every particular to perform his new duties.

James H. Wall has been appointed treasurer of the California theatre, San Francisco, in place of Tom Cohen, who has been given the post of purchasing agent for the California, Imperial and Portola theatres. C. M. Pincus, manager of the California theatre, is greatly increasing the prestige of his theatre through his recent efforts to make the Sunday morning concerts a success.

OMAHA

C. O. Kingsley has resigned his position as manager of Realart to assume the managership of Robertson-Cole Company in Omaha. Steve O'Brien, New York City, has succeeded Mr. Kingsley.

J. F. Brett, former manager of Robertson-Cole in Omaha, has been transferred to offices in Michigan City, Ind.

O. R. Hanson, central district supervisor for Robertson-Cole, made a trip of inspection through the Middle West states last week.

Officials of the Omaha Film Board of Trade were summoned to Columbus, Neb., last week to testify in the suit of Harry Swan against A. H. Blank Enterprises, alleging violation of the Judkin's anti-trust act. C. E. Holah, former manager of A. H. Blank Enterprises in Omaha, and H. F. Lefholtz, manager of Universal in Omaha, were principal witnesses for the defense.

Elmer R. Pearson, director of exchanges for Pathe in the United States, presided over a conference of Pathe exchange managers of Middle West cities in Omaha on November 23. He assisted Howard E. Graham, local Pathe manager, in "putting across" Pathe News Week about Omaha. Mr. Pearson was honored guest at a business men's luncheon given on November 24 at the Chamber of Commerce.

INDIANAPOLIS

A petition for the appointment of a receiver for the Apex Pictures Corporation of Indianapolis has been filed in Superior Court by Raymond L. Pleak, who charges that the company is insolvent and owes him $952.25, including interest for advances made to meet the company's pay rolls. The company for a time made one and two-reel comedies.

A reorganization of the staff of the Indianapolis branch of the Robertson-Cole Corporation, following the resignation of Manager C. W. Tyler to become manager of the Special Pictures Corporation in Cincinnati, sees W. G. Carter, formerly with Select Pictures in St. Louis, at the helm. J. L. McCurdy, Northern Indiana salesman, and Frank A. Kopp, booker of the old organization, remain with the new outfit. New faces in the sales staff include W. J. Lee, formerly with Hallmark at Cincinnati, who has Southeastern Indiana and Eastern Kentucky; George Vivian Smith, formerly with the Special Pictures Corporation at Cincinnati, who is in the Northwestern Indiana territory, and J. F. McGrail, formerly with the Gus Sun booking office in Indianapolis, assigned to Southwestern Indiana and Western Kentucky.

Indianapolis has a case on record wherein adverse criticism of the morals of a play proved bad instead of good for the box-office. Local movie men watched the event with interest. The play was the famous "Aphrodite," being shown at the Murat, legitimate, the week of November 23.

On the morning of November 23 the secretary of the Indianapolis Church Federation entered a protest against the show with the prosecuting attorney, pointing out as the chief objectionable matter the scene in which McKay Morris and Dorothy Dalton cut some passionate didos. The prosecuting attorney suggested that the show ought to be censored.

The newspapers spread out with the tale, and every showman in town thought that "Aphrodite" was going to be the mecca for all Hoosierdom through the week. It is reported that the Murat issued paper to half the county and city administrations, not to mention a number of prominent churchmen and they all flocked to see the fun. But when the newspaper men went to check up the only criticism they could find was the assertion of one official that the crucifixion of a slave girl in one scene made him "sick to his stomach."

The wind went out of "Aphrodite's" sails thereupon. Few cared to pay the highest prices of the season to see a show in which not even the secretary of the Church Federation could find something to kick about.

DETROIT

Al. Rheinhold and Carl Zimmer have leased the Gladwin Park theatre. Gus Greening continues at manager. No change in policy is anticipated.

A new theatre for Grand River avenue at the Boulevard, opposite the Ferry Field, is being promoted by Thomas J. Penniman, assistant corporation counsel of Detroit, and one of the original stockholders in the Ferry Field. The house plans call for 3,000 seats and a block of stores and apartments. The company is to be capitalized for $1,000,000.

J. M. Duncan, who has been in charge of the Detroit Vitagraph exchange for five years, has just been appointed district manager, embracing the territory included in the Detroit, Minneapolis, Omaha and Chicago exchanges. He will be succeeded by J. H. Young, city salesman for Vitagraph, who has been connected with this exchange for the past year.

The new Riveria theatre at Niles opened on Thanksgiving Day with Earle Williams in "The Purple Cipher." The house seats 1,000 and is managed by John Bingemer.

The Majestic theatre has changed its policy and is now offering two distinct programs weekly, changing on Sunday and Thursday.

Art Hoganson of the Pathe offices, has resigned to become booking manager of the Koppin circuit of local houses.

Elmer R. Pearson, director of Pathe exchanges, was a Detroit visitor for two days last week.

Will M. Elliott, managing director of the Majestic theatre, who has been seriously ill, has recovered sufficiently to give some time to the theatre each day.

Syd Hackford, recently with the Select exchange, has returned to the Universal exchange, handling the west side of Detroit.

George H. Rowell has left Vitagraph to become a Pathe salesman and will cover a part of the state on features.

PORTLAND, ORE.

"Orchestraless days" is the latest fashion in Portland, Ore. War may have caused the sugarless days of former times, but it is cessation of hostilities and a treaty of peace which has brought on this new "less" day. When the final settlement was made by Jensen and Von Herberg with union musicians of the Northwest it was agreed that during the coming two years practically the same wages will be paid, but they will be for a six day and not a seven day week as before. The Columbia theatre of Portland will not have any orchestra music on Monday, while Wednesday will be the period at the Peoples theatre when the orchestral organ alone will be featured. To some extent, theatre owners believe, it will now be possible to determine which type of music the general public does want in motion picture houses.

John R. Britz has been appointed leader of the Peoples theatre orchestra. Mr. Britz was brought out to Portland last season to be leader of a musical comedy stock company. He was formerly on the road with orchestras for John Cort, Klaw and Erlanger, H. W. Savage and other prominent producers.

John G. Von Herberg spent several days in Portland visiting C. S. Jensen, senior member of the firm of Jensen and Von Herberg, operators of 27 theatres throughout the Northwest. Von Herberg is a stock fancier, and the occasion of this Portland visit was the International Livestock annual exhibition in Portland. He was accompanied back to Seattle by Gus Metzger, owner of the Rivoli theatre of Portland.

Popular demand changed all November Columbia theatre bookings. Although the majority of Columbia attractions are held 10 days or two weeks, "Behold My Wife" was booked for but one week. Every arrangement was made to change the production at the end of the week and replace it with Marion Davies in "The Restless Sex." But block long queues, two deep, forming every night despite unusual Oregon rains, forbade the closing of "Behold My Wife," which is now well along in its second week and "still going strong." Eighteen days is the record first run in Portland.

The most popular musical attraction yet put on in any Portland house was the Portland police quartet which sang by special dispensation of the chief of police and mayor in the Liberty theatre for a week's engagement. During that week a spectacular hold-up in which a police officer sacrificed his life led to numerous city clubs praising the Portland police force. The applause the quartet received was something amazing. The act was put on in connection with William S. Hart's police story, "The Cradle of Courage."

A full page cover of "Screenland," the 16-page magazine distributed weekly in the five Portland houses of Jensen and Von Herberg, was last week devoted to an art picture of Carmel Myers. The cover was in three colors.

The Milo Merry Minstrel troupe of six persons will form an extra attraction at the Star theatre when the picture, "King Spruce" appears on the screen of that house. Ralph Winsor, manager of the Star, put over Olive Thomas's last production, "Darling Mine," with unusual success, part of which he attributes to a lavish lobby built for the picture. He laid great stress when giving plans for the Olive Thomas lobby that everything in its make-up should carry dignity and beauty. No mention was made of the star's unhappy death.

Edward Armstrong, district manager of Universal, arrived in Portland last week en route to San Francisco, where he expected to meet the general manager from the big "U" offices. Mr. Armstrong expressed himself as immensely pleased with the Portland exchange, which since its reorganization less than one month ago has increased its general business more than 33 per cent. John Brill, from New York, is now in charge of the Portland Universal exchange.

At the last meeting of the Motion Picture League of Oregon, A. C. Raleigh, manager of the Columbia theatre, was appointed chairman of a special committee to raise more funds to be used by the league in fighting the Sunday closing law throughout the State. Mr. Raleigh has decided upon a huge motion picture ball and is already writing and wiring to Los Angeles, making arrangements for all stars not working during the second or third weeks of December to come to Portland as honor guests of the league.

Earl Brownlee has taken over the motion picture department of the "Journal," the largest afternoon newspaper of Portland, Ore. This department was formerly under the direction of Sam

(Continued on page 4498)

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

CHARLES A. MILLER, chairman of the Committee in Charge of the M. P. D. A. "Progress of the Art" dinner, which will be held at the Hotel Biltmore on December 7, to be attended by executives of the motion picture producing and kindred industries, as well as the heads of financial organizations, authors, editors and playwrights, states that he needs a new kind of megaphone to call that committee on the lot. For instance, there is George Irving, directing Mollie King; Charles Giblyn, who makes feature pictures for Fox; J. Searle Dawley, directing Pearl White at present, for Fox, and Ashley Miller, of the Community Pictures Corporation. "Try and get them together all at once—especially in the day time," declares the chairman. The life of a motion picture director is obviously a busy one. There was a special meeting of M. P. D. A. held on Tuesday night, the last preceding the dinner.

Kenneth Harlan will be seen as Constance Talmadge's new leading man in "The Man From Toronto," directed by Chet Withey, a play by Douglas Murray, adapted for the screen by Grant Carpenter, who has also been engaged to write the continuity for "A Butterfly in Harness," by Frederick and Fanny Hatton, Mr. Withey's next picture, starring Constance Talmadge.

Others included in the cast of "The Man From Toronto" are George Fawcett, James Harrison, Flora Finch, W. R. Webb and Florence Short.

William D. Taylor faced the motion camera as an actor for the first time in seven years this week. The noted director played the name part in "Captain Alvarez" for Vitagraph in 1913. Edith Storey was his leading lady and the late Myrtle Gonzalez was the heavy. (It was even before they called 'em "vamps.") The occasion of Taylor's reversion to type was the filming of an "Around the Lot" feature in which he was the principal role.

Judge Ben Lindsay, the famous juvenile jurist of Denver, who played a prominent part in William D. Taylor's production of "The Soul of Youth," wrote his erstwhile director that he was the only Democrat elected in the Colorado elections in a ten-to-one Republican landslide.

One of Carl Laemmle's first actions on arrival at Universal City was to congratulate Tod Browning for producing "Outside the Law" at a cost of only a few ten thousands over $250,000. Mr. Browning completed cutting his big crook drama in time to show it to Mr. Laemmle before the final titling is done.

Gordon Standing, who appears in "The Foreigner"

"Tod, it is a fine picture," Mr. Laemmle is quoted as saying. "But how did you get the mayor of San Francisco to let you hold up business on four blocks in Chinatown while you smashed windows and broke the city's electric light globes and messed everything up? Tell me that?"

Whereupon Tod Browning explained that 'Frisco's Chinatown was duplicated right on the lot for the purpose. It has since been torn down.

Modernity's trend seems to bring the disappearance of conventional appurtenances. For illustration, the Haig and Haigless bar, bobbed hair and now, according to a communication from Philip E. Rosen, director at Metro's west coast studios, the queueless Chinaman.

When Mr. Rosen sought six Celestials for his all-star production of "What's the Matter With Marriage?" he was unable to find them with queues. He finally had to take his half-dozen oriental recruits and provide them with wigs and queues. The incident, by the way, tempted Mr. Rosen to be epigrammatic.

"Engaging Chinamen," he said, speaking in a voice slightly louder than his usual, for there were several friends in the offing, "is like directing actors who've prepared their parts hastily. After you ask me why, I say, you know: 'Because you have to give them their queues.'"

John L. McCutcheon, director of "Determination," is now at work on some unusually fine night and fog exteriors.

Bernard Randall, who has had a wide and enviable experience on both stage and screen, is playing the part of Dean the Deacon, the "master mind" of the band of international crooks in the production.

Since the greater part of the photoplay is laid in the Whitechapel district of London, the city noted for its drizzly weather, these fog scenes form an important part of the camerawork.

The exteriors, which include block after block of London streets, are the work of Technical Director Herbert Messmore, who has done some notable work in this line.

Present schedule calls for "Determination" to be ready for titling and cutting by the first of the year, so that the picture may be released early in February.

ABOUT PLAYERS

Peggy Shanor, who recently joined the George B. Seitz company, now engaged in making a serial under Pathe banner, feels much at home in the new work, for it so happens: That once, when Peggy was playing in another serial, same George B. Seitz was her director or her leading man, and this time he is leading man or director. It would take a rather fast count to follow George B. Most of the time he is both leading man, director and any thing else needed to keep the production turning out on time. But, when Peggy played with John Barrymore, Harry Semels was also in the cast, and in the production now in an interesting episode, he is the villain who pursues. In this episode, Peggy is a "Sky Girl"—not a "sky higher," but a Greek goddess, and the daughter of Mars or some other than a movie "star." Besides, she aviates in another episode and does everything which has heretofore not been done in a serial. The contrast between dainty, blonde petite June Caprice and Miss Shanor's raven statuesque beauty leads to the query of when will the first three episodes be shown? A regular family party, and a regular George B. Seitz cast.

Among the newest and most celebrated members of the Actors' Equity Association from the motion picture fold is Mollie King, who in private life is Mrs. Kenneth Alexander, and hails from the famous King family most ably described as one of beauty, brains and talent. Miss Mollie is a famed artist of great beauty, Miss Nellie is known for her business ability, level head and attractiveness; then Charlie—who made a name for himself years ago in musical comedy and vaudeville more recently, appearing "In Buddies," is representative of the King talent. And each of them may claim a share of the other's particular attribute. More power to Equity!

William H. Tooker, whose portraval of the role of the minister, "The Stealers," Robertson-Cole, was widely commended, has temporarily forsaken his usual benign

characterizations to portray a blasé and villainous parent in the forthcoming Selznick picture, starring Eugene O'Brien, which is titled "Worlds Apart."

The entire company of players have recently returned from Warrenton, Va., after a week of combined pleasure and work, in the making of some thrilling fox hunt scenes. It is said that more realistic hunt scenes have never been seen on the screen.

In season, Warrenton is the center of attraction for those who enjoy fox hunting and many journey from different parts of the country to take part in the exciting chase of the elusive Reynard. One remarkable shot is said to have caught a fox brought to bay by the hounds, directly in front of the camera.

In this well balanced cast, under the direction of Alan Crosland, Olive Tell plays opposite Mr. O'Brien and the support includes William H. Tooker, Florence Billings, Arthur Houseman, Warren Cook, Louise Prussing and Bigelow Cooper. The story, written by John Lynch, was adapted for the screen by the R. Cecil Smiths.

Another personal appearance. Now it comes out that Virginia Lee, who is creating the part of Beatrice Harlowe in "Scrambled Wives," will be the guest of honor at the convention of Maryland Exhibitors, held in Baltimore. The selection of Miss Lee, who has appeared as the star in only one production up to the present writing, Burton King's "Love or Money," is an unusual tribute to the popularity which this comely leading woman has attained. In addition to attending the State convention, Miss Lee will also lead the grand march at the annual ball of the Maryland Exhibitors' Association with the Governor of the state, which function will take place at the largest armory hall in Baltimore.

Betty Blythe, famous as a beauty, horsewoman and motorist of the Hollywood film colony, has added charioteering to her accomplishments. For the historic spectacle in which she appears as Queen of Sheba, Miss Blythe refused a "double" and practiced until she could drive her royal chariot in a stirring race. The star declares the modern girl who can drive her car and 'plane has nothing on Sheba's famous queen. There's no thrill like that of exceeding the speed limit in a chariot drawn by four white horses. We have Miss Blythe's word for it.

June Caprice, who will be seen in the Pathe release, "Rogues and Romance," the six-reel feature made almost together in genuine Spanish locale, is eagerly awaiting the day after Christmas showing which will depict happenings in Spain, where she spent last summer. In the story, Miss Caprice, of dainty, blonde and blue-eyed beauty, "tumbles in love" with a Spainard. All the time she is infatuated with him, however, she really loves the American hero, who, in the end, claims the heart-whole and hand of the diminutive June. Harry Semels plays the Spaniard to perfection, it is said, and to the relief of Miss Caprice who did not enjoy the mob scenes, supposedly revolutions, in which many Spanish types were introduced. A sub-title, which points to the Statue of Liberty as if "don't trifle with Uncle Sam" is said to express the feelings Miss Caprice accurately, and that she was of that country so greatly respected by all others, gave her a thrill when she came back, which, she states she never did get in a movie.

Antonio Moreno is about to realize his cherished ambition, that of making a picture in his native Spain. Senor Tony has left serials to star in special Vitagraph productions. The first "Three Sevens," by Perley Poore Sheehan, is now being produced with Chester Bennett directing. Early in the new year Tony plans to leave for Spain to visit his mother and to film a big Spanish story.

Robert Schable, playing the heavy lead in "Temple Dusk," a George D. Baker production, being made at Metro's Sixty-first street studio, was the victim of noisy circumstances late one evening as closeups and semi-closeups were being taken of him. Schable's head was bandaged, and was supposed to be aching violently as the result of the hero's successfully mixing it with him. Closeups and semi-closeups were being shot in rapid succession of Schable in this mournful state. And all the time, workmen were rushing the demolishment of the set, in order to erect a hurry-up set at once. Bob had little trouble registering pain. But when he was called upon to answer the telephone and evince pleasure at an imaginary conversation, the shouts of the workmen, resounding hammer blows, and the crash of falling lumber tended to interfere. Schable did his best to ignore bedlam, and Director Baker pronounced the shots "the best yet."

Edward Jobson, prominent member of Metro's West Coast stock company, has a little niece, Bobby, of whom he is very fond.

Little Bobby never misses an opportunity of seeing her big "Unc' Ed" on the screen. In one of his recent pictures, Mr. Jobson enacted the part of a good-natured butler, whose chief occupation consisted of furnishing amusement to the little daughter of his lord and master.

Bobby chanced to view this picture one day, and was very quiet throughout the show. After it was over, her mother asked her what she thought of it.

"I finked it was pretty, but Unc' Ed didn't see me at all. I waved twice at him 'n he just kept on petting that other little girl."

Genius in The Making

GENIUS has been defined—many times—as nothing more or less than the capacity for taking infinite pains. But has anyone ever found a real test for genius? We like to say this or that director is a genius and we credit him with continued successful effort. He may, however, be merely fortunate. We can seldom, if ever, prove that he is a genius. One director may have a tremendously extravagant organization back of him. If he wants a Turkish rug or a Sevres vase, he may have it. If he wants the services of any one of a dozen stars, he only has to signify his wishes. Yet in point of ability, he may rank no better than any of a hundred directors, who, if they had the opportunity, could excel or at least equal him.

Not that one is of sufficient authority to say that David G. Fischer is or is not a genius. He has, however, accomplished something rather rare in the history of pictures. He has no organization in the customary sense of the word. He has no studio of his own. Types and actors he can get, of course, but from a limited circle. And he has no corps of assistants, no costume department, no world famous artist to design his sets. He has had to be on the job or on many of them, himself. And yet he is creating a superlative photoplay, one which many directors would not attempt without the support of one of the great producing companies.

"Dave" is a modest, diffident chap. He will talk about his picture, his company, the incidents of production, but not of himself. "'In the Shadow of the Dome,' my present picture, covers more ground and aims at bigger effects than nine-tenths of the average program pictures," he recently said. "Although it is not a great human drama, a war picture, nor a spectacle. It is a story of political Washington. It has to do with real Congressmen and real Senators, actual situations such as happen at the capitol every day during the political year. And we've gone to Washington to take it. We've filmed the Capitol, the House, the Senate, the White House and other public buildings. We've gone to aviation stations to get aviation pictures, and we went into the heart of the south to get scenes in the hero's early life, before he went to Washington as a Congressman. And we came to New York to shoot New York scenes. Somewhere in Jersey wasn't good enough for us.

"Furthermore we have broken entirely away from the idea that an independently produced picture must be rushed through quickly, that the only way to make money out of a free-lance venture is to save everywhere. We have spent nearly four months in the actual taking. We have over 60,000 feet of negative to cut to eight reels. And as far as actors are concerned, when we wanted a type we went out and got it. We didn't let an agent offer us half a dozen actors from which to choose. We ransacked the profession until we got what we wanted. When we were in Berryville, Va., taking exteriors, we paid the entire population of the town to play for us, and we took some shots of types such as no agent in New York or Los Angeles could ever find."

Created without the aid of an organization, this picture will perhaps stamp David G. Fischer as one of the coming young directors of the art. His past successes are "The Law of Nature," "Ambition," "Where Bonds are Loosed" and many others which he declares are but milestones on the path which has led to "In the Shadow of the Dome," under his directorial hand.

Gina Relly to Appear in French Film

Gina Relly, the dainty French actress, who was brought to this country last spring and made her American debut in "The Face At Your Window," (Fox) has signed a contract with the French Pathe Company to appear in a series of productions to be made abroad during 1921, according to a cabled communication.

Work on the first, "The Emperor of the Poor" was adapted for the screen from the story of the same name by Monsieur Champsaur, the well known French author, is already begun.

The cast supporting Miss Relly is headed by Mathot, French actor, who played the featured role in "The Count of Monte Christo," the French Pathe super-production last year.

Gina Relly has appeared in leading and stellar roles for the French Pathe Company prior to her visit to this country and is well known to the stage and screen audiences of England and France.

She was selected for "The Emperor of the Poor" by the author who spent many months in searching for the type he required to delineate the heroine of his story. He had seen Miss Relly on the screen several times and immediately sought her out upon her return from America.

Mlle. Relly who is eighteen years of age made her debut on the speaking stage in Paris during the war. She played in repertoire at the Apollo Capucines in Paris until a year and a half ago when she received her first screen contract with Pathe.

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For Example—Director Hugo Ballin

THE ultimate values of all screen-lore are the creative values and they reside in the genius of the director. The motion picture is rooted too deeply in human psychology to apprehend a permanent dislodgement, but it has its fluctuations, and we all know that it is the upward trend which makes for prosperity. It seems then a natural inference that the best way to speculate on the future of our art is to x-ray the directorial mind—an achievement of no small difficulty for singularly enough the mind which creates and recreates life on the screen, is often inarticulate when it comes to words. Directors, it is true have been posed for interviews designed mainly to promote the sale of certain pictures, but this is scarcely the way to gather worthwhile revelations from the director's soul.

Now, therefore, when a young director rises to remark—"We must go to our public with a new appeal," he is entitled to attention. Let not the reader be alarmed; the statement quoted comes from a man to whom preaching and moralizing is an abomination, a man who in an unusual degree possesses that rarest of quality among artists the Humility of Mind. He is a man who entered the motion picture field after achieving a career as a painter, whose measure of success is quite clearly indicated by the fact that his masterpiece is in the National Museum at Washington, that many public buildings and private residences have been adorned by him with mural paintings; those in the city capitol of Wisconsin having attained no little fame.

Speaking to a friend some few days ago in his home at Lexington avenue (rich in well selected objects of art), Mr. Hugo Ballin spoke of present-day screen-lore and of the screen-lore of tomorrow.

"Like other forms of art, the motion picture has gone through a cycle of changes. I do not mean to analyze the past any further than to say that we have had too much of mere action or I should say too much of mere movement; too much of the circus and too little of the temple of art. We have been whipping and beating the surface without going beneath the surface for the deeper things which mean more than mere motion and action and which interest and fascinate the human mind. It is scarcely necessary to elaborate my meaning, but I may add that we have come to the point where the heroine has been ready to jump off the cliff too often. What we ought to do now is to keep the heroine away from the cliff and interpret her just as a human being undergoing such struggles as may be part of our own daily experience. The old molds are worn out to the breaking point. We must create new ones. I think that the return to the primitive, a return to introspection, a return to the portrayal of soul-realism, will find a ready and appreciative public. You may call this modernizing the motion picture; you may say that in this way we will attune the motion picture with the best and finest there is in contemporaneous literature—words of description after all mean very little."

Here Mr. Ballin interrupted himhimself, while his visitor looked about the little library in which the conversation was being carried on. The room was filled with precious mementos of Italy, many of them pictorial collections of the great cities of that historic land—probably the most complete which is to be found on this side of the water. Mr. Ballin had spent years of his life in Italy and he carried away with him spiritual treasures of no mean proportion. This too will appear again and again in his works of the future. He talked of some of the noted beauty spots of Italy, so many of them historic, but alas, as far as human creations are concerned, falling into piteous ruin and decay.

"Have you been through the Villa d'Este?" Mr. Ballin asked.

"Yes," replied the visitor, and spoke of the dazzling splendors of doorless rooms, storing untold artistic values, pretty statuary, marvelous fountains, and glorious terraces, all neglected and abandoned.

"You carried away then a feeling of sadness as you left the place," said Mr. Ballin.

The visitor replied in the affirmative. Mr. Ballin's eyes lighted up and he remarked: "Well, if I can show or reproduce the sad splendors of the Villa in motion pictures and create in your mind the same feeling that came over you on the spot, then I have accomplished one of the objects that I propose to strive for in my pictures. It is to let the thing itself speak, to rouse and stimulate thought in the public and to help it to entertain itself."

It is expected that Mr. Ballin's screen career in the future will be closely intertwined with the future of the W. W. Hodkinson Corporation, through whom he is releasing his productions, for both Mr. Ballin and Mr. Hodkinson have much in common. They are both actuated by the same motives and the same ideals—and that they will achieve those ideals is almost a foregone conclusion for they are both men of strong purpose and ability.

Storm Entertains Lillian Gish Company

Turkey dinner on a hard working holiday! Sounds good enough to eat. So thought the guests of Jerome Storm, who entertained the Lillian Gish Company at Thanksgiving dinner, on the day some folks like to celebrate at home. If one of that kind, do not envy the lowly motion picture star or director, but heed what happened.

Account of unavoidable delays, it was necessary to make Thanksgiving an illegal working day. Director Jerome Storm and his star, Lillian Gish, commemorated Thanksgiving by working from nine in the morning until six at night. And, not a grumble from any member of the company. In fact, it was a gala occasion. Mr. Storm entertained. His guests, seated upon "the set" were (guest of honor) Lillian Gish, but the kind of honored guest who waited upon the table. Sounds like a "movie tale." James Abbe, noted New York photographer took a picture of the assembly, Camera-man George Peters made a movie of it and Mr. Storm tugged at one end of the wish bone, while Miss Gish put forth her best efforts to get the end she desired. But the luck broke even. Thus, Mr. Storm gained a day's work and the endorsement of all concerned!

Gaston Glass and "The Divine Sarah"

Gaston Glass, soon to be seen in "The Foreigner," the first of the Ralph Connor stories to be filmed, and now ready for release, has been in Canada for nearly four months. Following "The Foreigner," in which he played the title role, he was held in Canadian locale for a second film version of a Ralph Connor novel, widely read and under the original title "Cameron of the Royal Mounted."

After following Glass about over Greater New York, thence to Canada, a letter addressed to the young French actor finally reached him at McLeod. It was delivered just before he was called for a scene. The postmark "Paris, France," caused Glass to excitedly tear open the envelope. His face needed no studio lighting as he read:

"How may one send—what you call a—cable from this—pardon—place—I mean location country?" Glass inquired. "I want to send money to France—toot sweet."

Naturally acquired friends in the company gathered 'round. They hoped young Cameron had received no bad news. He assured them, on the contrary, he had been paid a fitting tribute. It developed the letter was from the "Orphanage of the French Art Society," of which Mme. Sarah Bernhardt is a director. She is also Gaston's godmother. He wished to respond immediately. It was explained to Mr. Glass that cable charges on a substantial amount would aggregate a fair contribution in itself and that it would be wiser to cable an appreciation of their recognition, stating letter containing contribution to follow. It did not meet with Gaston's idea of "speed," but he acted accordingly.

Following his next scene Director MacRae, who has directed both the Connor stories of Canadian locale mentioned, was heard to say:

"Glass improves with every scene. His work indicates that he expects to make sufficient money over here to support half the charity organizations in Paris." Which speaks volumes in favor of the popular French actor.

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Vignola Inventor of "Still Continuity"

CARRYING deep significance for the exhibitors, the newspapers and magazines, and the publicity departments because it revolutionizes the entire system of making "stills" of productions, Robert G. Vignola, director of special productions for Cosmopolitan-Paramount, announces his own invention and the newest thing in modern studio efficiency, the "still continuity."

The idea was first put to practical use a year ago by Mr. Vignola when he made his first special for Cosmopolitan-Paramount, "The World and His Wife." It proved so successful that he tried it again with "The Passionate Pilgrim," his subsequent production. And then, to make sure that it was practical and of great value, he used it with "The Manifestation of Henry Ort," his third special just completed. Having found it entirely successful, he now reveals the idea for the benefit of the industry, incidentally unfolding the secret of the unusual and remarkably effective "stills" he has turned out with his productions in the past.

"The 'still continuity' is a little brother to the production continuity," said Mr. Vignola. "It serves the same purpose with regard to still pictures as the production continuity does with the main production. The production continuity, as every one knows, is a written sequence of scenes—the play manuscript, if you will,—which guides the director in his work and without which, unless he himself were the author, he could not make a picture.

"The 'still continuity' is practically the same thing differing from the other continuity only in the fact that it guides the director in the taking of still pictures, whereas the other guides the director in the taking of motion pictures.

"Here's the way it works out: When the scenario writer turns the finished scenario over to me I go into consultation with the publicity department and proceed personally to make a 'still continuity' of the salient scenes in the story. In this way I am sure of the kind of stills I am going to have long before I begin the production. This 'still continuity' takes its place with the main continuity enabling me to keep track of what scenes to take stills of and what not.

"It is a simple method of tested efficiency and success, and I am offering it with my compliments to my fellow directors for whatever they think it is worth to them. The still picture is of such great importance that it behooves no director to slight it. It is because I personally attach so much value to the still that I invented the 'still continuity.'"

Critics Praise Baker's Genius

SELDOM has a director received such lavish praise as has been bestowed upon George D. Baker for his brilliant work in the production of his latest success, "Heliotrope," for which he wrote the continuity as well as personally directing the feature. In direction, continuity, comedy relief and sustained suspense, "Heliotrope" ranks as one of the finest pictures of the past two years and its success stamps George D. Baker as a worthy occupant of the Motion Picture Hall of Fame. Beatrice Fairfax eulogized "Heliotrope" by saying: "It is the greatest drama of father love ever shown upon the screen. Heliotrope is dominated by masterly direction and creative story-telling construction." The Exhibitors' Trade Review heralds it by saying: "George D. Baker has done himself proud with this one. The continuity is perfect and the interest holds until the last scene. It has everything a box-office winner cashes in on, one of the best bets of the season." Lawrence Reid avers that, "George D. Baker's production of Richard Washburn Child's story is certain to arouse discussion. In the first place the director deserves credit for what he has left out as much as for what he has incorporated. Heliotrope is a different picture. It carries power and pathos—reality and tragedy." Wid's remarks: "The direction of 'Heliotrope' is up to Baker's standard; at times unusually excellent. A splendid production of an unusual theme." Mr. Baker is now engaged in completing the latest George D. Baker Production based on the story "Temple Dusk," which he believes will excel the favorable impression made by his work in the direction of his present success. "Temple Dusk" will be released by Metro under the auspices of the Sawyer-Lubin organization, who are advertising it as a special George D. Baker Production. The cast selected by Mr. Baker for "Temple Dusk" is headed by Anna Q. Nilsson and Robert Fraser.

Final "Fade Out" of "The Stealers," showing Myrtle Morse, the "Cabanne find," and William H. Tooker

Myrtle Morse A Christy Cabanne Find

When Christie Cabanne was about to "shoot" at the end of preparatory stages of the Robertson-Cole special, "The Stealers"—he was ready except a long looked for actress to play a part having an important bearing upon the story. Those who had been sent him, for various reasons failed to fill the bill. Finally, having noticed a certain Myrtle Morse, who had said she was content to be an "extra," with a view to laying a firm foundation for a screen career, Mr. Cabanne asked to have the young lady presented again. "Would you play a part instead of the work you were engaged for?" asked the director. And with due honesty Miss Morse replied, "I would if I could." "You can," was the director's reply. And so it was ordered. As a bride, and in the attire identified with wealth and position, Miss Morse screened like a bridal rose and the director said all those complimentary things directors do say, when an accidental "find" is found, pointed out and discovered to have ability. Mr. Cabanne found much to be thankful for. Versatility is one of the things he wished to find most. That Miss Morse, made to look twenty years older, and holding her place in the picture to the final fade out, filled the need of "just such a girl" has already brought offers for parts little dreamed of when she entered the motion picture field, via the old road called "Extra Way." The slender lines, dark eyes and black hair which made Miss Morse appear as a beautiful young bride, were also made to look the part where she is supposedly a much

(*Continued in last column*)

Director Dinner Causes Humorous Contention

It is known to the motion picture trade and kindred press, that on the evening of December 7, at the Hotel Biltmore, the fourth annual dinner of the Motion Picture Directors' Association will take place. It has also been announced that many of the coast members of M. P. D. A., at present in New York, will be on hand. The coast lodge, to be officially represented by Charles Giblyn, has been the foundation of an amusing controversy. It appears the publications in which the notices appeared, are earnestly read by directors. There were a few members of New York lodge of M. P. D. A. who disputed that Mr. Giblyn is a member on the coast, rather t in New York. It makes no difference except that a members' dues support the order to which he belongs. Mr. Giblyn attends in New York, and when approached to settle the discussion he said:

"A man is a Mason, if he is a Mason—in Asia Minor—or anywhere—on location. A Knight of Columbus took more advantage of being one while he was in France than ever before in his life. It makes no difference where a man belongs—the question is—does he belong?"

The same is true of George L. Sargent, who belongs on the coast, but being marooned in New York attends lodge accordingly. Robert G. Vignola, on the other hand, was on the coast for many months, yet still retained his New York membership. There are a number of coast members in New York who attend lodge faithfully, but Mr. Giblyn being an active member instigated the controversy. The coast wins! No wonder they can boast of building a new club house. New York had a studio first! Mr. Giblyn will settle the argument by joining New York lodge, too. And the dinner preparations are daily growing more interesting.

(*Continued from 3rd column*)

older woman. With a make-up skill, like unto an actress of many times her experience, which she mastered after once having been told "how," Miss Morse appeared, blossoming, young and attractive in the extreme in the first of the picture, and made the changes required to fit the part of "twenty years later" with surprising accuracy. "A sense of logic is as necessary as a sense of humor in any kind of work," commented the "over-night actress," when discussing her sudden success. "One needs both, but with an absorbing desire to 'make good,' it would have taken something more than learning to adjust make-up to have stopped me."

So much for Myrtle Morse, a Christy Cabanne discovery!

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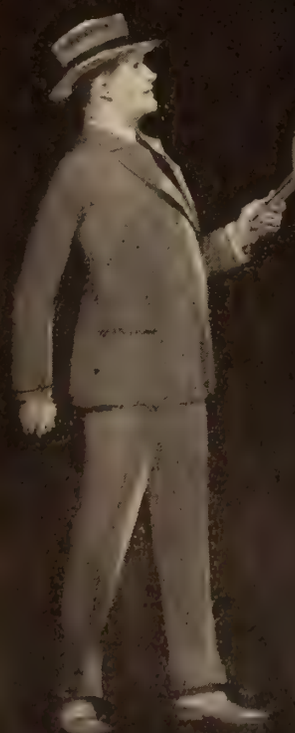

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Listening to the Suggestions of Theatre Patrons

The Audience Has a Chance to Tell What It Likes in Theatres

IN a recent contest carried on by the *Photoplay* magazine, the thousands of theatregoers who read the publication were invited to reveal their likes and dislikes in motion picture theatres. The results as finally compiled may be considered as a fairly accurate indication of national sentiment inasmuch as replies were received from all the states. What at first seems strange—and yet on second thought does not—is the uniformity of ideas submitted, which goes to prove the sameness of human nature everywhere.

The writer from up north where the winters flirt with zero temperatures, pleads the need of adequate ventilation as strongly as her sister from Texas. And the housewife from the Carolinas is as insistent as her cousin three thousand miles away in California that her theatre seats be roomy and comfortable.

A perusal of the replies of these "fans" is of value in this section inasmuch as many of their thoughts pertained to equipment. For instance, one reader sets forth her convictions as follows:

. . . **The theatre itself needs:**
Wider seats and more space between rows.
Better indirect ventilation.
More thought and money expended on restful and harmonious coloring.
A creche where children under four can be cared for largely by school girls paid with free tickets.
A box into which requests and criticisms may be dropped.
A tearoom where young people might meet for dancing or other social affairs.
And last, the very best line of plays I could possibly afford. . . .

Another letter submitted gives a slightly different line-up, viz.:

. . . I would consider these two big essentials the foundation for success. First, the selection of only high-class pictures, and second, **the faultless presentation of same by means of a perfect screen and up-to-date equipment in projection room.** These two essentials should be combined with the following refinements:
Extra fine ventilation.
Comfortable seats—wide enough that your neighbor's elbows will not encroach on your territory, and spaced far enough between rows so that your knees and feet will not suffer as your neighbor goes past you to his seat.
Music—interpretive—yet not obtrusive.
Attractive lobby.

The surprising slant of these and other replies was the placing of suitable equipment at the head of the list. This condition shows a great change on the part of the audience since the days of the store show. Then, the picture was everything; comfort was secondary. Competition and greater discrimination on the part of patrons have been two of the causes for the change. The successful exhibitor of this day must cater to his audience with quality pictures and quality comfort and one is almost on a par with the other.

Referring back to the first letter printed it is to be noticed that the writer calls for wider seats with more space between rows. The custom of setting rows 26 or 28 inches apart is disappearing. No man or woman can enjoy a picture with his or her knees wedged tightly against the seat in front. Thirty inches is a minimum row clearance; 31 or 32 inches would be still better.

Other exhibitors, in an effort to compress the greatest number of seats between walls, have caused the width of the seats to be made too narrow for comfort. There is as much call for shoulder room as limb room.

The second item in the first letter mentions better ventilation. This criticism cannot be applied so frequently to theatres built during the last two years. Before that time, however, there was an era of misinformation on this subject of ventilation. Side wall fans had a vogue, and while they gave the appearance and feel of ventilation, they merely chopped up and agitated the air. No fresh air was supplied except unintentionally through the opening and closing of doors.

A little later, ventilating systems designed with theatre requirements in mind, made their appearance and altered completely the technique of theatre ventilation. That is why modern theatres can seldom be criticized from this standpoint.

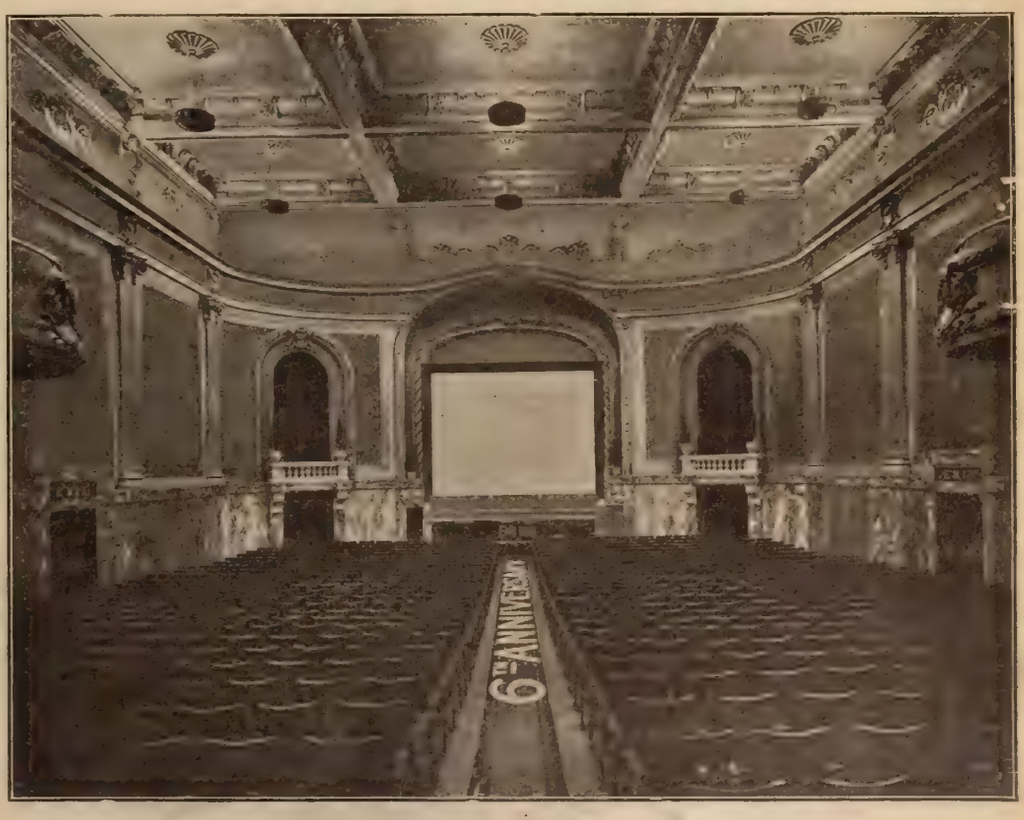
But the older houses are still criminally negligent in this respect, although they are gradually coming to see the light.

Thus we see that the two foremost criticisms pertain to theatre equipment. When these points are looked after and made satisfactory the greatest problems of the exhibitor in his desire to make his theatre comfortable and attractive have been overcome.

Now turning our attention to the second list of suggestions, we find mention for the first time of the need for excellent projection. The non-appearance of this important adjunct in the first list was not because of its unimportant part but because all too often the projection is taken for granted.

Projection is one part of theatre exhibiting which still remains a mystery to the theatregoer. He sees every other part; only projection is hidden. Therefore, if the screen shows a poorly projected pic-

(*Continued to page* 4480)



The Eckel Theatre, Syracuse, N. Y. This photograph shows one method of installing the organ in the orchestra pit. The "New Era" organ is used in this theatre

Bakersfield's New Theatre Takes High Rank in Beauty

"California" Is a Superior House for Town of Only 18,000

TO Bakersfield, California, with a population of 18,000 odd, goes the credit of having what many have termed "America's most beautiful small town theatre." The accompanying illustrations give a fair idea of the beauty of the Grogg Amusement Company's new California theatre, a handsome edifice which sets a standard for theatre construction which few small cities have attained. Experts claim that there is not a technical mistake in the entire building, and most interesting about this is the fact that it was designed by an architect who has never before built a theatre. The seating arrangement, the acoustics, the stage, the lighting effects and the projection are without flaw.

A plain but elegant note has been struck in the architecture, and this quiet elegance impresses one throughout the theatre. The exterior has been done in the handsome Spanish stucco finish, typical of the early California missions.

As one steps into the foyer he is impressed by a homelike atmosphere. Luxurious carpets, fine tapestries, and beautiful lighting fixtures have been chosen to give the patron his first impression.

Fine, upholstered seats fill the auditorium and in the fore part of the balcony there are several rows of comfortable loge chairs. There is a grand stairway leading from either side of the foyer which lands on a spacious mezzanine floor. Here is the women's retiring room, richly furnished in period style. The colorings of dull rose, taupe and old blue blend in the draperies and furnishings. From each side of the mezzanine landing, a graduated slope takes the patrons into the balcony, eliminating the unpopular stairway climb.

In the dome of the theatre there are four large grills, over which the typhoon cooling system is built. A water-wash system cleanses and freshens the air before it is drawn into the theatre. Equal care has been given to insure the comfort of the California's patrons during the cold months through the means of a fine steam-heating plant built in the basement of the theatre.

The projection room is in the most desirable place—on the lower floor. Realizing the truth of "it is the picture you are selling," no expense has been spared to secure perfect projection in the new California theatre. Powers machines are used.

The stage is ample for the presentation of road shows or vaudeville, but pictures, prologues, and fine music is the policy. A rose velour front curtain opens and festoons three ways, and is also made to fly. A gold and purple cyclorama, with a canopy effect, frames the picture screen, which is also masked by four huge pillars, scrumbled in gold and black.

The interior walls of the new California are remarkably beautiful. There are three large panels on either side, and these have been painted and stenciled to give the appearance of silk. Under the soft hue of multi-colored lights the effect is exquisite. The colorings of blue, gold and old ivory predominate. A Robert Morton pipe organ, augmented by a string orchestra, give the photoplays proper musical atmosphere.

It looks as though no detail has been overlooked to insure the safety, comfort and enjoyment of the California's patrons.

With the addition of its California theatre the Grogg Amusement Company controls four theatres in Bakersfield. The other three, the Hippodrome, Pastime and Bakersfield theatres, are given to vaudeville, pictures, and road shows respectively.

The Grogg Enterprises were founded by the late Charles Grogg, one of the West's best beloved showmen. The work of furthering his amusement business fell to the hands of his widow, Mrs. Olive Grogg, and to his sister, Miss Sylvia Grogg, who have successfully carried out his dreams and ideals in a beautiful cinema temple which stands as a monument to Mr. Grogg's years of ambitious effort.

Watts Opens Princess in Springfield, Ill.

W. W. WATTS, Springfield's leading exhibitor, has opened his third theatre, the new Princess. The latest acquisition to the city's ranks of film houses is at Fifth and Capitol, in the same location as the old Princess, which Watts secured last January from Kunz Brothers. The new Princess is the largest photoplay theatre in Springfield, having a seating capacity of about 1,400. An immense balcony with wide aisles and plenty of room between the rows of seats provides about 500 choice seats. The loges are arranged so they run from the balcony to the screen and are splendid in their view.

Bullard and Bullard were architects. They have succeeded in giving to the city one of the handsomest playhouses in cen-

(*Continued on page* 4475)

Opening night at the Circle Playhouse, Annapolis, Md.

The Chair that Eliminated "Rise, Please!"

This illustration shows how Mov-Ezy Chairs operate.

No matter how attractive the theatre, how entertaining the film or how entrancing the music, the theatre is not a perfect success until the bodily comfort of the patrons becomes complete.

Moreover, to become lost in the screen story and then to hear that harsh discordant "Rise, Please," as a late comer enters, destroys the spell and lessens the satisfaction of the patrons.

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How to Produce High Class Lighting Effects

A Description of the Use of Dimmer Equipments in Theatres

OBSERVATION has shown that high class lighting effects on the stage as well as in the auditorium are extremely desirable in any theatre. These effects are not only necessary where legitimate shows are produced but have been found particularly valuable in the moving picture theatre, and in the vaudeville, variety and burlesque house. In fact some of the largest theatre dimmer equipments have been installed in "movies," where the various effects produced are a part of the program and are heartily applauded. The proper color and light setting to go with the scene shown on the screen is as much appreciated as good music setting. It has been found desirable also to *gradually* increase the brilliancy of the house lights rather than throw them on abruptly after a long period of comparative darkness. In working with the orchestra, too, the theatre electrician and his dimmer equipment are invaluable.

In all theatres, it is important to comply with the Fire Ordinances and maintain a required amount of lighting and when dimmers are used in connection with the house lights they make possible a smooth, evenly dimmed lighting and eliminate the undesirable spotty lighting.

As an example of present day requirements, the Rialto of New York may be ited.

A partial view of the dimmers employed to obtain lighting effects at the New York Rivoli. The slow motion hand wheel is seen at the bottom of the bank. Above the hand wheel in two vertical rows are arranged the master levers. Individual levers are mounted between the rows of dimmers

Details of a Typical Large Equipment

The dimmer bank here is composed of 45 circular plates containing 60 independent individual operating levers. The advantage of obtaining a greater number of independent dimmers than plates lies in the feature of employing (for circuits with a load of 1,800 watts or less), a combination of two dimmers on one plate, i.e., an independent section of resistance on each side of the plate, thereby making two complete dimmers with two operating levers.

Combination Dimmers Most Economical in Space Required

As usual there was but little space on the stage to hold the stage equipment. Only by the use of the combination dimmers described above, was it possible to take care of the 60 dimmers necessary to obtain the most flexible equipment for the purpose outlined.

Each individual operating lever is provided with an indicator equally divided into 14 sections. This feature is of particular value. During the rehearsal the precise degree of illumination is obtained which is best suited for certain occasions; an illumination chart is prepared showing not only the levers to be operated but also the degree on the Indicator to which they are to be placed, which is always alike whenever that particular scene is produced.

The stage proper is divided into four sections controlling amber, red, green and blue colored lamps. Four groups of ten operating levers, each interlocked with a master lever, control the amber, red, blue and green section, making a total of 40 individual operating levers and 4 master levers. The house proper is divided into three sections controlling amber, red and blue colored lamps. Seven operating levers interlocking with a master lever control the blue section and two groups of six operating levers interlocking with a master lever each control the amber and red section, making a total of 19 individual operating levers and three master levers. One dimmer is provided for the orchestra light and is interlocked with the green stage section and master lever. The four stage master levers and the three house master levers are interlocked with a slow motion wheel, making it possible for the operator to control all dimmers by a single action of turning the wheel.

Interesting Interlocking Feature

The individual feature of interest is the interlocking mechanism which is so arranged that any of the seven groups of dimmers can be moved in one direction, while any other group may be moved in the opposite direction, or any color section on the stage or house may be dimmed at the same time any other color section can be brightened by turning the hand-wheel in one direction.

There are 2,600 lamps averaging about 50 watts each which are controlled by the dimmer bank. The peculiar feature of stage control is that right, left and center are on separate dimmer handles, and this also refers to pockets, each of the pockets on the stage being on a separate dimmer with a separate handle, and all of the dimmers being controlled by a master lever.

This is the largest equipment that had ever been placed in a moving picture the-

(*Continued on page* 4482)

It is in the box office where the ultimate value of any equipment for bettering projection is determined.

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35C-58

Suggestions from Theatre Patrons

(*Continued from page* 4475)

ture, the patron included the poor projection in his criticism that " The picture isn't so very good."

As a matter of fact, theatre exhibiting starts with the projection. A million dollar film can be discounted $950,000 by poor projection. A shaky machine, oil-splotched lenses, incorrectly timed shutters can make faultless photoplays look like the work of amateurs. Yea, verily, along with comfortable seats, adequate ventilation, comes good projection.

All of this is written to show the prominent position played by equipment. Although the big traffic is in films, money is brought into the box office by those features of construction and equipment that have been worked into the theatre and that contribute week after week to the comfort of the man, woman and child attending the playhouse.

Entrance to Princess theatre, Springfield, Ill.

Princess Opens in Springfield, Ill.

(*Continued from page* 4476)

tral Illinois. There isn't a pillar or post to mar the view, and comfort has been an uppermost thought in the seating arrangement. Wide aisles, plenty of room between the rows and cosy seats are to be found.

The ventilating system is with Typhoon fans. The Princess opens on all four sides, and with the fans and numerous windows plenty of fresh air is brought into the theatre at all times. On the hottest night the Princess is cool, partly because of its natural ventilating properties. The heating is by city heat, and is ample for comfort in any weather.

Schanbacher, a famous decorator, is responsible for the beautiful decorative effects. Also for the stage setting, which has been given praise by local film followers.

The projection room is the largest and most elaborate in the city. The operators have all necessary aids and comforts and say it is a pleasure to work in such a booth. Watts insists on perfect projection, and spent much time in having this feature perfected. Patrons say the Princess pictures are the clearest and brightest in town, which is another way of admitting the projection is as near perfect as it can be.

The lobby of the Princess is very beautiful. Handsome oil paintings of famous stars are hung and with the lighting and decorative effects offers a decidedly pleasing sight. The lobby is large enough to accommodate many patrons in case the

(*Continued on page* 4482)

Allen theatre, Vancouver, B. C., showing the exceptionally long marquee extending over the sidewalk the entire length of the theatre front

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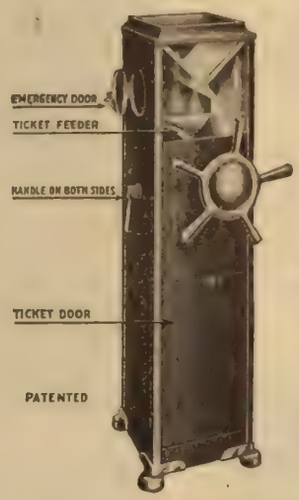

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Princess Opens in Springfield, Ill.

(*Continued from page* 4480)

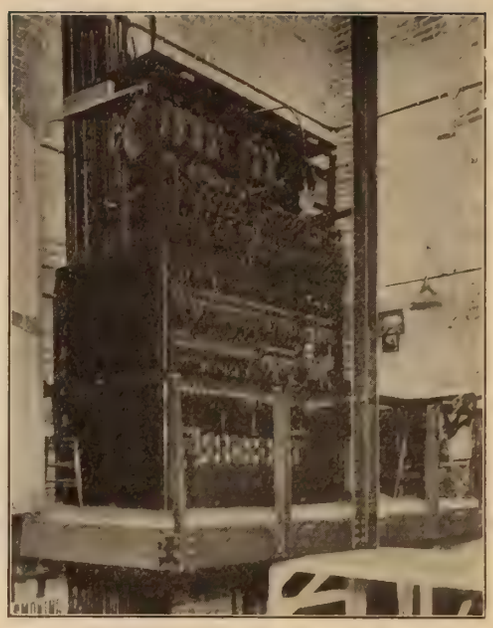
house is crowded. This eliminates standing outside in cold or rain, something that Springfield fans have had to do numerous times before the opening of the new Princess.

It is the intention of Mr. Watts to show the biggest plays at the Princess. Contracts now secured insure the showing of "Madame X," "Earthbound," "Humoresque," "The Right to Love," "Something to Think About," "Peaceful Valley" and "Idols of Clay."

Princess theatre on opening night

The Princess will have the largest theatre orchestra in the city. Musicians of note are being contracted with, and Mr. Watts expects to have the theatre known far and wide for its music. A new pipe organ of giant size will also be installed.

The Princess is the safest theatre in Springfield. It has more exits than any other playhouse, opening on four sides, and all of the 1,400 seats could be emptied in a few minutes should it be necessary. City officials who have inspected it have been highly pleased with their finding, and have complimented the management on the beautiful structure. The cost of remodeling the Princess was $80,000. Mr. Watts also owns the Gaiety, long the best known and most popular film house in town, and the Vaudette, a theatre on the site of Loper's Lyric.



Dimmer equipment at Englewood theatre, Chicago

Dinner Equipment for Theatre

(*Continued from page* 4478)

atre. Aside from the Opera House and Century theatre it is the largest bank in New York City. Considerable difficulty was experienced in erecting dimmers in the space allotted to the dimmers and switchboard and considerable ingenuity was exercised in the installation. The dimmers were made by The Cutler-Hammer Mfg. Co., of Milwaukee and New York.

(*To be continued*)

New U- T. E. Catalog is Work of Art

One hundred and eighty pages covered with a well prepared and carefully arranged list of motion picture accessories and the whole thing finely printed on substantial paper with frequent title pages in several colors, comprises the new catalogue of the United Theatre Equipment Corporation. A casual study of the book gives one the impression that this supply firm has carried out the idea of an instructive booklet to a point never reached before by dealers and manufacturers in theatre equipment.

In personnel the U. T. E. Corporation contains a wealth of engineering and executive talent. Mr. H. T. Edwards, president of the corporation, conceived the formation of such an organization in 1917 and immediately surrounded himself with assistants of ability. Mr. J. H. Hallberg is vice president and chief engineer, is a designer of wide scope and many of the devices handled by the U. T. E. are products of his brain. Mr. B. A. Proctor and Mr. Frank T. Forster, mechanical and electrical engineers respectively, are both men of long experience in their fields.

In laying out the booklet those in charge have made it a point to progress orderly from the exterior of the theatre through the lobby to the stage and its properties. Each section is headed by a beautiful frontispiece in three colors. Then follows a complete description of each article coming under that heading.

nI the section devoted to "The Stage" there are given sketches of stage scenery and of the uses of stage hardware.

"Projection Department" gives over a considerable number of pages to actual and ideal theatre layouts, explaining sight lines, projection room arrangement and ventilating systems.

One section even is devoted to the "Motion Picture Studio," displaying a large collection of studio equipment.

It is understood that this catalogue is not for general distribution but is to be supplied only when the inquiry indicates actual interest on the part of the inquirer.

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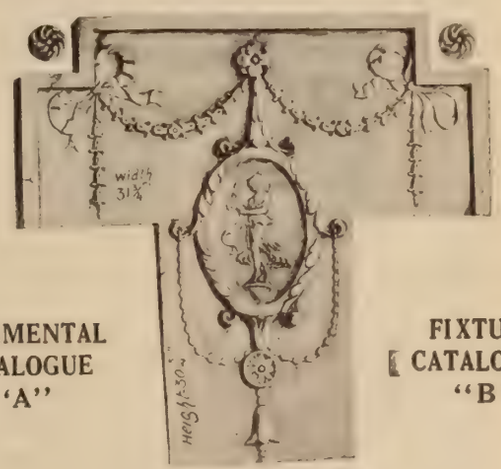

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Equipment Operating Projection Questions Answered

Tests of Screen Illumination from Motion-Picture Projectors

A Paper Presented to the S. M. P. E. by W. F. Little

FIELD illumination for motion-picture projection may be studied by several different methods. Here the experience of the Electrical Testing Laboratories may be of some service and it is the purpose of this paper to present some notes on such tests.

In order to make comparisons between the different methods of study a constant light source or the incandescent lamp was used.

INTENSITY

As the light intensity in the field is more or less a function of the field area, the problem in this connection is to determine the flux in lumens through the objective lens.

UNIFORMITY OF FIELD

The field brightness may vary considerably without greatly affecting the appearance of the picture for the reason that the variations in intensity are gradual.

TEST METHODS

As all the light passing through the objective lens reaches the screen, the quantity of light may be investigated either on the screen or at the objective. Photometric measurements may be used to determine the field intensities by making measurements at the screen. The usual practice is to divide the entire field into equal areas and make measurements in the center of each. The nearer the observation area conforms to the area to be investigated the more accurate is the integration secured. Therefore, in order to cover the entire field these areas should be either large, or numerous. If the observed portions comprehend too large an area, the light intensity variation may be lost sight of. If the measurements are made at the objective, the results will bear no relation whatever to the uniformity of the field. Therefore, the testing may resolve itself into two distinct methods; first, that of the measurements of light upon the screen, and second, that of the measurements of light at the objective. The first may be again subdivided (a) including relatively few measurements, each measurement integrating over a comparatively large area, and (b) a large number of measurements, the average of which produces a close approximation of total flux and a fair index of uniformity; this latter method gives the most complete data.

The optical bar with which the experiments were made consisted of objective, aperture plate, condenser lamp and spherical mirror, all located as in a motion picture projector. An illustration of this equipment appears in the Transactions of this Society, No. 6, Fig. 16, page 68.

The photometer employed in tests of field illumination is so designed that the inequalities in field brightness throughout the observed area are obliterated, the surface appears uniform, and the brightness equal to the average brightness throughout the surface.

The other test apparatus used in the investigation was as follows:

Throw	60 feet
Objective lens	E.F. 5.5. D. 2.5, F. 22
Aperture	11-16 x 29-32 inches
Condenser lens	2½ x 6½
Lamp	Mazda — 900 watt, 30 amperes
Spherical mirror	2¾ inches O.R.C.
Field area	10 feet x 7 feet, 9 inches

With an incadescent light source, slight variations in symmetry of filament or filament alignment may produce a variation in light intensity upon the screen. Therefore, it is advisable to explore the entire field. An accurate alignment of the apparatus is highly essential, therefore the entire test procedure may be simplified if the test-plate and photometric equipment are fixed and the projector is adjustable.

When using a fixed test-plate and photometric equipment, the projector may be accurately aimed by the aid of a telescope and cross-hair. The telescope should be mounted over the pivot about which the projector turns and focussed upon a chart plotted on cross-section paper. A diagram of the field may be readily plotted to scale upon this cross-section paper and mounted in any convenient direction at such a distance from the telescope that the angle subtended by the chart is exactly equal to that subtended by the field. The centering of the cross-hairs upon the center of each test area as shown on the chart will bring the corresponding field areas to the proper position on the test-plate.

If the light source be the arc, the distribution of light intensity over the screen should be fairly symmetrical for the reason that the major portion of the light emanates from the small round crater. However, because of the light fluctuations when studying projection with an arc lamp, it is advisable to use two photometric equipments, one for observing the center of the field, the other for exploring pur-

10.0	11.1	10.9	9.4
10.5	11.6	11.0	9.8
10.0	11.6	11.0	9.4
8.6	10.1	9.1	7.5

Fig. 1—Measurements made by 16 point method

10.0	10.7	11.0	10.7	10.9	11.1	11.4	11.5	11.3	10.8	10.6	10.1	9.9	9.4	8.7	6.9
10.7	10.8	10.7	11.0	11.1	11.1	11.7	11.8	11.6	11.2	10.8	10.2	9.9	9.7	8.9	7.7
10.3	10.8	10.9	11.1	11.2	11.5	11.7	11.6	11.8	11.2	10.9	10.7	10.6	10.2	8.9	7.4
10.3	11.2	11.4	11.5	11.6	11.9	12.4	12.4	12.1	11.5	10.8	10.7	10.7	10.5	9.4	7.2
10.9	11.2	11.3	11.2	11.4	11.6	12.3	11.9	12.0	11.5	11.1	10.9	10.7	10.2	9.4	7.6
10.3	11.2	11.1	11.4	11.5	11.6	12.0	12.0	11.9	11.5	10.9	10.6	10.4	10.2	9.5	7.8
10.6	11.6	11.7	11.5	11.4	11.4	11.6	12.0	11.7	11.1	10.9	10.6	10.6	10.3	9.4	7.9
10.8	11.1	11.4	11.1	11.5	11.6	11.7	11.9	11.7	11.4	11.1	10.6	10.7	10.3	9.4	7.8
9.7	11.2	11.2	11.3	11.4	11.6	11.7	11.9	11.6	11.4	10.8	10.4	10.2	9.9	9.4	7.6
9.8	11.1	11.1	11.1	11.2	11.3	12.1	12.1	11.8	11.5	10.6	10.5	10.0	9.8	9.1	7.6
10.4	10.6	10.6	10.6	11.0	11.1	11.3	11.5	11.5	11.1	11.1	11.0	9.7	9.5	9.0	7.4
9.0	10.2	10.2	10.3	10.6	10.9	11.0	11.3	11.4	11.0	10.3	9.9	9.4	9.1	9.1	6.9
8.7	9.9	9.9	10.1	10.6	10.7	10.7	10.7	10.7	10.3	9.6	9.0	8.8	8.6	8.4	6.8
8.4	9.3	9.4	9.6	9.9	10.3	10.4	10.5	10.2	9.6	9.1	8.4	8.2	8.0	7.8	6.7
6.9	8.2	8.2	8.8	9.3	9.1	9.4	9.3	9.1	8.4	7.9	7.8	7.7	7.4	6.9	6.0
5.6	6.9	7.3	7.4	7.9	7.9	8.2	8.1	7.7	7.1	6.8	6.4	6.7	5.9	5.3	4.7

Fig. 2—Measurements made by 256 point method

BETTER THAN EVER

POWER'S 6B TYPE E

PLATE 1

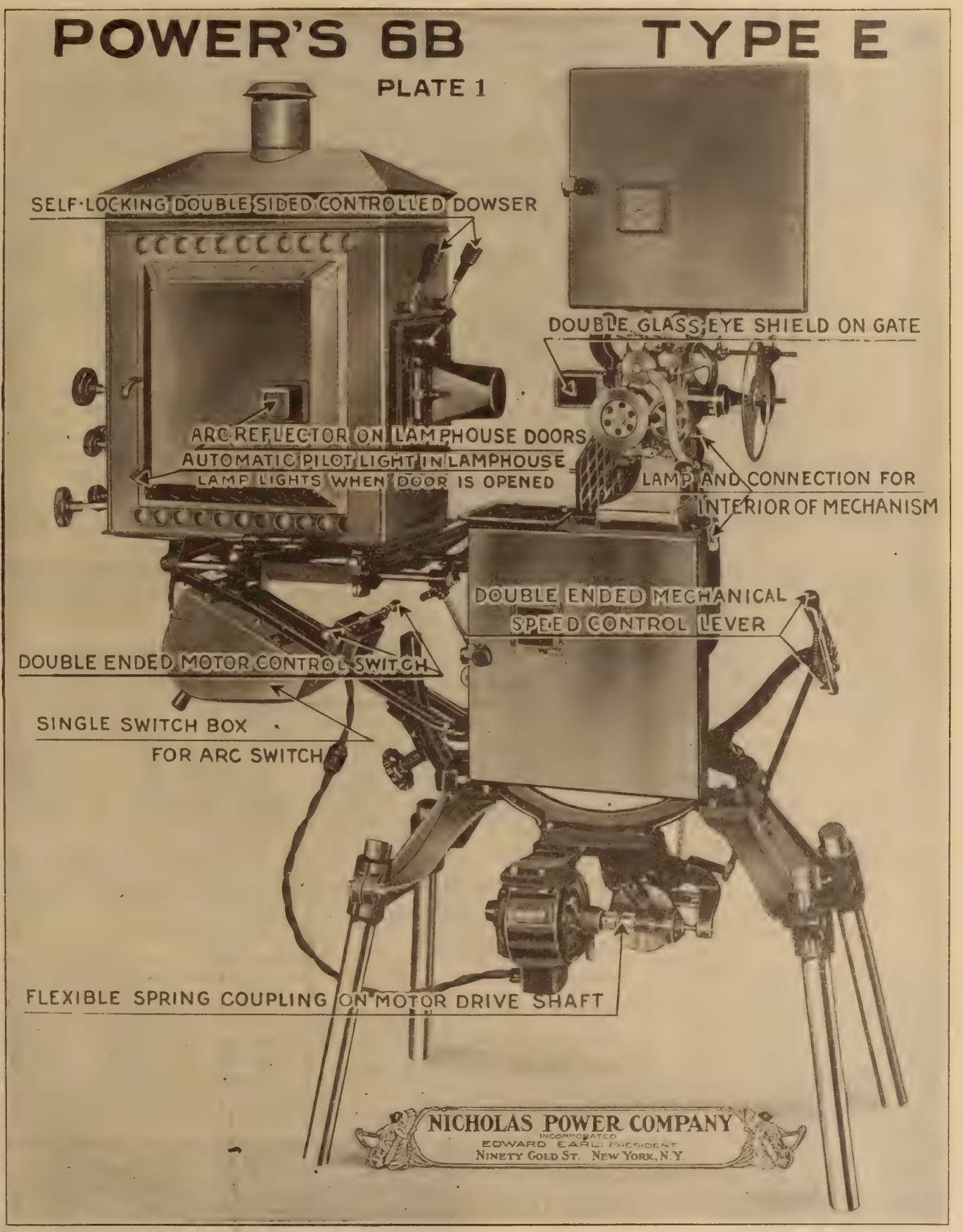
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PLATE II PUBLISHED NEXT WEEK

poses making the measurements simultaneously. In this case it is essential to keep the projector and one photometer fixed. The readings taken with the exploring photometer may then be corrected to the fluctuations of the arc as secured by the fixed photometer.

For the purpose of study, photometric measurements were made on the screen surface dividing the field first into 16 and then into 256 equal rectangles.

16-Point Method

When dividing the field into 16 equal rectangles, fairly adequate integration should be secured if the observed test surface represents at least 40 per cent of the area of each rectangle.

The ellipse in the upper left rectangle on plate 1 shows the relative size of the observed area as compared with the rectangle.

256-Point Method

In dividing the field into 256 rectangles rather than 16, the observed area may be relatively smaller with respect to the rectangle and still render good results. As the light intensity falls off toward the edge of the field, the 256-point method should show somewhat lower light flux than the 16-point method as the observed areas do not quite reach the screen edges. With a field of approximately 8 by 10 feet, the outer rows in the 256-point method are 2 inches or less from the edge of the field.

Measurements at the Objective

As previously stated, all the light passing through the objective falls within the light field. Therefore a single photometric measurement of light flux at the objective may represent the flux upon the screen.

The measurements of light at the objective is not as simple as might at first be expected for the reason that the flux density is very high; through an aperture of approximately 1.5 square inches, a flux in the neighborhood of 800 to 1,500 lumens may pass. Assuming 800 lumens, the flux density would be 530 lumens per square inch or 76,500 lumens per square foot, which is equivalent to the illumination produced by a lamp of 76,500 candlepower at a distance of 1 foot.

In making these measurements, a photometer and a 3-inch velvet lined tube 24 inches long was used. At either end of the tube white diffusing plates were placed and a light filter which served to correct the color of the light to that of the comparison lamp in the photometer.

The two diffusing plates which were separated by 24 inches were employed for the purpose of reducing the light intensity to a value which could be conveniently measured.

The photometer was calibrated in connection with this tube in terms of the 16-point method, and this standardization was maintained by retaining several incandescent lamps as standards. These lamps are burned somewhat low in order to increase their life. It was found by experience that this method of maintaining the standardization was very reliable.

(To be concluded)

The Question and Answer Series

(Continued from a recent issue)

22. How and what with should a projection lamp be lubricated?

A projection machine should be cleaned once a week and powdered graphite placed on all moving parts and also on the carbon clamps. Oil should never be used as it only burns due to the intense heat and smudges up the lamp.

23. What are the most important parts to be watched about a lamp? Why?

The carbon clamps should be kept clean so that a good contact is made with the carbons. Care should be taken that the clamps do not become grounded on the lamp house. The screw thread adjustments should be kept clean and free from carbon dust.

24. Why are 6¼ condensers called 6½?

Because that is the focal length (approx.) of the lenses. In other words, if the condensers are so placed that parallel light rays enter either surface they will be converged and come to a point approximately 6½ inches from the center of the condenser lens. We say approximately because of the fact that condensers are never corrected for the various aberrations. Because of this the distance may vary from 6¼ to 6¾ inches.

25. Give the main ingredients of motion picture film.

Cotton and camphor.

26. What must be the qualities of the container for films not in actual use?

According to the requirements established by the board of fire underwriters.

27. What are the most important parts to be looked after in projection machine head? Why?

The most important parts in a machine head are the movement, the tension shoes and the upper and lower sprockets, because they are the parts which have to do with the movement of the film and therefore necessary to the projection of a good picture.

28. Do light rays penetrate a lens in a straight line? If so, why? If not, why?

Light rays pass through the lens itself in a straight line but are refracted by the surfaces of the lens and made to converge or diverge according to the shape of the surface.

29. What are the defects of a lens and cause for each? Give remedy for these faults in an objective lens.

There are numerous defects which may appear in a lens, each of which requires a special study. The principal ones are coma, chromatic and spherical aberration.

30. Explain theory of motion pictures.

Moving pictures are an optical illusion based on the persistence of vision.

31. When are magazine doors allowed to be open?

Magazine doors are allowed to be open when machine is dead, both mechanically and electrically.

32. Explain advantage of large outside shutter over small inside shutter.

A small inside shutter is bothersome and somewhat more difficult to adjust. A large outside shutter under certain conditions of machine design will cut the beam of light at greater velocity than an inside shutter.

33. What is flicker? Its possible causes.

Flicker is caused by an unevenness in the succession of light and dark spaces as reflected back from the screen to the eye. Low frequency is also a cause of flicker.

It may be caused by wrong blade design, slow speed, or too high an intensity of light.

34. Give full explanation of the arrangement of the fire doors over the portholes of the booth.

See page 3148, April 3rd issue Motion Picture News.

35. In case of a fire, what is the first thing to do?

Notify the manager, light up the house, and get the people out without panic.

36. In case of a fire in part of a house other than the booth, what must be done?

Keep the picture going if possible to quiet the audience, notify the manager, and have him request the people to file out slowly.

National Anti-Misframe League Pledge

AS a projectionist who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the projection-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way cooperate with my brother projectionists and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

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Home address.....

Name of theatre where employed.....

Address of theatre and name of manager

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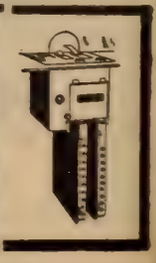

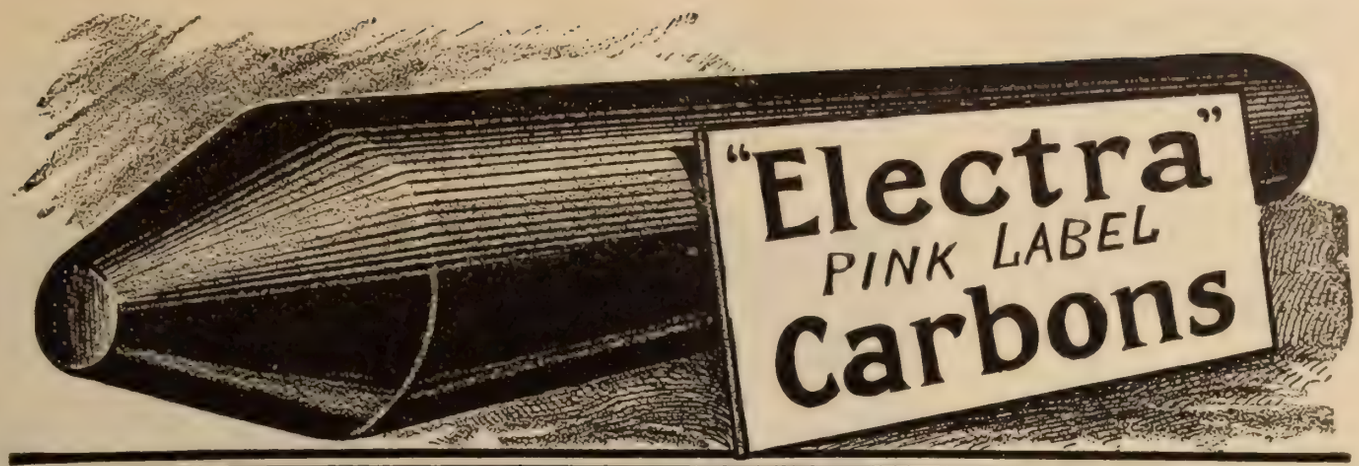

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Eight months after being organized in Billings, Montana, at which time it consisted of one man and one room, the Western Theatre Equipment Company had blossomed into a firm with two large establishments, one in Billings with eight people and a larger main office in Seattle, the latter office having been purchased from the Seattle Stage Lighting Company, who were the original Simplex franchise holders in that territory, and for which franchise Shearer paid $10,000 in cash.

The Seattle establishment is located on the street floor of the building at 2028 Third avenue, situated in the heart of the Seattle "Film Row." The space occupied on the main floor here is approximately 30 by 160.

In the large show window which is fully 20 feet across, are located 4 Simplex Projectors. Two of them are regulation motor driven types while the other two are finished in white enamel with nickeled mechanisms and trimmings. A white enamel reel cabinet also is included in the window display which does not fail to attract all who pass this unusual exhibit.

Just inside the door, one sees a table upon which are mounted the various carbon arc lamp assemblies used in the Simplex Projectors. This method of mounting the lamps provides for a most convenient examination which is impossible when the lamp is confined within the lamphouse. The decorative scheme throughout the establishment consisting of sienna tinted walls, provides an admirable background for the beautiful frames that line the walls throughout. In the front part of the store are displayed a group of highgrade opera chairs, while on the opposite side of the store are situated a line of glass showcases in which are laid out the various projector units and parts. These parts, properly tagged and indexed, are never disturbed but serve merely as guides to determine in which drawer of the elaborate cabinet system the part in question may be found.

An imposing line-up of Simplex Machines form the feature exhibit. Each of these machines is electrically connected both as to lamps and motors and an actual projection demonstration on a regular theatre screen can be accomplished at any time. In the rear of the building is located the private office of Mr. Shearer, while directly opposite same are the general offices of the concern. In the back of these offices is the stock room in which is contained at least $30,000 of stock at all times, which same is continually maintained due to the fact that Seattle is quite far removed from the source of manufacture. Adjoining this stock room is a fully equipped machine shop and service station which is operated under the direction of Mr. "Billy" Hartford, who is said to be the best known and most efficient repair man in the territory.

All goods are received and shipped thru the rear of the store thus doing away with the inconvenience so often encountered thru carrying goods thru the front of the establishment.

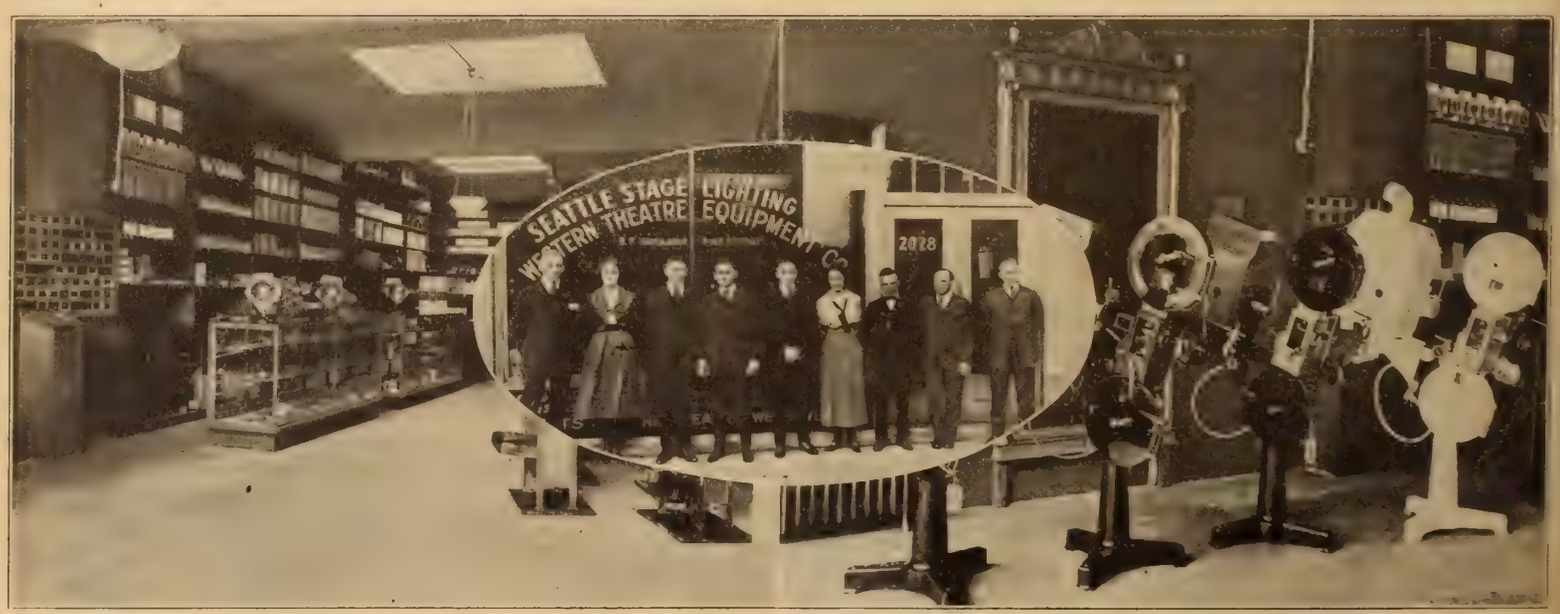
Students from the Brooklyn Navy Yard School for projectionists on a trip to the Nicholas Power Co. At the extreme left is H. C. Griffin; the civilian in the centre is P. C. Parrish. On the extreme right stands P. A. McGuire and next to him Instructor O'Brien

Navy Projection Class Visits Powers'

THE projection class of the Navy Motion Picture School, Brooklyn, New York, in charge of Chief Instructor O'Brien, recently visited the factory of the Nicholas Power Company and acquired much information of a practical nature regarding the manufacture of a modern motion picture machine. Lieutenant O'Reilly, in command at the school, which is now operated without civilian assistance, suggested that Instructor O'Brien take his class through the great machine shops of the Nicholas Power Company. The class saw from start to finish just how a standard professional projector of the highest class is made and assembled. The information will be of great value to them as they have gained a very practical knowledge regarding Power's Projectors which are largely used in the Navy and are on great battleships such as the Pennsylvania, flagship of the Atlantic Fleet. In the school Lieutenant O'Reilly in a broad-minded way has given orders that Power's and other standard machines shall have equal representation.

The sailors had the various operations and processes explained to them by Herbert Griffin, Technical Engineer of the Nicholas Power Company, and P. C. Parrish, Southern Traveling Representative of this Company. The explanations were followed with great interest by the entire class and they and their instructors were kept busy for some hours with the questions and answers.

The class was shown great automatic machines taking tungsten chromium steel bars, scientifically made and selected, and turning them into various parts of the Power's mechanism. They saw these rough cut parts going from machine to machine.



Three views of the Western Theatre Supply Co., Seattle, Wash. The personnel is shown in the oval insert Left to right: C. F. Harris, Miss Kendall, M. L. Fagg, B. F. Shearer, president and general manager; A. J. O'Keefe, Mrs. Shearer, "Billy" Hartford, P. E. Irving and A. J. Thorine

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Film News Service Has Been Inaugurated in Wisconsin Towns

M. E. Diemer of University of Wisconsin Is Developing Idea

By W. E. WALKER

LET a piece of news "break" at Madison, Wisconsin. The local reporters are in the front ranks of recorders. Directly behind them are perched the motion picture cameras duplicating the scenes on the impressionable surface of the film. That evening the newspapers carry their accounts of the event. The next afternoon the family goes over to the neighborhood theatre to witness the scenes reenacted on the screen for their amusement.

M. E. Diemer of the University of Wisconsin Photographic Laboratory has inaugurated a film news service in a city of 40,000—a move which bids fair to expand and embrace innumerable small cities throughout the country as the photographer of moderate means comes to realize that with a little more training and a slight additional investment he can extend the field of his activities and increase the profits of his business.

The Madison photographer has entered into a contract with the manager of the local motion picture theatre to click off the results of every important event in the community on his cinema film and have the reels ready for public display purposes on the day following the happening of each big event.

Following on the day of the "wuxtree" and the popular weekly news pictorial, the film news service rendered while the subject still possesses a burning interest in the community comes as a natural sequel in the development of the motion picture.

The service the people of Madison now receive on their local news embodies about everything that could be included without actually reenacting the original scenes.

The field for camera activities is of course unlimited. Whether it is a pageant, a play, a fire, race, football game, homecoming celebration, convention, or merely a Main Street scene, the motion picture camera can be depended upon to record things as they actually exist.

There is no semblance of yellow journalism in the film supplement as a news feature. The cub may get his facts twisted in his haste but it is impossible for the camera to be deceived.

Take the case of a recent football game at Madison, one of the big contests of the west. The papers carried detailed play-by-play accounts of the game but disputed over the identity of the player who made the winning touchdown. There was no disputing the point when the camera gave its version of the play on the afternoon following the contest.

Not only did thousands of fans who witnessed the team in action seek admission to watch the plays re-enacted, but other thousands who were unable to obtain seats for the contest itself tried to get seats at the theatre to enjoy the next best to the real thing, motion pictures of the important scenes.

Madison, being a university town and the capital of the state, of course, offers a more active field for the camera operator than does the average town of 40,000. But there is no small city without its occasional big event. The cost of a camera outfit, fortunately for the development of the film news supplement, is small enough to create only a slight overhead charge on the operating expenses of the photographer when the machine is not in operation.

Mr. Diemer's camera, however, does not confine itself to portrayal of local news events.

As acting on the legitimate stage has been attempted with a considerable degree of success by amateur organizations, so is the motion picture plot being attempted in Madison with a home made scenario and a local caste. That the picture being thus produced will be a local hit is a certainty.

The film as a recorder of news in the small city also serves another useful purpose. It provides the city with a permanent, realistic record of the high lights in its civic activities.

A PIONEER MOTION PICTURE CAMERAMAN

By *Irving Browning*

WHENEVER a group of "picture folks" discuss the Motion Picture Industry, you can almost bet your boots you will hear some one say that "the business is still in its infancy." We see developments every day. Pictures are considered the best means to educate. The most costly settings and high salaried stars and direc-

Eugene Lauste, pioneer in talking pictures, illustrates how his machine takes a record of both action and sound simultaneously. The device is not as complicated as would be imagined

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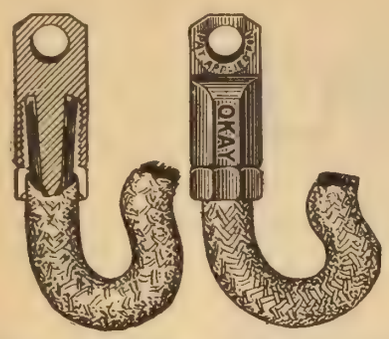

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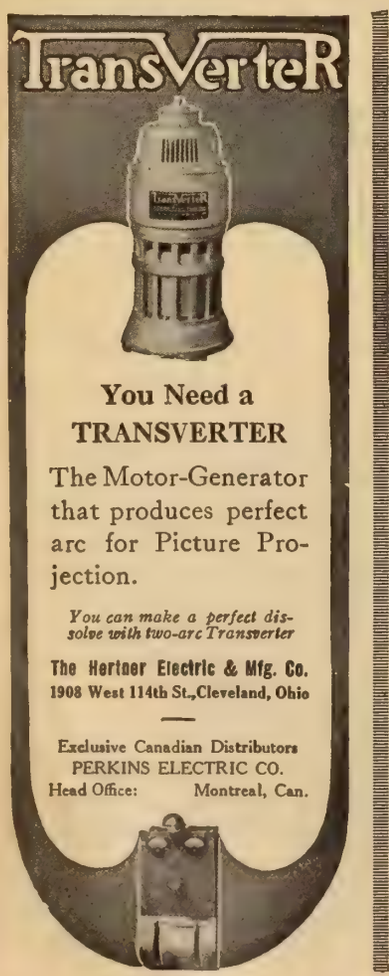
Don't miss the Music Picture Conference at the Astor Hotel, N. Y. Jan. 24-25-26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tors, etc., are considered least expensive in the long run, as enormous profits are derived on such productions.

The pioneer days of the Motion Picture are almost forgotten, those days when pictures were either made on some roof or in a back yard, the sets being of the cheap variety of stage sets. In the open, the sun was their means of lighting. For this reason the stages were mostly built on revolving platforms so that they could be shifted to follow the sun. Today we have the large enclosed studio, with its artificial lighting and "props" of the best materials obtainable.

Irving Browning, well known cinematographer and author of this article

Let us go back to the good old days of the Motion Picture, the days when the Motion Picture first became a means of entertainment. I have heard the story told by a real pioneer, Eugene Lauste, a French inventor and experimenter of the old days when pictures were really in their infancy. We may take the responsibility of saying that it was in its infancy to him, for he helped develop the profession, having spent the best days of his life in doing so.

He started in his childhood playing with motion pictures as a toy. During his boyhood days he began developing a new idea, until he made a machine that would take and project pictures. Thos. Edison on hearing about him brought him to this country to complete some experiments that he was working on. This gave birth to the Edison Kinetoscope. He then travelled around the world taking pictures and giving shows to Kings and other notables, as they were the first to be shown an entertainment of any sort that was extraordinary. The film used in his day was two inches by two and eleven-sixteenths inches as against three-quarters by one inch of today.

He also experimented on a camera for photographing sound, which after many years of hard work he has completed. He has also the distinction of saying that he is the originator of the loop in both camera and projector, and also the originator of the use of the Maltese Cross in Motion Picture machines.

In his day there were no such things as producers. The cameraman had to do all the work. He directed his own pictures. He did not even have a tripod. He set his camera on a table. In back of the camera was a motor attached. The motor was either run by electricity or gasolene. After the cameraman had directed his actors, he would start the motor and call for action. There wasn't much in the line of continuity in those days as any action was a novelty.

One of Mr. Lauste's sons is now a cameraman and working in England, having been trained by his father. He has also worked in France for Pathe, Gaumont, Eclaire, etc. During the war he served with the French army at the front taking Motion Pictures of the actions.

Mr. Lauste looks at the Motion Picture of today as a great achievement and is glad to be living in this age of Wonder Pictures.

New York Cameramen Form New Association

BELIEVING that in union there is strength, the leading camera men have formed an association incorporated under the laws of New York to be known as the Motion Picture Photographers' Association. Their purpose, a highly commendable one, is to perfect themselves in their art, which is now recognized as being one of the most essential features in the success of motion pictures.

George Peters, for years with Roscoe Arbuckle and Taylor Holmes Production, was elected president of the association; Edward Wynard, of the Fox studios, first vice-president; Fred Chaston, of the Griffith studios, second vice-president; Ned Van Buren, of the Famous Players-Lasky studios, third vice-president; Larry Williams, Special Features, treasurer; Harry Keepers, Famous Players-Lasky studios, Long Island City, corresponding secretary; J. C. Bitzer, brother of William Bitzer, D. W. Griffith's cameraman, recording secretary, and Walter Arthur, representative.

The board of governors consists of Horace Plimpton, William McCoy, Charles Down, Arthur Boss, L. E. Taylor and Paul Allen.

The motto of the organization is "Honor, Ability and Integrity."

As the idea is to progress in the art of cinematography, the members of the association will report upon each new feature that appears, when discussions and criticisms will be in order. There will be an up-to-date projection room stalled in the quarters of the organization and each candidate will have a chance to show his latest work and be passed upon before becoming a member of the association.

Membership in the organization will be strictly by invitation and by the unanimous approval of the membership, each and every man being judged solely upon his record and ability as a motion picture photographer.

Aside from the above, it is to be a beneficial and protective association, and is represented by Nathaniel Cohen, New York counsellor at law.

Over a thousand dollars was subscribed at the first meeting, when the association was launched. Those who have already joined the association are Ollie Marsh, George Lane, Charles Gilson, Edward, Earl, Joseph Ruttenberg, John Stumar, Andre Bariatier, Arthur Miller, Arthur Martinelli, Jack Brown, Al Lignori, H. Sintzeneck, Alfred Gandolfi, William Crolley, Jules Cronjager and Roy Overbaugh.

The Motion Picture Photographers' Association, Inc., will be situated in the heart of the motion picture district in New York City.

First Steps in Musical Understanding

(*Continued from page* 4432)

if he will only let them know).

One side to the musical question which so many have overlooked is this:

Good music raises the level of the house. It draws an ever-better clientele. A clientele that sticks. A clientele that is willing to pay better prices.

There is a continual interest in providing good music. It is a serial without any ending! The public knows it always can get a lot of good music at your house no matter what else happens.

The musical interest is something that *sticks.* Your favorite film star series may go to another house when the contract is over, but the music reputation is always yours, as long as you keep it up.

Music makes reputation for *you—your house,* not any other company.

With all these general musical ideas in mind, the film man is ready. If he will keep to a high standard, advertise to reach the music-lovers and create a real musical show as a foundation for the picture entertainment, he cannot go wrong.

Of course all through this review of twenty-five weeks' articles on music, the understanding man has just skipped. But for the newcomer—if these thoughts are credited—if these first steps are taken, the way is clear.

The future is full of glorious opportunities for the film music-maker.

Now we can resume our general talks. Next week's discussion is called "The Complete Picture Production."

Hotel Astor to Be Official Headquarters

Arrangements have just been completed whereby the first conference of the Motion Picture and Musical fraternity will be held in the Hotel Astor, Broadway and 46th-47th streets, New York, January 24, 25, 26. The management of the hotel have expressed their best wishes to the two fields of music and pictures and have promised to show every courtesy for which that house is famous. A large reception room will be at the disposal of the representatives for the three-day sessions.

The management of the hotel has urged that those who are coming to the conference ought to make their reservations as far in advance as possible. Representatives to the conference will be given first opportunities of course, but it is important that no delay be made in making the reservations for rooms—now!

In order to be most comfortable, send your hotel reservations to the Hotel Astor at once.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

Dear Mr. Isaacson:

It is with great satisfaction that I note the wonderful strides you are making in connection with the Motion Picture Musical Conference. The new dates in January are perfectly agreeable to me; also your plan to have the guests visit my theatre on the afternoon of the second day.

I am giving the coming event the serious thought which it deserves, and *do not doubt that it will prove to be a milestone long to be remembered in the industry.—Hugo Riesenfeld,* Managing Director, Rialto Theatre.

War Tax Pact

Dear Sir:

We have your communication of the 12th inst. advising us that the Motion Picture Musical Conference will be held on January 24th, 25th and 26th, and assure you that the date is satisfactory to us.

In accordance with your suggestion, we shall prepare to offer to the conference a contract guaranteeing the motion picture industry against the possibility of an exorbitant tax, provided they agree to pay the present license fee.

We presume you have heard of the proposed plan of synchronizing music, which a gentleman named Arthur J. Abrams, of Chicago, representing the American Photoplayer Co., has been endeavoring to consummate. His scheme is to synchronize music for every picture manufactured and to sell the same to the picture theatres throughout the country. Don't you think this is a matter which should be given considerable thought at your conference?—*American Society of Composers, Authors and Publishers, by J. Rosenthal,* General Manager.

Music Editor:

In answer to the question with regard to the Fox Film cues, I wish to say the following:

The Fox Film Corp. will not permit any one to see their pictures for the purpose of making a music cue unless it is their own man. I have had several discussions with Mr. Geo. Rubenstein, the general musical director of the Fox theatres, and have tried to induce him to mention the compositions as I do, and not only the tempos. However, I failed in the attempt and was unable to convince him that my idea was the better one. From authentic sources, I know that Mr. Rubenstein is not with the Fox Film Corp. any more, but up to the present I have not been able to find out who is his successor. When I do I will get in touch with him and hope for success in inducing him to cue Fox pictures in the way I suggest.—*M. Winkler,* Belwin, Inc.

How to Learn Organ

Dear Sir:

In reference to a query you have had in regard to a pianist learning the art of operating an organ for motion picture theatre purposes.

The first principle, of course, for any pianist to operate a pedal instrument such as we manufacture would be to get some practice on foot pedal work, as all our unit orchestras are of the foot pedal type.

The idea of practicing on a pedal two manual reed organ is very good. This will assist the pianist to a certain extent in becoming proficient in the art of using the pedals.

However, you appreciate that on the organs, especially of our type of construction, the tablet arrangement is somewhat different and they get a different combination when using the different effects.

Now we have at our Chicago office a special arrangement for beginners on organ work. Prof. C. B. Ball, at the head of our studies there, takes a "greener," as we would term it, and puts him through a thorough study on the organ. We have a practice piano there with a pedal arrangement, and then we have a demonstration organ that we use especially for the purpose of breaking in players to play our instruments.

It would probably be worth while for this party who is making inquiry of you in reference to learning the organ, to make a trip to our Chicago office and interview our Mr. C. B. Ball, and it will do him more good than going to the expense of buying a reed organ for practice purposes. We have made quite a lot of motion picture organists of ordinary piano players, and through our school or studio at Chicago we have developed some wonderful talent.—*R. Wurlitzer Co.*

We read with interest the question asked by a man playing the piano for pictures, and we believe that if he would practice on the small two manual reed organ he would get some excellent experience. We would also suggest that he purchase some of the numerous books on organ playing and practice from which he could gain considerable information. We would recommend particularly the books by Stainer, the English organist.

In many cases where we have placed our instruments in the hands of pianists we have had them come to the factory for a short stay and have given them instructions there which has helped them to master the organ in a very short time. Of course, in this line of work, as in any other, "practice makes perfect."—*Marr & Colton Co.*

Music Editor:

I should deem it a favor if you would give my name to firms in New York that make a specialty of foxtrots, one steps and bright ragtime numbers.

I might mention that I have three very fine

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orchestras in London picture houses and would give the numbers full justice.—*Alfred Filer,* Alfred Filer's Orchestra, Golders Green, London.

Music Editor:

Want to tell you how much I'm enjoying your articles in the Motion Picture News. They are fine, and up to the minute in ideas, suggestions and advice.—*Chas. S. Stenge,* People's Theatre, Roanoke Rapids, N. C.

Music Editor:

Noting your article in the issue of November 6th of the News, am pleased to state that I will be glad to become associated with you and other musical directors in the good work you are to undertake.—*Eugene Conte,* Musical Director, Plaza Theatre.

Dear Mr. Isaacson:

I have read the article on "The Story in the Music" and have considered the subject with considerable care. You open up an interesting range of possibilities. Your idea, I believe, were it to be carried out with a reasonable degree of skill, would lead both to a better understanding and to a keener appreciation of the meaning of music on the part of the general public.

Every musical composition, as you say, is the expression of certain emotions in the heart of the composer, and should convey a definite message to its hearers. Certain broad feelings, such as joy, sorrow, anger and love, are readily recognized by the average auditor, but only a relatively small number of people can appreciate the full significance of the work. Especially is this true under the conditions which prevail in the average cinema theatre during the playing of an overture when half the people are chatting together and thinking of anything on earth except what the orchestra is playing.

Here is where your translation of the moods and emotions pictured by the music—its story, if you will—comes into play. Your theatre goer, once he finds his attention directed to the meaning of the music, to which he is listening, pays closer attention to it than he would have done otherwise. Knowing what the composer intended his strains to signify, he strives to get this meaning out of the selection, and, as the composition is unfolded, he finds himself in possession of a new conception of it. He beholds the "light that never was on sea or land" toward which the composer is endeavoring to direct his attention, and his æsthetic sensibility is awakened.

His attention having been called to the fact that every piece of music carries a message as definite and direct as that conveyed by a poem or a painting, he begins to look for its significance in every selection he hears. The result is that, as he exercises the poetic instinct which exists to a degree, be it greater or lesser, in every man, he becomes more and more susceptible to the influence of music. He also becomes more and more appreciative of the meaning of the compositions to which he listens, until a day arrives when he no longer requires the assistance of language translation to catch the thoughts the composer put into his work.

Of course, if this effect is to be produced, the language versions must be done with the greatest care. Their writer should be of an imaginative temperament. He should, moreover, so far as possible, learn exactly the conditions under which the composition he proposes to explain was written, in order better to understand the meaning as the composer intended it to be.

I should be interested to know how your experiment at the Brooklyn Strand came out. Will you please tell me about it?—*Allen B. MacMurphy,* Ann Arbor, Mich.

Crandall's Idea for Specially Printed Music

Dear Editor:

Knowing that you are always interested in anything for the betterment of the motion picture business at large, I am writing a few suggestions here in regard to music.

One of the things that is very hard to overcome in most of the picture theatres, especially in theatres carrying large orchestras, is the light from the orchestra pit reflecting upon the screen, to say nothing of the light that reflects in the people's eyes. Many things have been done to overcome this, such as setting music stands at different angles, making large, clumsy, deep music stands, etc., all of which have helped a little, but never remedied the real trouble.

If you will take the time to go into one of the large theatres and have all the lights in the orchestra turned out, observing closely the results, and then have all the lights turned on (being sure at all times to have the music on the stands) you will be surprised to see, even in the best regulated theatres, the reflection from the music stands that this test will reveal.

As you know, we work out things very thoroughly here in Washington, and we have fully come to the conclusion that this fault can be cured, but not so long as the paper of the music is white. It occurs to me that if there were any way that this could be reversed—for instance, black or maybe a blue paper with white notes on it—it would probably cut out the reflection. I am enclosing you herewith for illustration a photographed piece of music. You will note that the notes are white, while the background is a dark gray. There is no reflection from this piece of music. Of course, I realize that this photographed music would not be practicable for commercial purposes on account of the tremendous price of photographing, yet I believe that some of the larger music houses, if this were brought to their attention, could devise an inexpensive method of printing music that would overcome this thing once and for all.

Hoping that you will look into this and anxiously awaiting your reply as to some results, I beg to remain with kindest personal regard.—*H. M. Crandall,* Crandall Theatres, Washington, D. C.

P. S.—As I am using enclosed piece of music for experimental purposes, will appreciate your returning it after you are through with it.

Following this letter, the question was put up to several important publishers. This is what they said:

Dear Sir:

I note your inquiry whether we ever thought about special sheet music for motion picture theatres that can be seen better, instead of the present way of printing the notes in black on white paper.

It is true that such an idea would be very valuable to moving picture orchestras, but the expense involved would more than offset the advantages. It would be very difficult at this late date to bring out music in this form. The condition could not be improved, unless the music for the moving picture orchestras is gotten out in this manner by all publishers. But, as I stated above, the expense involved is far too great to give the idea serious consideration.

Our house is always desirous of taking progressive steps, but in this case I feel the expense involved makes the idea impracticable.—*Gustave Schirmer,* G. Schirmer, Inc.

Music Editor:

Answering yours of November 10th regarding the advisability of printing music in white on black, as it would do away with the glare of the light, I feel that is not a feasible scheme. This drawback will have to be overcome in other ways, such as using matted or even colored bulbs, preferably yellow or a very green on the desk lights. But not only would the process be expensive, but I am sure that if there are some who favor it, there would be just as many and perhaps more who would be opposed to it.—*E. R. Voigt,* Boston Music Co.

Mr. Charles D. Isaacson:

I can only say that we are more than anxious to do anything that will bring music of the very highest class into the motion picture theatre. I consider your plan a most remarkable and helpful one, and at this writing I can assure you that we can be relied upon to join in the Motion Picture Musical Conference which is to take place in New York City next month.

You will see by the programs of our Broadway Strand and the Majestic theatres that music, instrumental and vocal, is playing a very important part in the make-up of our entertainments. The Majestic orchestra of thirty members is the largest theatre orchestra in Detroit and our Broadway Strand organization of twenty is now an attraction in itself.

I feel that the motion picture theatre has done more to bring high class music to the people of moderate means than has any other line of amusement, and a conference such as you have under consideration will be the means of still furthering those ends. If there is anything we can do on this end to help please do not hesitate to call on us.—*Francis A. Mangan,* Broadway Strand Theatre.

Dear Mr. Isaacson:

With regard to overcoming the objections from the orchestra player's standpoint in moving picture theatres to the present manner of printing music.

While your idea might be developed and by using green paper and white notes the reflection eliminated, we doubt whether the proposition can be made commercially successful.

Please let us know what the views of other publishers are in the matter. We presume, of course, that you have written to several publishers along the same line.—*Carl Fischer.*

It is impossible.—Winkler, of Belwin's.

(When other answers are received they will be published.)

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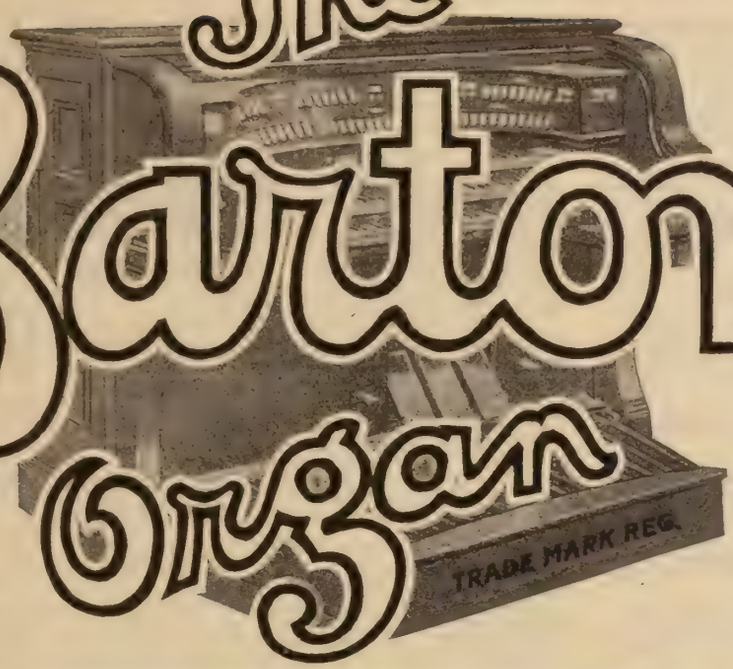
The Barton Organ



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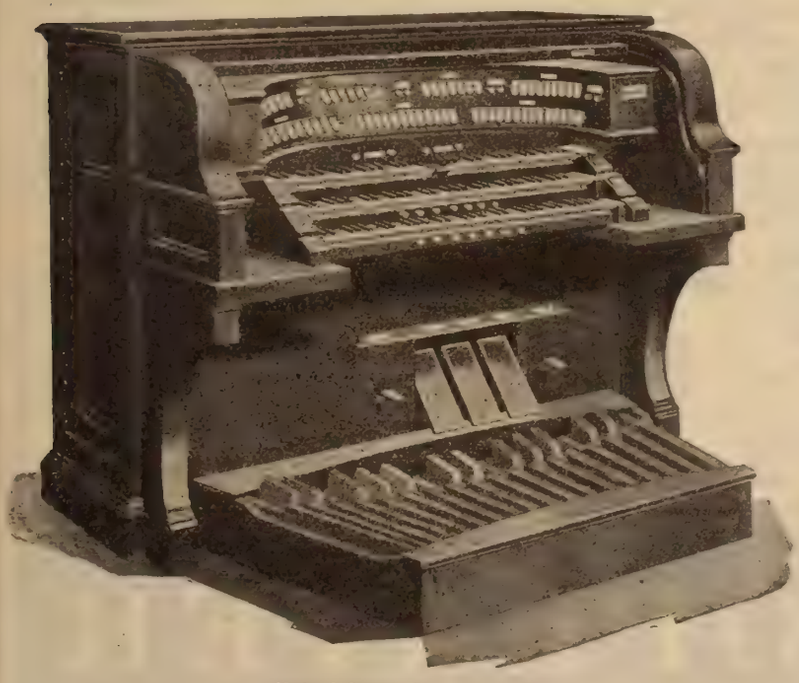
A pipe organ is a combination of wires, valves, magnets, wind ways and pipes—with hundreds of borings, springs and adjustments that have to work with lightning precision. Your theatre is subject to dampness, heat, cold and dust. Your organist operates this organ mechanism hours a day for years in a battle with the heat, cold and dampness. A cheap organ means cheap construction, and long after you have forgotten the price you are losing sleep over ciphers, dead notes, burned out motors, bad tune and no service. GRIEF—Man, the worry is worth more than the price of the organ.

THE BARTON ORGAN IS BUILT TO KEEP YOU OUR FRIEND FOR THE REST OF YOUR LIFE. THIS MEANS SOMETHING TO YOU.



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FOR SALE: Pathe Metal Camera, 2 extra magazines and Precision Tripod use one month, will sell cheap. Jacob Baker, 11202 Grafield, Cleveland, Ohio.

175 Opera Chairs. 1 Simplex machine. 1 Compensarc. I Mirror Screen. For Particulars adddress, FUELLING DRUG CO., Woodburn, Indiana.

BARGAIN—Martin Rotary Converter, (Used) 60 Cycle—3 phase—7.5 K.W. complete, with panel switchboard. Excellent condition. Costs new $865.00. Quick sale, $425.00. Full details on request. Monarch Theatre Supply Company, 228 Union Avenue, Memphis, Tenn.

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WANTED TO BUY—Motion Picture Theatre; prefer one with stage equipped for vaudeville in live town of not less than five thousand population in Texas, Louisiana, Mississippi, Alabama and Florida. State best cash price and list of equipment and full particulars in first letter. Wm. H. Moyle, 241 So. Holyoke Ave., Wichita, Kansas.

WANTED—Bell and Howell Pathe studio model or Debrie Camera; must be in good condition; will pay cash. Address Jacob Baker, 11202 Grafield, Cleveland, Ohio.

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WANTED—PIANISTS AND ORGANISTS, with picture experience; good salary steady positions. BARTOLA MUSICAL INSTRUMENT CO., 814 Mailers Building, Chicago.

WANTED—Good organist for Middle Western town; salary $75 to $100. Apply by letter, Box 123, Music Department, Motion Picture News.

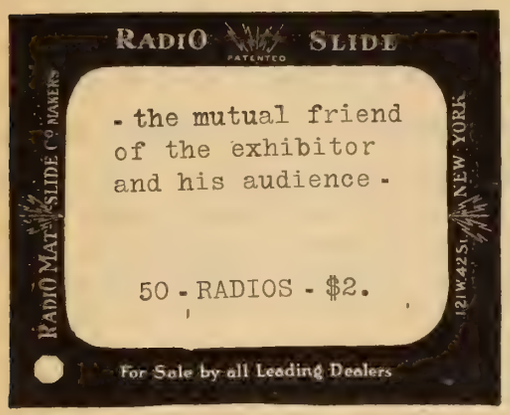
AT LIBERTY—I am first class violinist and conductor and am seeking engagement as conductor in large city theatre. Box 234, Music Department, Motion Picture News.

PIANISTS-ORGANISTS:—Music publisher closing out stock will send Postpaid 12 Copies assorted high class sheet music for One Dollar. GORDON, 1931 Broadway, New York City.

POSITION WANTED—Formerly conductor of big theatres in South for two years; am now in Washington, D. C., and am seeking management, eager to procure good leader. Would welcome correspondence. F. S., care of Motion Picture News, Music Department.

WANTED—Man to take full charge of music in Southern theatre; good pay. Box 23, Motion Picture News, Music Department.

WANTED—Small town theatre in New England seeks a man who can play organ and could organize little orchestra. Not large salary, but pleasant surroundings. Box 136, Music Department, Motion Picture News.



SALESMAN WANTED, one who understands and can sell Motion Picture Machines, Screens and Supplies. None but high grade men will be considered. Answer by mail stating salary expected and former connections, which will be considered strictly confidential. Address **Mark L. Swaab, Manager, 1327 Vine St., Philadelphia, Pa.**

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Hoods slip over the bulb

Cotton Men Build Theatre in South

THE People's Theatre Company, Inc., composed of cotton men in, and in the vicinity of, Greenville, Mississippi, have just opened a $140,000 motion picture palace in that city.

The theatre and building cover approximately 150 by 75 feet, equipped throughout with the latest and most approved theatre equipment that is manufactured at the present time.

The lobby is furnished in buff color with white panels and several attractive lobby display frames are neatly arranged at the entrance with the flooring to match.

On the left, at the entrance, is the box office in which the two unit automatic ticket selling and register machines dispense the admission tickets to the patrons.

There are two balconies and the main floor with a seating capacity of 1582, all upholstered genuine leather chairs.

The stage is neatly arranged with an attractive picture setting and a Minusa Gold Fibre Screen, size 13 feet six inches by eighteen feet is used.

The projection room is in the first balcony and is equipped with two of the latest type "S" Simplex projectors with automatic change-over attachment and several other added features.

Under the operating room floor, in a special room provided for that purpose, is a Hertner transverter of a double 75 ampere capacity. Sixty amperes are drawn at the arc and the switch board and field control is mounted between the two machines and above the operator's lookout port.

The engineering and installation of this equipment was made by the Lucas Theatre Supply Company of Atlanta.

Mr. A. W. Plues, a very capable man in the motion picture business and late of the Vitagraph office in New Orleans, is the managing director.

There will be a special review room installed at a later date where Mr. Plues will review the advance film projections, together with the orchestra leader, which are booked for screening, to insure his patrons of the latest methods in synchronizing and screening motion photoplays.

Watch for the Christmas Number Equipment Section

Interesting articles galore, filled with information in this important department of the film industry.

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"April Fool"

(Mermaid Comedy—Educational)

"EIGHT bells and all is well!" So shouts Lloyd (Bud) Hamilton in "April Fool," his latest Mermaid comedy. It is a piece of the roaring deep and as a burlesque of a sailor's life is enough to make an old salt become a landlubber for life. Or rather it would keep the landlubber from wanting to become an old salt. A good illusion is worked with a boat, and the way it tosses Bud and the crew about is enough to make a picture goer seasick. One has too busy a time in being merry to give thought to faint feelings. Bud is more or less shanghaied on the boat—sanghaied via the derrick which dumps freight into the hole.

The first mate (it may be the second, or the bo'sun, or the skipper, or the fat cabin boy) is Bud's chief worry. He is the man of hard work and Bud is given the heavy chores. His attempt to write a letter home to mother is ludicrous, and finally the leaks in the floor cause the water to rise to the level of his scratching pen. A fishing episode is very amusing. Bud slaps a fly with a switch and holds it out the porthole as bait and the fish jump right out the water after it. And Bud brings it in. A bigger fly means a bigger fish.

The climax is when the fish is so big that Bud has to take the trusty shotgun off the wall and shoot it. But he has used a sausage instead of a cartridge and the fish is lost. Finally Bud goads the mate or skipper into a state of warlike activity. He barricades himself into the magazine, and the conclusion shows him floating on a piece of wreckage with the girl. The titles are in a burlesque style of nautical terms and are as funny as the action. Length, two reels.—*LAURENCE REID.*

"The Big Idea"

(Pilgrim Pictures Corporation—Educational)

THIS two-reel feature is from the pen of Rufus Steel, staff writer of the "Saturday Evening Post." Although the story may have made interesting reading, there is nothing in the screen adaptation to raise it above any ordinary feature.

The plot deals in propaganda and attempts to point a way of instructing those who fall by the wayside.

The hero is a confirmed radical and believes that whatever the workingman produces he should own. The opening scenes show him reading propaganda news and talking with several of his confederates. In his dreams he believes that he is swaying audiences of workmen to his way of thinking and during his working hours he is seen trying to persuade them in shop and factory.

This fellow seems to be reaching the point of insanity in his desire to carry out his object when "Old Dad," a well known character about town, appears and demonstrates to him in a decisive manner the reason why he should pursue his theories no longer.

When the young radical goes to the tailor and endeavors to get a suit of clothes which he has left to be mended he is surprised to find that the tailor is wearing said suit and refuses to give it up because he says he produced a patch upon the trousers. At another time, when the would-be reformer purchases a glass of tonic at a stand the owner refuses to give him the drink, even though he pays for it, because he tells him that he, the owner, produced the tonic and therefore should drink it.

All the while "Old Dad" is following him about and is delighted with the way his plans are turning out. In the end he brings the young man to reason.

There is nothing interesting in the story, which is ordinarily produced, with an unknown cast.—*FRANK LEONARD.*

"Cash Customers"

(Featuring Harry Pollard—Pathe)

HARRY POLLARD tries hard to inject a little fun into this one-reeler, but, with the exception of a few instances failed—first, because he had a poor script to work with, and second, because he neglected to get as much as he usually does out of the situations.

Time and again it seemed as though the scenes could have been played to better advantage and more comedy gotten out of them.

In some of the scenes the star worked hard up to a certain point and then lost his advantage by not injecting the right sort of "business."

The drygoods store is again resurrected as the scene of action with Pollard, his 300-pound assistant, the little negro boy and the soubrette doing most of the work.—*FRANK LEONARD.*

Movie Chat Number Thirty-five

(Urban)

A CHAT all about the people in New Zealand, covering their peculiar tastes and customs, including dances which are yet something to be adopted in civilized countries, their rather distasteful forms of amusement and laborious occupations. The second part of the Chat is devoted to scientific information about the locomotion of the snake. There are all kinds used for example, and while it is difficult to describe the films as "chatty" yet it is fascinatingly pointed. One forms a deeper and graver respect for "Watch your step" if a poisonous snake is about, for the locomotion proves that every little movement means considerable. Especially are the springs of the cobra, and the feeding of a non-descripit black snake of interest. More diverting than amusing. —*LILLIAN GALE.*

"Thrills Experienced in Sports of Every Day Life"

(Kineto Review)

WHEN this subject is screened, its popularity in spots will depend upon the weather conditions. By this is meant, if in "The Good Old Summer Time," then the winter sports, and thrills experienced thereby will be most enjoyable and there are winter sports, screened in countries where snow and ice lay a firm foundation for tobogganing, ski jumping and snow ball battles. But if "Jack Frost" is uncomfortably about, then the enjoyment will be at its height when we see merry parties making thrilling descents down the "Shoot the Chutes" and riding the "Double Eight," the "Ferris Wheel" or most any popular summer life risking amusement. And for a neutral tone, there has been added interesting footage depicting the thrill encountered by the flight in an aeroplane, the method of life saving in disastrous fires, in France, with comparative views of how it is done in America. Then, too, dynamiting has its own distinctive thrill and when the earth trembles under its mighty force, everyone near, especially the camera man, must experience his. There is a quantity of "let's go" in this typically Urban subject.—*LILLIAN GALE.*

"There Is No Santa Claus"

(Chester-Outing Scenic—Educational)

THE Swiss Alps in their winter mantle is the subject of this one-reeler. As far as the camera eye stretches one can see nothing but snow. It covers the mountains and valleys to a great depth for many months of the year, and then, in the opening of the summer months, comes the avalanches.

Yet in this wild country there are people brave enough to withstand the rigors of its climate.

Many famous "Inns" dot the landscape, the snow in many places rising to the upper stories.

The sub-titles call attention to the fact that the Swiss Alps is the home of the monks who used to dash out in the blizzards and rescue wanderers with the aid of their St. Bernard dogs.

Many scenes are taken of these famous monks or canons as they appear in their black robes either on foot or on skis, searching the valleys or mountain sides for lost travelers, and always preceded by their enormous dogs.

The titles are expressive, adding interest to a picture well worth screening.—*FRANK LEONARD.*

Live News from Correspondents

(*Continued from page 4468*)

Radden, who has gone to the San Francisco "Chronicle," where he will join the ranks of the columnists and syndicate his witty column, "The Stroller."

L. C. Mears, who until November 15 was advertising man for the Peoples theatre, has signed up with the Universal Film Company as feature salesman.

Larry Keating, of the firm of Keating and Flood, owners of the Baker and Lyric theatres, was admitted to membership in the Motion Picture League of Oregon at a recent meeting. J. A. Johnson, local manager of the Pantages, and Lee Pearl, manager of the Baker, were also voted into membership at that same meeting.

CANADA

The Regent theatre, Calgary, Alberta, presented another of its noteworthy "Gala Comedy Weeks" during the week of November 22, when four outstanding comedy subjects were presented as the whole program for the six days. Prices for this bill ranged from 10c for children to 30c for matinees and from 25c to 45c for evening shows, and the program was presented six times each day, starting at 12 o'clock noon.

The attractions were: "Get Out and Get Under," starring Harold Lloyd; "The Suitor," with Larry Semon; "Jiggs in Society," with Johnny Ray, and Mack Sennett's "The Quack Doctor." Incidentally, this bill followed a week of "Humoresque."

Manager Leach of the Regent, arranges an all-comedy program at regular intervals and, on such occasions, he uses full-page space in the Calgary Daily Herald for the announcement.

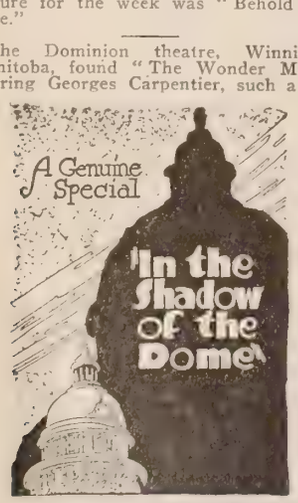
Loew's Uptown theatre, Toronto, the largest of the large moving picture theatres to be opened in the Ontario capital, has been converted into a Baptist church—but for Sunday only. The congregation of the Bloor Street Baptist church, which is located a block away from the big theatre, decided, at a meeting held on November 25, to hold regular evening services in the theatre in the future. The reason for the change is that the church has become too small to accommodate the "patronage." The first service in the Loew house was scheduled to be held on Sunday evening, December 5, with morning services in the church as usual.

The new Loew Uptown theatre has a seating capacity of 3,400 and is rated as the second largest theatre in Canada. It has been in operation for three months.

Loew's theatre, Montreal, celebrated the third anniversary of its opening during the week of November 29 by the presentation of a special bill and by special newspaper advertising. The film feature for the week was "Behold My Wife."

The Dominion theatre, Winnipeg, Manitoba, found "The Wonder Man," starring Georges Carpentier, such a big attraction that the feature was held over for a second week, the extended engagement closing November 27. This theatre re-opened with an exclusive moving picture policy with "The Wonder Man" as the main picture, after an experiment with stock musical comedy had proved to be a failure. The house was closed for several weeks for renovation after the termination of the "stock season." During the second week of the showing of this feature, all children under ten years of age were admitted free when accompanied by adults.

The Strand theatre, Toronto, extended its presentation of "Madonnas and Men" to a second week, this being the week of November 29, because of the success of this, the first Canadian run of the special attraction. A prologue, consisting of a chariot race with real horses on a treadmill, and several dancing scenes, was presented in conjunction with the picture. The engagement closed on December 4.



A David G. Fischer Production

CLEVELAND

There's a lot of friendly rivalry going on at the Cleveland Pathe exchange between the short subject department, which is directly under Manager Paul Tessier, and the newly established feature department, which is cleaning things up under the guidance of R. E. Flagler. Right now, the two branches are nose and nose, but the feature department expects to take the lead next week with six Pathe feature productions booked into local first-run houses for the month of December, and four more first-run feature bookings to follow right after the first of the year. The Hoffman-Palace, Cleveland's newest 1400 motion picture house, will play "Half a Chance," "Money Changers," "Her Unwilling Husband" and "A Beggar in Purple," during December, while the Knickerbocker plays H. B. Warner in "Dice of Destiny," simultaneously with the Liberty's engagement of "Felix O'Day," the first week in December. This was all done within the past two weeks, while W. B. Frank, Pathe special feature representative was in town, organizing the new feature department. Mr. Frank says he thinks his organization is about complete, with a record like that to begin with, so he's pulling out of Cleveland, and will spend the Christmas holidays at his home in the West.

Phil Selznick, of Phil Selznick Productions, Cleveland, has just purchased "The Trail's End," the screen adaptation of James Oliver Curwood's novel, "Isobel," for Ohio at a cost of $16,000. Selznick went to New York to see the premier exhibition of this picture at the Astor Hotel, and was so enthused over it both as an artistic production and as a box-office attraction that he immediately closed George Davis and Joe Brandt for the Ohio rights to the picture. Selznick expects to have the Prizma natural color picture that was shown at the Astor preceding "The Trail's End," to go with the feature as an added attraction.

Bert Lubin was one of the visiting film men to the city this week. Lubin was interesting local independent exchanges in "Honeymoon Ranch," a thrilling five reel western picture featuring Allene Ray, the San Antonio, Texas girl, who recently won a national beauty contest.

The Roma theatre, Youngstown, has recently been taken over by Warner and Helfer. Warner, who is the father of the well known Warner Brothers, owned and operated the Opera House in Niles until that house was destroyed by fire several months back. Joe Chincilla formerly ran the Roma.

"The Last of the Mohicans" opened its Cleveland run at two first-run houses simultaneously this past week, and both houses reported that the picture was a tremendous success. Manager Emery Downs of the Knickerbocker theatre, one of the houses which offered Cleveland's premier presentation of the famous James Fenimore Cooper story, said that "The Last of the Mohicans" is undoubtedly one of the finest screen productions ever made, and that he did tremendous business during the week's engagement.

C. C. Deardorff, who has been in charge of all Goldwyn publicity out in Cleveland, Pittsburgh and Detroit for the past year and a half, has deserted the exploitation field, to take over the management of the new Sigma theatre in Lima, Ohio. During Mr. Deardorff's connection with the Goldwyn, he has successfully demonstrated the value of special exploitation, and has personally planned and executed no less than a hundred different advertising stunts.

Herman Robbins, general sales manager for the Fox Film Corporation, and Clayton Sheehan, division manager, were both in town last week. While here they rounded up a sales pow pow, and now all the Fox sales force is agog with a desire to sell Fox productions.

Sam Barck and H. Greenberg, owners of the Market Square theatre, Cleveland, have purchased the Opera House at Lisbon, Ohio. The theatre will be remodeled and redecorated and newly equipped throughout. The Opera House has 800 seats.

"When New York Sleeps" played the Strand theatre, Youngstown, early in November to such big business that Manager Denzinger has booked this Fox special for a return engagement at the Strand beginning December 8.

OKLAHOMA CITY

Oklahoma City is to have another new theatre in the near future. A nine year lease has been taken on the building at 131 West Grand avenue by the Rialto Theatre Company, composed of J. C. Hartman, H. G. Hatfield and A. E. Endres. The new theatre will be modern and up-to-date in every particular and will cost approximately $75,000 when completed. This is the fourth theatre prospect launched in the city recently.

W. B. King and S. Lewis are opening a new theatre in Dallas, Texas, named the Court theatre. The new theatre is located across the street from the Court House.

The people who make headquarters around the court house are figured to make up most of the patronage. There is going to be a little item of service for those who come to attend court; that is, the patron will be called from the box-office and notified when he is called in the court room.

Dominic Buffo has let the contract for a new moving picture theatre to be built at Hartshorne, Okla. The new theatre will occupy 50x100 of space.

A new theatre was opened at Lockhart, Texas, October 31st, to pleased capacity business.

W. A. Playter of the Playter studios of Spokane, Washington, together with associated actors, have arrived at Pawhuska, Okla., and will make an Indian photoplay which has been written by J. Winthrop Kelly. The scenario is based upon historic facts of the Osage Indians. When finished, the picture will be distributed through the First National Exchange.

The Lucille Motion Studio of Oklahoma City has gone to Shawnee, Okla., where a new film will be made, depicting the blanket. Indians, true to nature.

The Queen theatre at Abilene, Texas, has recently installed a giant photoplayer costing $5,000.

Announcement has been made that Griffith Bros., of Dallas, Texas, have purchased the Regal theatre at Gatesville, Texas, from Adolph Fischer. R. M. Avery of Palestine, will manage the Regal.

H. Spencer will reopen the Palace theatre at Cherokee, Okla., in the near future.

Barclay Morgan has purchased three lots at Henryetta, Okla., and will immediately start the construction of a modern theatre with seating capacity of 2,000. The building will be seventy-five feet wide and a hundred and twenty-five feet deep and will be named the Barclay.

One of the finest motion picture theatres in the South will be erected by J. W. Mastin and I. N. McCrary, at Fort Worth, Texas, in the near future. The lot is 50x100 in area and will be entirely occupied by the theatre, which will be constructed of steel, brick and terra cotta and will be absolutely fireproof. The main floor and balcony will have a combined seating capacity of over 1,000.

NORTHERN NEW YORK

There have been a number of rumors about Buffalo that the Shea Amusement Company had abandoned its project to build the new Shea Metropolitan on Main near Chippewa street. These rumore undoubtedly gained headway because of the building of stores at the entrance to the proposed theatre. However, Harold B. Franklin put a spike in these rumors by announcing that work would begin on the new house in the spring and that the reason the company had delayed thus far was because of the high cost of building materials. Mr. Franklin estimates that by delaying until spring the company will have saved close to $200,000 on the construction work alone.

Mr. Franklin says that when the Metropolitan is opened it will be one of the finest theatres for the exclusive presentation of motion pictures in the country. Inasmuch as work will not begin until spring the company has rented the stores in front of the proposed site for a year. Work will commence in the rear of these stores and the lobby, where the stores are located, will be constructed last.

Shea's Hippodrome will soon inaugurate a "Local News Review" in cooperation with the Buffalo "Evening News," according to an announcement by Harold B. Franklin, managing director of the Hipp. The films will be shot, developed and printed by the United Protectoscope Company.

Bruce Fowler, manager of the Elmwood theatre, West Utica street at Elmwood avenue, gave a special matinee for the children on Friday, November 26, which was during the Thanksgiving holidays. The Elmwood has a seating capacity of 1,610, but on this afternoon, according to Mr. Fowler, 1,850 persons found their way into the theatre. The films on the bill were "Alladin and His Lamp" and a special production of "Black Beauty," which was obtained from a New York independent company. The children had the time of their lives. Mr. Fowler has been getting out a number of attractive black and white hand drawn ads recently, which has stood out like a house afire on the local amusement pages.

The Buffalo "Express" this week announced an increase in its Sunday theatrical display rates of 70 cents per inch, making the rate $4.20, the highest in Buffalo. The "Express" also announced that hereafter it would charge for all cuts run on its Sunday drama pages. The announcements were the cause for the calling of a special meeting of the Buffalo Theatrical Managers' Association and the decision to give the "Express" one inch only on Sunday. The Sunday drama page of the "Express" on Sunday, November 28, was not a very attractive one, containing as it did a series of one-inch ads for every house except the Lyric and Olympic. Buffalo exhibitors declare that they will not pay the new rate and it is possible that if the "Express" persists in keeping the rate up many of the houses will stop advertising.

Genesee, N. Y., is to have a new motion picture theatre. The building at the corner of Bank and Wadsworth streets, formerly used as a church, is being remodeled by Blouvett & Merritt of Leroy, N. Y. The building is well adapted for picture theatre purposes. It is being entirely redecorated, the heating plant improved, and a new 16-foot entrance is being constructed on the Bank street side. A new organ will be installed. The seating capacity will be increased to 500.

The Rev. William R. Taylor, pastor of Brick Church, Rochester, N. Y., had the thrill last week of seeing his own son, William J. R. Taylor, repulsing an attack from German aviators over the battlefield in France. This thrill came to Dr. Taylor as he sat in the Arcade theatre, where the U. S. official war films were being shown. Dr. Taylor's son was an officer in the Third Balloon Squadron of the Air Service. Manager A. J. Roth at Dr. Taylor's request promised to secure a duplicate of the part of the film showing his son's exploits.

Special matinees are getting to be quite the vogue in Buffalo. During the Thanksgiving holidays the Victoria, Elmwood and Regent all gave matinees on Thursday, Friday and Saturday, all doing big business.

"THE MARK OF ZORRO"
(United Artists)

Fairbanks Puts Over Another Surefire Attraction

ALL the novelty of the first part of "The Modern Musketeer," the action of "When the Clouds Roll By" and the thrills of "The "Mollycoddle" sums up the good of "The Mark of Zorro." The bad, if it can be termed that, lies solely in the fact that the period of the story is a century past and that the picture is a costume affair.

"Doug" plays the role of the son of a Southern California grandee during the Spanish regime, who, masquerading as "Zorro," a bandit, wreaks vengeance on the tyrant officials for their mistreatment of the natives and priests and finally accomplishes a reform in government.

Instead of trying to put over the picture on its story value, right the opposite has been accomplished. The actual plot provides only the opportunity for "Doug" to pull his athletic stunts and portray two distinct characters.

As "Don Diego Vega" he is supposedly a supercilious, effeminate Spanish nobleman. As "Zorro" he is a rip roaring, swashbuckling, eat 'em alive bandit who carves a "Z" with his sword on all who incur his displeasure and makes love to pretty Marguerite De La Motte in irresistible fashion.

The picture alternates with sequences in which the two characters are given about equal opportunity. The "Zorro" scenes are full of action, stunts, thrills and good comedy bits. The "Don Diego" sequences show a clever characterization, one which presents a new Fairbanks and fully contradicts any claim that this star is an acrobat and not an actor. Both parts are imbued with a certain satirical humor that makes the spectator forget everything but the star, even to the obvious ending that is plainly in sight from the first.

As to production this has cost a barrel of money. A lot of big expensive sets have been required and the cast is a large one. Two famous screen "villains," Noah Beery and Robert McKim officiate. The detail of every scene is perfect. The costuming is worthy of a spectacle. And the stunts, well Fairbanks has never put over anything better.—Length, 7 reels. —*J. S. Dickerson.*

THE CAST

Don Diego Vega / Senor Zorro ..... Douglas Fairbanks
Sgt. Pedro ..... Noah Beery
Don Carlos Pulido ..... Charles Hill Mailes
Donna Catalina (his wife) ..... Claire McDowell
Lolita (their daughter) ..... Marguerite DeLa Motte
Captain Juan Ramon ..... Robert McKim
Governor Alvarado ..... George Periolat
Fray Felipe ..... Walt Whitman
Don Alejandro ..... Sydney DeGrey

Adapted from an "All Story Weekly" novel titled "The Curse of Capistrano," by Johnston McCulley. Directed by Fred Niblo.

PRESS NOTICE—STORY

The one and only "Doug" Fairbanks will be seen at the ———— theatre for a ———— days' engagement in his latest motion picture production, "The Mark of Zorro," a romantic comedy drama adapted from the famous story, "The Curse of Capistrano," and in which the premiere comedian of the screen plays a mysterious masked bandit back in the days before California was the motion picture centre and when the Missions were in their flower.

The new Fairbanks offering is described as containing all the ingredients that go to make up the ideal picture for this star. There are athletic stunts, that even Doug has never excelled. A fine story is a basis of the production. Plenty of comedy has been retained and a pleasing romance rounds out the feature while in no way interfering with the action and the incident on which any good picture largely depends for success.

A most capable cast has been secured in support of the star, among which is Wallace Barry, the screen's most capable villain. The production is elaborate and the thrills provided are unusual. All in all it is a typical Fairbanks picture from beginning to end, which is proof positive that it will please.

PROGRAM READER

Under the title of "The Mark of Zoro" Doug Fairbanks latest picture production comes to the ———— theatre for a ———— days showing beginning ————.

"The Mark of Zoro" is an adaptation of the popular novel "The Curse of Capistrano," a story of the early days of California during the time when the Spanish Missions were flourishing. The plot is based on actual history, the principal characters being authentic. The story concerns a mysterious bandit who robs the rich and crooked Spanish officials of Lower California and gives to the poor and the padres; who fights many sword duels and who especially combats a notorious political officer and finally wins a bride. The material which the original story contained was ideal for picture purposes and the Fairbanks producing staff has added a great deal of interesting and thrilling incident that did not appear in the original.

Those who enjoy Fairbanks at his best, with thrills, athletic stunts good comedy and a continual round of action, should not miss this picture.

SUGGESTIONS

Bill this as a picture of thrills and action with plenty of comedy, giving just a bare idea of the plot. Go easy on the fact that it is a costume offering, since the story itself amounts to nothing from an entertainment angle.

For stunts we would suggest a masked man in attire similar to that Fairbanks wears in the picture, parading the streets. For a lobby display build a mission entrance with vines and Southern California flowers. For a prologue idea a tavern interior of the period of the picture about 100 years ago in the locale of the story with Spanish songs and Spanish dances by performers attired in dress of the period.

CATCH LINES

"Doug's" greatest picture to date. Full of action, stunts, comedy and thrills. A fitting successor to "The Mollycoddle" and "When the Clouds Roll By."

"DICE OF DESTINY"
(Hampton-Pathe)

H. B. Warner Puts "Punch" Into Strong Dramatic Story

H. B. WARNER has come through with another good picture in "Dice of Destiny." This production follows along the lines of the play which made Warner so popular a few years back, "Alias Jimmie Valentine," and is just as full of incident, suspense and human interest as the well known play.

The story which is from the pen of John Moroso opens with a bang, and develops to a strong climax, a very clear continuity connecting the two important links. There are spots, however, when the story "takes a drop," but these "spots" are so few and far between that they could be entirely eliminated without effecting the value of the picture.

The story's chief asset lies in the fact that many of its sequences are novel and hold strong sustaining interest. For instance, in the opening sequence one of the first scenes shows the star's legs as he approaches a working man who is eating his lunch. This man turns out to be a detective, being "planted" to watch Warner, who is just released from prison, that he may "get a line" on his future plans.

Warner "picks" him, however, and when opportunity presents itself, hands him a doped cigarette which the latter smokes, becomes sleepy and in this condition affords the crook a chance to relieve him of his badge. Proceeding to the home of a friend he finds that the latter has been killed and detectives in the act of arresting his daughter and another crook. The badge is flashed and in a most interesting series of events, Warner succeeds in extricating his friends. A rather novel introduction.

But it is Warner's splendid characterization of the crook which upholds the play and glues the spectator's eyes to the screen when he appears. In the dramatic moments he reaches his climaxes in a very effective manner and in the lighter scenes he is a real Romeo when the situations call for "a little love making."

Good judgment is used in the selection of the cast, every one of which is a type.—Length, 5 reels.—*Frank Leonard.*

THE CAST

Jimmy Doyle ..... H. B. Warner
Nancy Preston ..... Lillian Rich
Dave Monteith ..... Howard Davies
Joe Caffey ..... Harvey Clark
Bill Preston ..... J. P. Lockney
James Tierney ..... Claude Payton
"Gloomy" Cole ..... Frederick Huntley
Agnes ..... Rosemary Theby

Scenario by Fred Myton.
Story by John Morosco.
Directed by Henry King.

PRESS NOTICE—STORY

"Dice of Destiny," the latest Hampton-Pathe production, will be the attraction at the ———— theatre on ———— of next ————.

H. B. Warner is the star in a role similar to his unforgettable "Alias Jimmie Valentine." As Jimmy Doyle, the famous jewel thief, he is given plenty of opportunity to display his unusual ability in a role of this style.

The story concerns the mysterious disappearance of a famous crook which has puzzled the detectives and police. He has not been seen for six months, his last appearance being on the day of his release from the penitentiary when he pulled a daring coup on detective Tierney that enabled his gang to escape just as it was about to be arrested.

Old Bill, another crook, has kept his daughter Nancy out of the "game" so far, but when he was gone what would happen to her? He distrusted everyone but Jimmy Doyle who was clean and played the crook game straight. He had been a brother to Nancy and to him Bill entrusted his most precious possession.

But where had Jimmy gone and why—and what were the outcome of his efforts? All these things will be explained in "Dice of Destiny," a crook play "chuck full" of romance, suspense and human interest.

The cast includes Lillian Rich, Howard Davies, Rosemary Theby, Claude Payton, Frederick Huntley, Harvey Clark and J. P. Lockney.

PROGRAM READER

"If you ever frame me, Tierney, because I'm an ex-convict, I'll kill you, if it's the last thing I do," said Jimmy Doyle, the famous jewel thief. "I never frame a crook," was the detective's reply. "I just watch 'em and from now on you are going to get my personal attention."

On this old world of ours we are but dice shaken by the hand of Destiny. Destiny's throw predetermines our lives. It may cast us either in the role of peasant or king, beggar or millionaire, minister or thief.

The dice of Destiny shook Jimmy Doyle into the underworld. Fate played queer tricks with the fortunes and misfortunes of Jimmy and the girl he loved, Nancy Preston, who had been left in his charge by her father because the latter found that out of all those he knew, Jimmy was the only one who could be trusted.

But now Jimmy had disappeared and the detectives and police were puzzled over his whereabouts.

"He'll come back. They always do," prophesied the detective. But Jimmy didn't come back. Where Jimmy Doyle had gone, why, and the outcome of his efforts to go straight for the sake of a girl, will be shown at the ———— theatre with H. B. Warner in the role of Jimmy Doyle. It is a Jesse Hampton production released through Pathe.

SUGGESTIONS

Don't be afraid of this one for it has all the elements which go to make up a strongly interesting feature. In fact the picture is one of the best "crook dramas" seen upon the screen in a long time.

Bill Warner as strongly as you can. Tell your patrons of his past performances and do not forget to mention that the picture is another "Alias Jimmie Valentine." The star first became popular for his wonderful work in this play and this has probably led him to produce a story of this kind on the screen.

Warner is supported by Lillian Rich in the leading feminine role, who gives a finished performance in a rather difficult part. This young woman is well known and should receive her share in your advertising.

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last eighteen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompased in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to August 14, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business."
Consensus—"Good picture, good puller."

ARABIAN KNIGHT, AN (HAWORTH-ROBERTSON-COLE) SESSUE HAYAKAWA ..... AUG. 28
"Japanese star versatile in good production."—M. P. News.
Exhibitor Comment—"This picture interested them and it did big business for three days."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was all about."

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST..OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Very entertaining picture. Crowded my house every showing. Box-office results very good." "Good picture but nothing extraordinary and did average business for one week." "Very good picture. Business so good held over for second week." "Opened to splendid business and held up so well it was continued for a second week." "Unusually entertaining, and box-office testified to the fact that it was well liked." "This production well liked and held up well for second week. Good direction, acting and mounting in evidence."
Consensus—"Good picture, good puller."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM ..... SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—"Only average picture but drew fairly well." "This picture contains a good story with plenty of pep. The audience was pleased and receipts were very gratifying." "The poorest box-office picture I've played in years. Farnum well liked—but the people who liked him want him in Westerns and plenty of action. The foreign locale of this confused them. Lost money steadily all week."
Consensus—"Average picture, average puller."

BLACKMAIL (METRO) VIOLA DANA ..... OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business." "Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography."

BODY AND SOUL (METRO) ALICE LAKE ..... OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL) ..... SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge." "Very big business, but picture criticised for slow action." "A slow-moving affair which failed to create any excitement, although Norma Talmadge performs in her usual excellent manner. A cut-back showing a Roman slave market was unnecessary and was plainly lugged in for its sensual appeal." "Fair picture which brought but average business." "Thoroughly interesting story done well by a good cast and good photography. Very good business."
Consensus—"Average picture, average puller."

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.
Exhibitor Comment—"An entertaining production. Business good during run." "Splendid business attraction. Norma Talmadge always stands them up. Picture well produced and acted." "Norma Talmadge pictures continue popular. We did little better than average business."
Consensus—"Good picture, good puller."

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend."

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH ..... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL ..... OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CHORUS GIRL'S ROMANCE, THE (METRO-SPECIAL) VIOLA DANA ..... AUG. 28
"The best light comedy of the year."—M. P. News.
Exhibitor Comment—"Drew well all week. Excellent picture. Viola Dana is an especial favorite." "Fair picture. Drew average audience." "Fair picture to average business." "Picture fair; business no better." "Good picture. Lots of interesting situations well done by star and capable company. Opened to nice business and held public interest all week." "Big box-office attraction, a good title, pleasing picture and a well liked star who does a good 'shimmy'." "Two days to big and average business." "Everyone voted this the best Dana picture they had ever seen." "This picture certainly went over big. A pleasing story, well liked by my audiences." "A fine picture, and one which pleased my audiences, bringing good business." "Business good. Audiences pleased." Crowded at each performance."
Consensus—"Average picture, average puller."

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT) ..... SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied." "This is a good production as far as entertainment goes but it brought only average business." "Went over big. Meighan is well liked in this city, and his vehicle lost none of its effect in the transposition to the screen." "Picture went big for whole week. Every one liked it and passed the good word along."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL ..... OCT. 9
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts." "A good picture which pleased. Average business two days."
Consensus—"Average picture, average puller."

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 20
"Delightful story is enriched on the screen."—M. P. News.

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... OCT. 9
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business." "Out of Hart's line, should be kept in the Western type." "Carried picture seven days. My custom is two changes weekly."
Consensus—"Good picture, good puller."

CUMBERLAND ROMANCE, A (REALART PICTURES) MARY MILES MINTER ..... AUG. 21
"M. M. Minter's best—a real picture."—M. P. News.
Exhibitor Comment—"A very good picture which pleased and did good business for one week." "Played it two days to average business." "Did well with this, though Mary Miles Minter's popularity has dropped a bit because of her persistently saccharine roles. This is as good as her best and pleased."
Consensus—"Good picture, good puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD ..... OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine McDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment."
Consensus—"Good picture, good puller."

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST ..... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST ..... SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST ..... DEC. 4
"Strong mystery story carries interest."—M. P. News.

Box Office Reports continued on page 4502

"LOVE"
(J. Parker Read, Jr.-Asso. Producers)

Louise Glaum Scores in Familiar Picture, Sumptuously Mounted

THE stories which have been given to Louise Glaum, of late, have a distinct sex flavor about them. The latest which carries the simple title of "Love" is a variation of Eugene Walter's "The Easiest Way." This same title may be a misnomer to those who define the word as an expression of simplicity or self-sacrifice. The picture is well named if it means passion. The familiarity of the story is pretty well covered up with a rich and colorful production. J. Parker Read, Jr., doesn't do things by halves when he stages a feature. He has given Wesley Ruggles a good sized check book to do with it as he pleases and the result is an offering which is quite on a par with "Sex," in point of interior decorations.

If it fails to carry the same dramatic sweep and vitality the fault may be found in the theme which is not entirely consistent. However, Louis Joseph Vance has composed a scenario of even continuity, the scenes being well arranged and containing an adequate amount of incident. "Love" is the story of the tenement worker who sells herself to the highest bidder in order to overcome the sordidness of her workaday world. It is intimated that she has a fine motive for doing so because it means happiness for her little sister. But the character loses sympathy to some extent by dismissing the real man in her life in a matter-of-fact way. In order to condense the story to feature length some liberty in all likelihood had to be taken with the logic.

Miss Glaum is so sincere in her portrayal, however, that the average spectator won't take its inconsistencies into consideration. Some may question the sudden transition of the tenement girl into a woman of the world, but they must take into allowance the fact that the East Side girl is a faithful imitator of her Fifth Avenue sister. The picture is always interesting, even though the denouement is anticipated. Read is a student of the drama and can build dramatic situations and climaxes with good ingenuity. A slight touch of coincidence enters when the hero comes in contact with the moral leper and is shocked to discover his sweetheart's fall from grace. But the big love in her life and the love for the child causes her to seek the road to redemption and the hero's love is great enough to make him forgive. The picture is quite true to life in many respects. If the motive for her fall had been well established it would ring with a more convincing quality. James Kirkwood, as the forgiving hero, and Joseph Kilgour, as the philanderer, are praiseworthy in their parts. From a production standpoint the feature is flawless. Rich interiors, bizarre effects and effective lighting contribute splendid atmosphere. "Love" should make a good audience picture.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Natalie	Louise Glaum
Tom Chandler	James Kirkwood
Alvin Dunning	Joseph Kilgour
Beatrice	Peggy Cartwright

Scenario by Louis Joseph Vance.
Directed by Wesley Ruggles.
Photographed by Charles J. Stumar.

PRESS NOTICE—STORY

"Love" is the title of Louise Glaum's newest picture which will be the feature attraction at the ———— theatre next————. It is acclaimed by impartial critics one of the most dramatically effective and sumptuously mounted offerings of the year and is a worthy companion photoplay to "Sex" and "Love Madness." Miss Glaum has rapidly forged ahead as an emotional actress of the first order and under the guidance of J. Parker Read, Jr., she has established a popularity founded upon her capabilities. "Love" is from a scenario by Louis Joseph Vance, the well known author, and it permits the star to appear in a role which commands the utmost sympathy.

As Natalie she is a daughter of the tenements and tired and oppressed and eager to climb out of her environment she listens to the entreaties of a philanderer. She discovers that life is easy and rosy along the primrose path but a day comes when the misery of her new life is comparable to her days in the tenement. It is then that she decides to redeem herself and the man she dismissed—the only man who had meant anything to her, is willing to forget and forgive. The picture builds in scenes of dramatic conflict and the production is sumptuous. Miss Glaum wears some striking gowns. Prominent in her support are James Kirkwood and Joseph Kilgour. Wesley Ruggles directed.

PROGRAM READER

Louise Glaum, one of the few genuine dramatic actresses of the screen, is coming to the ———— theatre next ———— in "Love," by Louis Joseph Vance. This is a worthy companion picture to "Sex" and "Love Madness." It permits the star to rise to the heights in sheer emotional fervor and she gives a colorful portrayal as the daughter of the tenements who finds life too great a burden in her sordid environment and travels the primrose path. The picture soars with lifelike dimensions and generates a great deal of human appeal and sympathy. "Love" is wonderfully produced, the scenes being lavish and rich in atmosphere. We have come to expect a great deal from a Louise Glaum picture and "Love" is a high class offering in every respect. Miss Glaum's company includes James Kirkwood and Joseph Kilgour.

CATCH LINES

She pretended she cared for a man she didn't love. All for the sake of a little child. See the heart drama, "Love," with Louise Glaum.

"DANGEROUS BUSINESS"
(First National)

Rather Frail But Fairly Amusing

THIS may be called by some an ideal comedy-drama for Constance Talmadge since it exploits her to the limit with her unique methods of impersonation. But it strikes us as more fitting for a masculine star since the theme is woven around a representative of the sterner sex. Properly developed it would fit more than one male star's personality and it seems inconsistent as an expression for Constance Talmadge's talent. The title has its meaning in the pastime of falling in and out of love as practised by a resourceful hoyden who believes in having her own way.

By developing it in this manner, John Emerson and Anita Loos have not erred, for in nearly every scene Miss Talmadge holds the stage. The idea itself is unoriginal and merely details the transformation of a boob into man of compelling personality. For three reels the picture is the star's, then she has to take a back seat for the logic in the story. The country is on the verge of war and the girl is engineered by her mother into a marital setting. The would-be benedict has been drafted and he wants the ceremony over with. But the heroine doesn't love him, so she starts telling fibs—fibs which precipitate a deal of adventure for her before the conclusion is reached. She is bedecked in her wedding finery and is marching down the aisle when she declares that she is married to Clarence, the afore-mentioned boob, who has been her father's secretary. This young man has worshipped her from a distance and is timidity personified. But word comes that he is returning and the gay fibber thinks by tipping him off that things will be all right. She goes to keep an appointment with a lounge lily and Clarence arrives just in time to stir up a pretty commotion. He is completely changed. From a meek mouse he has become a roaring lion. And he makes his pseudo-wife live up to her wild declarations. Some of the incident building from his return is rich in humor and considerable spice. There is a quite a tingle under the skin to see him order the girl about. He even orders her to disrobe and climb in bed. His dominance is successful in winning her for a bride in the end and she promises to behave by giving her attention to children. The final shot will appeal to feminine audiences since it shows the young married couple giving the baby a bath. The picture sags in the middle, but its last two reels carry a healthy punch, even though there are scenes which are unduly repetitious. The picture is not up to the Talmadge standard, though it could have been a real winner if developed consistently in theme and characterization. Kenneth Harlan is good as the youth who found his manhood in the war. The titles are in Miss Loos' best style. The Strand, New York, seemed to enjoy it immensely and the audience chuckled approvingly.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Nancy Flavel	Constance Talmadge
Mr. Flavel (her father)	George Fawcett
Mrs. Flavel (her mother)	Matilda Brundage
Mr. Braille	Jack Raymond
Clarence Brooks	Kenneth Harlan
Mrs. Brooks (his mother)	Florida Kingsley
Genevieve	Nina Cassavant

Written and Directed by John Emerson and Anita Loos.

PRESS NOTICE—STORY

Constance Talmadge is the star of the John Emerson-Anita Loos picture, "Dangerous Business," which comes to the ———— theatre next ————. This is an ideal vehicle for the talented comedienne since it permits her the dangerous pastime of falling in and out of love. As Nancy Flavel she flits from one romance to another until the war threatens to make her lonely. Her mother thinks she loves Mr. Braille, who is caught in the draft but at the last minute Nancy breaks up the ceremony by declaring that she is Clarence Brooks' wife, having married him while he was in camp.

Clarence, incidentally, has been her father's secretary and has worshiped the girl from a distance. But as a likely husband Nancy has never found him ideal. He comes back transformed and proceeds to make Nancy live up to her wild declarations. And in the end he conquers her by sheer force of personality—a force which has been lying dominant during his secretarial days. The war has made a man of him and Nancy falls head over heels in love. The various scenes are well constructed and developed so that every ounce of humor and sparkle is extracted. Miss Talmadge gives her customary good performance and her support, including Kenneth Harlan and George Fawcett, is capable.

PROGRAM READER

Her life is just one romantic adventure after another. But when the war broke out her mother was determined to have her safely married to a chap who was caught in the draft. But the girl avoided the matrimonial bonds by declaring in her best fibbing style that she was married to her father's secretary, who had enlisted. She had selected him because she could dominate him and knew that he wouldn't mind. But he came back a changed man and made her live up to her wild schemes. How she is subdued is told in five reels of most delightful comedy. The picture is by John Emerson and Anita Loos and is in their customary pleasant vein. Constance Talmadge is the star of "Dangerous Business," which comes to the ———— next ————.

SUGGESTIONS

The combination of names—Constance Talmadge, John Emerson and Anita Loos—should mean much in the exploitation of this picture. The first mentioned has a sure following and the authors and directors have established a following by fashioning clever screen stories. So go the limit in presenting their names to the public. Tell that it is an ideal vehicle for the star—that it permits her to score her original mannerisms to the queen's taste. You might play up the plot, giving an inkling of what it contains without giving the idea away. Use snappy copy and catch lines.

Exhibitors' Own Box Office Reports

(Continued from page 4500)

PICTURE BRAND STAR RELEASED PLAN BOOK

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE ..... **NOV. 6**
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business."

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY..... **DEC. 4**
"Melodrama and Sentiment put this one over."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST..... **JULY 10**
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST..... **NOV. 6**
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM..... **NOV. 6**
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained."
Consensus—"Good picture, good puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... **SEPT. 25**
"Picture is heavy and morbid, though well acted."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER..... **NOV. 13**
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST ..... **NOV. 13**
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST..... **NOV. 13**
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER..... **SEPT. 18**
"A good production from all angles."—M. P. News.

FICKLE WOMEN (DAVID BUTLER PRODUCTION-STATE RIGHTS) DAVID BUTLER..... **AUG. 21**
"David Butler has real state rights attraction."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES..... **JULY 31**
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY ..... **SEPT. 11**
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Charles Ray well liked by our audiences and feature played to better than average business." "Very fine picture. Played to capacity for four days and was close to breaking house records." "The entertaining qualities of this picture make it well worth seeing and my house was well filled at each performance. Fact that it played on the stage drew many people."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN..... **NOV. 6**
"Lyons and Moran produce successful farce."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY..... **NOV. 13**
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS)..... **NOV. 27**
"Vivid and vital story rich in spiritual quality."—M. P. News.

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON..... **OCT. 16**
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK ..... **SEPT. 11**
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH..... **OCT. 2**
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT)..... **SEPT. 18**
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Suit" is the only Washburn that we have been able to do big business with." "Played it two days to average business. A good picture." "Bryant Washburn has been quickly but surely killed by a series of washed-out, namby-pamby releases of which this is one of the poorest. Played to poor business for entire run." "Our patrons liked this picture very much and also the star." "Our patrons like this picture very much and also the star."
Consensus—"Good picture, good puller."

FURNACE, THE (REALART) SPECIAL CAST..... **DEC. 4**
"Talky picture has little appeal."—M. P. News.

GAUNTLET, THE (VITAGRAPH) HARRY T. MOREY..... **AUG. 21**
"Poor treatment puts this one in the mediocre class."—M. P. News.

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS..... **OCT. 23**
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET ..... **JULY 31**
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST..... **OCT. 30**
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE ..... **OCT. 16**
"Stars popularity may get it by."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST..... **DEC. 4**
"Slow Moving that depends largely on titles."—M. P. News.

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST **SEPT. 4**
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run." "The picture was well received for the entire week. The patrons say there is "just enough" religion in the picture." "Religious picture. Fair business."
Consensus—"Average picture, average puller."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON ..... **OCT. 9**
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences." "Pleased some classes while some resented it."
Consensus—"Average picture, average puller."

HAIRPINS (INCE-PARAMOUNT-ARTCRAFT) ENID BENNETT..... **AUG. 14**
"Sullivan has taken a familiar idea and made it throb with lifelike touches."—M. P. News.
Exhibitor Comment—"A pleasing production to average business for one day." "Seemed to please. Week's audiences were about the average. Picture was fair." "Fine picture that is being thoroughly appreciated. It opened to nice business which grew daily, indicating that the public likes this type of entertainment." "Good picture. Business about usual." "Good picture but business about as usual."
Consensus—"Good picture, good puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST) **OCT. 30**
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART ..... **OCT. 30**
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH ..... **OCT. 2**
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEART OF TWENTY, THE (BRENTWOOD-ROBERTSON-COLE) ZASU PITTS..... **AUG. 28**
"Zasu Pitts gives good performance."—M. P. News.
Exhibitor Comment—"Fine picture that pleased all. Average business one day."

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... **OCT. 9**
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business." "Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program." "A beautiful picture but not a box-office puller. Got through a week's run by the skin of the teeth. "One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box-office standpoint it was a splendid attraction and business was great." "This feature seemed to please the audiences and we got big box office results."

HELD IN TRUST (LOEW-METRO SPECIAL) MAY ALLISON..... **AUG. 21**
"Incongruity and sadness mars entertainment value.—M. P. News.
Exhibitor Comment—"The best picture May Allison has ever appeared in, is the opinion of a manager and of his patrons." "Action well sustained throughout. Fine picture. Doing well." "May Allison getting more popular here. Picture pleased all classes." "Picture has plenty of action and a very remarkable dog in it. Business average." "We found this to be a good picture as regards box office receipts and an entertaining production." "Very good picture and box-office registered a little better than average for two days."
Consensus—"Good picture, good puller."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... **DEC. 4**
"A different picture here."—M. P. News.

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET ..... **OCT. 2**
"Too light and rapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY..... **SEPT. 4**
"Impossible story overacted and hardly entertaining."—M. P. News.
Exhibitor Comment—"Bright little picture, well-cast and pleased my people. Miss Percy looks like good star-material to me. Hope her next pictures live up to this."

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET ..... **NOV. 27**
"Good production given average story."—M. P. News.

HERITAGE (W. L. ROUBERT PRODUCTION-STATE RIGHTS) MATTY ROUBERT..... **AUG. 28**
"Worth a trial on strength of title."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO..... **SEPT. 4**
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.
Exhibitor Comment—"A picture that would appeal to any audience. The people in this city like the Mayo productions."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST ..... **SEPT. 11**
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week." "An average picture in all ways. Pleased, but had no box-office draft." "A fine rural drama of the Chas. Ray type but did not draw. Personally classed it as a very good picture worthy of patronage."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 4504

"BILLIONS"
(Nazimova-Metro)

Very Weak Picture Material in Nazimova's Latest

IF "Billions" is a sample of Nazimova's judgment in picking her own material (we assume she has her rights in the matter) then she should gladly step aside or co-operate with someone who knows the value of a screen plot. There is certainly no evidence of showmanship displayed on her part and the Nazimova of "Revelation," "Out of the Fog," and "Eye for Eye" is destined to lose her popularity unless she consents to stop dabbling in willy-nilly subjects and take up stories which have dramatic contents. She is almost in a class by herself as an exponent of emotional expression and just why she should attempt to play ingenue roles is inexplicable in the face of her worth while characterizations.

This picture will make more than one of her devotees rub his eyes in wonder over the selection. The plot is absolutely spineless and if it was chosen for its comedy elements the development has certainly missed the mark. Nazimova is not a comedienne, nor an ingenue, and her effort to bask in the weak sunlight of sugary sentiment and romance is entirely foreign to her style of acting and temperament. The picture would look better as a three reeler and it has a hard time holding the interest. An exotic Russian princess encourages a struggling poet to keep on hunting for the divine fire of inspiration. Good fortune smiles upon him and makes him a millionaire for a time until the clause in the will of the deceased uncle places him back in poverty.

For three reels scenes of sweetened sentiment are disclosed between the princess and the poet. She will teach him his place by declaring that her wealth is measured in billions. The action is exceedingly mild and the effort to inject drama by blackmail and compromise is fruitless—so labored are the scenes. Other shots are meaningless. For instance, those which present a group of flappers at the business of taking snap-shots of the hero—or a group of loungers "kodaking" the princess. "Billions" is all much ado about nothing, and seems like a waste of money if the director has gone to the trouble of erecting special sets. The acting is as weak as the story. Victor Potel caricatured his study of a Russian figure. Of incident and drama it has none; of sentiment a large generous sample which is spread on too thickly. Oh, for another "Out of the Fog."—Length, 6 reels.—*Laurence Reid.*

THE CAST

The Princess Triloff ..... Nazimova
Krakerfeller, multi-millionaire
Owen Carey, poet ..... Charles Bryant
Frank Manners ..... William J. Irving
Pushkin ..... Victor Potel
Isaac Colben ..... John Steppling
Mrs. Colben ..... Marian Skinner
Mazie Colben ..... Bonnie Hill
John Blanchard ..... Emmett King
Bellboy ..... Eugene H. Klum

Adapted by Charles Bryant.
Directed by Ray C. Smallwood.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is "Billions," the newest Nazimova picture. The incomparable star has in this adaptation of an old French play, a subject which shows another side of her remarkable versatility. The offering establishes her as a delightful comedienne. Nazimova proves here she is just as adaptable for pictures of a humorous character as for those which are developed in a serious vein. She plays the part of a Russian princess who encourages a struggling poet to find expression. Eventually she meets him without knowing it and determines to show that his recently inherited fortune is of no account in matters of romance.

While he talks in terms of millions, she expresses herself in terms of billions. But the poet learns that his fortune is made of bubbles. And so he becomes the struggling poet again. But he is successful in love for the princess accepts him. The picture is rich in romance and sentiment and carries considerable charm and whimsical touches. Nazimova gives a clearly defined study of her role and her support includes Charles Bryant who is also responsible for the adaptation. Others in the cast are Victor Potel, John Steppling, Emmett King and Marian Skinner. Ray Smallwood directed.

PROGRAM READER

Nazimova, the star of "Revelation," "Madame Peacock," and other pictures is coming to the ———— theatre next ———— in her newest photoplay, entitled, "Billions." This offering is an adaptation by Charles Bryant of an old French play and permits the star unbounded opportunities to express her remarkable talent. She gives flashes here of being a genuine comedienne. The picture is a romance which scores for its subtle comedy and charming sentiment. Nazimova is ever original in her interpretation and her portrayal of the Russian princess who falls in love with a struggling poet is marked for its unique touches. The star is supported by players who were chosen for their adaptabilities. Ray C. Smallwood, who has directed her features for some time, is again in charge and his production is first rate in every particular.

SUGGESTIONS

You can concentrate upon the fact that Nazimova is original again in this picture. Tell that patrons have seen her in every type of drama but comedy. Bring out that she appears in a delightful performance and gives evidence that she must be reckoned with as a comedienne. The source of the picture amounts to nothing. So exploit the star to the exclusion of everything else. You might bill the offering as a sentimental comedy—one that is rich in romance. Play up the other players. Emphasize what her name stands for on the screen and tell of her past successes. In any newspaper copy treat her name in a dignified fashion. Go after the better class of patrons.

CATCH LINES

When she met a man who was idolized for his money she promptly taught him his place. Wealth cannot buy romance. See Nazimova in "Billions."

"THE THIEF"
(Fox)

Fairly Interesting With Pearl White Scoring a Hit

FOX has presented "The Thief" before, and taking advantage of the highlights when Dorothy Donnelly starred in it, the producers have turned out a fairly interesting drama for Pearl White. When the picture was first offered the theme and characterization were somewhat new, but since that time it has been used over and over in various guises with the result it has lost some its appealing qualities. Indeed Henri Bernstein's play which created a furore upon the Paris, London, and New York stage, served in teaching a much needed object lesson to young married couples. Therein lies its strength today. Fox has given the subject a strictly American setting, although the idea itself could be understood in any tongue. But the American characters substituted for the original French places the spectator into more intimate contact.

The picture has lost its grip and suspense through the years of its first presentation and the majority who see it will doubtless anticipate the action. However, Charles Giblyn, the director, has developed it in a key of mystery so that one unfamiliar with the plot may be more or less interested in the character of the thief. Still certain incidents need a lot of explanation. A great deal of stress is placed upon the figure of the love-sick youth and the actual crime of stealing the money is never shown. But it doesn't take a deal of imagination to suspect the richly gowned wife of a man of moderate circumstances. The hole in the logic is discovered in his swallowing his wife's arguments, "hook, line and sinker." She is dressed like a million dollars, yet he never questions her or wonders at the expensive wardrobe. Which, of course, makes him a jackass.

The argument of the drama comes forward in the wife's plea that she has stolen the money to appear well dressed in the eyes of her husband and thus hold his love. Finally the victimized host notices his depleted bank-roll which he keeps in a desk and employs a detective to hunt down the thief. When suspicion falls on the youth, the real culprit confesses. The result is the argument is hammered home again. The climax is quite effective and is executed in a melodramatic manner. The incident makes the picture quite improbable. The host and his guests and the husband never bat an eyelid over the sudden transformation of the heroine from a dowdy character into a fashion plate. A counterplot with the inevitable compromise as conceived by a moral leper who has the "goods" on the wife, furnishes a mild thrill. The picture is adequately staged and acted. Pearl White seems to be as well equipped with emotional fervor as she is with serial calisthenics.—Length, 5,400 feet.—*Laurence Reid.*

THE CAST

Mary Vantyne ..... Pearl White
Andrew Vantyne ..... Charles Waldron
Ralph Blake ..... Wallace McCutcheon
Richard Lenwright ..... George Howard
Isabelle Lenwright ..... Dorothy Cummings
Long ..... Sidney Herbert
Valet to Long ..... Anthony Merlo

By Henry Bernstein.
Scenario by Max Marcin and Paul H. Sloane.
Directed by Charles Giblyn.

PRESS NOTICE—STORY

Pearl White's third feature play for Fox, "The Thief," is an adaptation of Henri Bernstein's play of the same name which scored such a sensation upon the stage a few years ago. It will be the main attraction at the ———— theatre next ————. The subject gives the star a wonderful opportunity to show her followers her real dramatic ability as distinguished frfom her work in serials. Prominent in her supporting company are Charles Waldron, Wallace McCutcheon and George Howard.

The star appears in lavish gowns. In fact the theme revolves around clothes and money. Miss White has the role of Mary, whose fondness for dress and love for her husband lead her into temptation. He is not a man who can afford to keep her in fine clothes and, anxious to appear at her best, she obtains them by stealing money. She well knows that the men will pay distinct homage to her. Her indiscretion precipitates situations of dramatic strength and the climax is rich in its tense quality. Charles Giblyn directed the feature and has ably staged it as well as taking care of the dramatic opportunities. Max Marcin and Paul H. Sloane scenarioized the play.

PROGRAM READER

Pearl White, the Fox star who is one of the most popular figures on the screen, will appear next ———— at the ———— theatre in the production, "The Thief," based upon Henri Bernstein's play of the same name. This play, incidentally, scored a sensation upon the New York stage a few years ago with Margaret Illington as the star. As a picture it should prove a most interesting attraction. In "The Thief" Miss White is the wife of a man who has not sufficient wealth to keep her in fine clothes. The change causes the other women to cater to her and stirs the men to making love. But there is a thief in the circle. How this character is discovered builds a climax of sheer dramatic power. The star is wonderfuly gowned and her acting is excellent.

SUGGESTIONS

Your crowd knows Pearl White. So tell them that she is coming in the third feature for Fox. Bring out that she appears in a richly dramatic subject, an adaptation of Henri Bernstein's celebrated play, "The Thief." State that the play scored a tremendous hit upon the Paris, London and New York stage and that it established Margaret Illington as an emotional star. Bring out that it establishes Pearl White as an emotional star of the first order. Tell that she wears a distinctive wardrobe which will appeal to feminine patronage. Play up the stills of her in these costumes. You might detail the plot here and bring out that it teaches a valuable lesson.

The Index to The Complete Plan Book

(Continued from page 4502)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual." "Great as an entertaining feature and brought a well filled house at each performance." "Lauded by the critics as the best picture of the week." "A good picture but Rogers not popular with the women folks. Poor business two days."

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST.....OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HONOR BOUND (UNIVERSAL) FRANK MAYO.....NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—"The plot of the picture is good. Good receipts." "That was the trouble—there wasn't any. Impossible—tedious, hackneyed situations, moth-eaten development. I felt like apologizing to my patrons for making them sit through it. If the other 'Metro Specials' are like this, excuse me!"

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST.....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.
Exhibitor Comment—"Corking ghost story that pleased them all. Played to excellent business throughout week to universally satisfied audiences." "May McAvoy will surely make a mark that will be surprising before long."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY.....SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY....NOV. 27
"Colorful production marked by good incident."—M. P. News.

IN FOLLY'S TRAIL (UNIVERSAL) CARMEL MEYERS.....AUG. 28
"Carmel Meyers attractive in mild, interesting story."—M. P. News.
Exhibitor Comment—"Not half bad. More than usual patronage."

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IRON RIDER, THE (FOX) WILLIAM RUSSELL.....DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business." "Clever picture which appealed strongly to our patrons. Turned thousand people away Sunday night and did big business for the entire week." "Only liked by those who etnjoy Mary Roberts Rinehart's humor. Business far below normal." "This is a fair pncture, both from the entertaining point of view and the box office receipts."
Consensus—"Good picture, good puller."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN.....OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"Played last week and drew about average crowds. Consensus of opinion was that picture was fair." "Not so good as the McLean-May predecessors. Falls down on story, but acting of this popular pair keeps the interest going until the finish. Did fair business." "They all came—but they were disappointed. In point of business, it did very well. But I don't like to disappoint my people. They expected something as fine and peppy as 'What's Your Husband Doing?' and "Mary's Ankle." MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon."
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES.....NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST.....SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER.....NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON.....SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over." "Star attracted many, as she has not been out for some time. Picture not one of her best. Fair amount of business." "A good picture to extra big and big business for two days." "A very entertaining picture and brought big crowds to my house."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST.....SEPT. 4
"A good production from all angles."—M. P. News.
Exhibitor Comment—"Much to my surprise, this one went over well. A very weak picture, with action taking place too far back to be of interest. Costumes hideous, though true to period. They liked this fairly well, but I'd hate to try to play another one like it!"

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST.....DEC. 4
"A Masterpiece of its kind."—M. P. News.

LAW OF THE YUKON, THE (REALART) SPECIAL CAST.....OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS).....OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE.....DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY.....OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH..DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY.....NOV. 13
"Netw star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH.....OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LITTLE WANDERER, THE (FOX) SHIRLEY MASON.....AUG. 28
"Heavier-than-usual story does not suit Shirley Mason."—M. P. News.
Exhibitor Comment—"A good picture which played my house three days to big business."

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST.....SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week." "Usual Griffith type. Business picked up every day." "A pleasing picture which brought more than normal business." "Eight-day engagement. Very good business. Griffith name still very valuable."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST.....SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE MADNESS (J. PARKER READ-HODKINSON) LOUISE GLAUM.....AUG. 21
"Excellent crook story; finely acted and produced."—M. P. News.
Exhibitor Comment—"Drew good-sized audiences for seven day run. More sex stuff which appeals to some, but is 'passed by' by most patrons." "A pretty good picture but a poor box-office attraction." 'Name of photoplay drew rather large audiences. Star at her best in her emotional role. Business not bad." "The essence of mellow melodrama. No good as an attraction for those who look for plausibility in a photoplay. Glaum displays her usual intenseness. Not a great picture, but one that will make money wherever patrons like thrills. Played to fair business." "Louise Glaum well liked here and picture presented her in ideal role. Did very good business with it throughout week."
Consensus—"Average picture, average puller."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE.....OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI.....NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA.....OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?"
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK.....OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"This is a fair picture, its only value being the fact that it was made before." "Medium business." "Pauline Frederick's greatest picture and one of the best productions ever offered by Goldwin. Broke house records for box office receipts Sunday and did big business during entire week. Held over for second week's run." "Wonderful production. Pauline Frederick is at her best. This picture went over extra big, making the biggest week in months." "Great picture. Audiences seemed to like this one very much. Big business during run." "The best work Pauline Frederick has ever done. Picture built for acting more than action." "Opened tdo very poor business: competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair."
Consensus—"Good picture, good puller."

Box Office Reports continued on page 4506

"HEARTS ARE TRUMPS"
(Metro)

A Complex Melodrama, Very Well Produced

THIS all star production is an adaptation of an English melodrama by Cecil Raleigh, which, despite the complexity of its plot, makes an interesting production largely because of the direction of Rex Ingram. Mr. Ingram has piled the atmosphere of English nobility on thickly. The picture is full of distinct types which are really modernized Dickensonian characters. The production starts off especially well, with no time lost in creating the interest. Lady Winifred Altcar is secretly married to a gamekeeper on her father's estate. When Lord Altcar learns of this, he has the young husband lashed by his servants. Then comes a lapse of twenty years when Wain, the husband, returns seeking vengeance. The action then centers about the supposed ward of Lady Winifred, who is in reality her daughter. The theme of heredity gambling of the mother mixes with the desired revenge of the father. Then there is a villain pursuing the young girl, and a money lender who is seeking her death in order to collect her insurance money. In addition there is a romance between the girl and a young American artist. There are really enough motives in the picture to supply material for several stories. The general result is that none are emphasized, although together they create suspense and melodrama, swift enough to hold the interest.

The locale of the story varies between England and Switzerland, where the heroine flees from disgrace when her portrait, through the machinations of the villain, is exhibited in the nude. The climax is laid in a heavy storm in the Alps. An avalanche is realistic, and there are some nice views of the Matterhorn.

Alice Terry stands out in the cast by her remarkable beauty. Francelia succeeds fairly well in the difficult task of aging twenty years. Frank Brownlee and Brinsley Shaw give remarkably fine characterizations and Joseph Kilgour is a good heavy. The picture should be acceptable to any audience. The nude portrait scene is not offensive.—Length, 6 reels. —*Matthew A. Taylor.*

THE CAST

Lord Altcar.....Winter Hall
Michael Wain.....Frank Brownlee
Dora Woodberry.....Alice Terry
Lady Winifred.....Francelia Billington
Lord Burford.....Joseph Kilgour
Maurice Felden.....Brinsley Shaw
Dyson.....Thomas Jefferson
John Gillespie.....Norman Kennedy
Brother Christophe.....Edward Connelly
"Jake".....Bull Montana
Butler.....Howard Crampton

From the melodrama by Cecil Raleigh.
Scenarioized by June Mathis.
Directed by Rex Ingraham.
Photography by John Seitz.
Art exteriors by Arthur Ruoda.

PRESS NOTICE—STORY

"Hearts Are Trumps," the Metro all-star production, which will be the feature attraction at the ———— theatre on ———— is a thrilling melodrama adapted from the well-known play by Cecil Raleigh, which when it was first presented proved to be one of the most successful English melodramas. In its screen version it is enacted by a competent and experienced cast, which includes Frank Brownlee, Alice Terry and Francelia Billington.

The story of "Hearts Are Trumps" is laid among the English nobility. It revolves about the Altcar family, in which gambling is a dreaded inheritance. It is hearts that are truly trumps when old Lord Altcar in a last desperate effort to redeem himself financially, stakes his daughter's hand against a sum of money.

Few pictures have more faithfully interpreted English society life than this latest Metro special. The action shifts also to Switzerland where there are some excellent examples of the art of motion picture photography. The scenes of the blizzard in the mountain tops has seldom been equaled on the screen.

"Hearts Are Trumps" will be shown at the ———— theatre for ———— days. It is expected to fill the house at every performance.

PROGRAM READER

English society life is pictured with perfect detail in "Hearts Are Trumps," the Metro special production which will be the attraction at the ———— theatre on ————. This picture is an adaptation of the well known melodrama by Cecil Raleigh, which won its greatest success on the London stage. Although it is a picturization of English nobility, it will interest Americans, for a young American artist is the hero of the story. Metro has featured no player in this production. Instead it has featured all. The cast includes Frank Brownlee, Francelia Billington, Winter Hall, Alice Terry, and Brinsley Shaw.

Perfection in detail has been the aim of the producers. The gripping story is unfolded on the screen in the perfectly developed atmosphere of England. The final scenes are laid in Switzerland, and the picture ends with a thrilling scene in the Alps in the midst of a heavy storm and avalanche. "Hearts Are Trumps" will remain at the ———— theatre for ———— days. It is a special attraction that you cannot afford to miss.

SUGGESTIONS

Boost this as a Drury Lane melodrama that will find an appeal in everyone who likes thrilling action and plenty of it. From the title you can arrange stunts such as having a card printed in the form of the ace of hearts with the words "hearts are trumps" printed across it. If your house is in a residential district, you might send a letter to the leaders of the various ladies' afternoon card clubs, stating that "Hearts Are Trumps" is a picture of the highest class and ideal entertainment for a matinee party. Francelia Billington is probably the best known player. If you run a teaser in the press let it read: "Hearts Are Trumps—and the joker deals. Who will win?"

"BEAUTIFULLY TRIMMED"
(Universal)

Mediocre Picture on a Hackneyed Theme

IT'S like taking the bull right by the horns in giving this picture to the exhibitors with such a title. Inasmuch as it isn't publicized as a world-beater those who book it need not think that they have been trimmed to any extent. An uninspired story on a moth-eaten theme—it travels its colorless orb without taxing the spectator into any appreciation of its argument. The idea is the old "army" game of presenting a heroine as a "come-on" agent who will fleece a wealthy prospect of his riches. The obviousness is apparent from the opening flash that she will have a change of heart due to a sentimental feeling and will co-operate with the gentleman being fleeced into turning the tables on the get rich quick promoters. There's the plot of "Beautifully Trimmed" in a nutshell.

The only variation on the time-worn material is the fact that the operations are not conducted from Wall Street, but from the sanctum sanctorum of a pair of oil bandits, one of whom bears the name of Bonzi. The story of Ponzi might make interesting drama, and if this is an attempt to touch upon his promoting methods it is very poorly conceived. The picture relies entirely upon interiors—one of which discloses a saturnalian revel with the hero carrying the "come-on" girl out in caveman fashion—to take her away from evil associates. There is no action and very little incident and the climax is exceedingly tame.

The rich youth gives the promoters a check for the stock and is on the point of having them arrested when he receives word that his investment is sound. So he advises the crooks to pay more attention to their oil wells in the future. He has turned the tables completely and the conclusion shows him willing to forgive the girl for her change of heart. There is a bid for patriotic applause in the representation of the hero. A bit of padding shows him a former aviator in the army—with a flash of speech-making and heroics. Toward the conclusion the villain accuses the girl of being yellow. She says that she has become white. Subsequently the scheming Bonzi declares that he saw red when he pounced upon the hero. This fight, while out of place, is the only red corpuscle in the story. Carmel Myers looks attractive, but has very little to do in the way of acting. Pell Trenton and Irving Cummings are effective as the hero and arch-villain respectively.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Norine Lawton.....Carmel Myers
Christopher Gibbons.....Pell Trenton
Count Bonzi.....Irving Cummings
Henry Calkins.....Alfred Fisher
Mrs. Calkins.....Victory Bateman
Sims.....George B. Williams
Drake.....Lee Kohlmar
Horton.....Herbert Bethew
Margery Drake.....Myrtle Reeves

By Margaret C. Storrs.
Scenario by Douglas Doty and Marcel de Sano.
Directed by Marcel de Sano.

PRESS NOTICE—STORY

A picture of frenzied finance and the influence of a good love in fashioning character is "Beautifully Trimmed," the Universal feature which will be shown at the ———— theatre next ———— and ———— with Carmel Meyers as the star. Miss Meyers is an associate of a pair of crooks who gain a livelihood by get-rich-quick promotions. Their object is to fleece a wealthy young man who formerly served his Uncle Sam as an aviator in the army. The youth falls readily into the trap engineered by Natalie but she finds that his easy manner, his guilelessness and sincerity are factors to be reckoned with.

Eventually she discovers a transformation of her character under the influence of love. So she cooperates with him in frustrating the plans of her evil associates. Thus the tables are turned. The crooks are beaten at their own game. The picture is punctuated with flashes of humor and sentiment. Miss Myers makes a pleasing figure in the role of the young woman whose redemption is effected through love. Her charm and wholesomeness are factors in establishing her popularity. Her support includes Pell Trenton and Irving Cummings, two actors who are always dependable.

PROGRAM READER

She was an associate of two get-rich-quick promoters—one of whom was a disciple of Ponzi. They were determined to fleece a young man by interesting him in fake oil stock, the woman to act as a "come-on" agent. But the tables are turned. How they are turned is spelled in five reels of most interesting drama. How the girl discovers that love is a factor which influences one to right thinking —how she cooperates with the youth in frustrating the plan of her associates— these are touches which offer an hour of satisfying entertainment. Carmel Myers is the star and her charm and wholesomeness do much toward making the picture so attractive. Others in the cast are Irving Cummings and Pell Trenton. "Beautifully Trimmed" will be at the ———— next ————.

SUGGESTIONS

If you have been playing the Carmel Myers pictures you can safely state that she has a winner here. Don't go too strong on the plot. It is a trifle time-worn and might keep certain discriminate patrons away. Simply play up the star, her appealing beauty, the supporting cast and the title. You can state that the picture offers an object lesson to crooks and promoters in general. Tell that a sucker is born every minute. Go after the picture with timely catch lines and make out that the public must be ever wary of the sharps. You might advise them to keep from buying oil, until they have seen this picture.

CATCH LINES

If you are determined to buy an oil stock, have it carefully investigated. Good advice would be to see "Beautifully Trimmed" at this theatre next ————.

See Carmel Myers ir "Beautifully Trimmed," a picture of frenzied finance and love.

The Index to The Complete Plan Book

(Continued from page 4504)

PICTURE BRAND STAR RELEASED PLAN BOOK

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO.....OCT. 16
"Interesting story of big business and feminine pride."—M. P. News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE .....OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased. "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business."
Consensus—"Good picture, good puller."

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business." "Mediocre picture not up to Clara Kimball Young's standard as to either drawing qualities or picture. Fair business. They came, but expected something better."
Consensus—"Good picture, good puller."

MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News.
Exhibitor Comment—"Good picture but brought about the average business."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST .....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated made a big hit." "Not up to some of the other Curwood stories but was liked. Average business." "Good business on this picture, which seemed to please."
Consensus—"Good picture, good puller."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST.....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business."

NOTORIOUS MISS LISLE, THE (FIRST NATIONAL) KATHERINE MACDONALD.....AUG. 28
"Katherine MacDonald in drama of divorce scandal."—M. P. News.
Exhibitor Comment—"Average picture with well liked star. Played to average business three days." "Good picture bringing more than usual business." "Only fair picture, but is drawing good on account of title and star's reputation for wearing clothes." "This picture was not up to the usual standard of the Katherine MacDonald pictures, although it appeared to draw well." "Very entertaining picture. Went big here, drawing large audiences." "An average picture, which brought usual business."
Consensus—"Average picture, average puller."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY .....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box office attraction. Crowds packed the house every performance."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Although many persons—among them the dramatic critic of a metropolitan newspaper—considered this an excellent farce and an excellent picture, it made no big hit with the 'fans' here. The houses were but average, although the cold weather may have had some bearing on this. Many of Ray's followers did not like the kind of part he played." "Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business."
Consensus—"Good picture, good puller."

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS .....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box office returns." "This picture had little comment either favorable or otherwise. Box office returns say production is fair."
Consensus—"Average picture, average puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST.....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD .....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than "45 Minutes from Broadway."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (MAR. 1) .....JAN. 31
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST .....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.

PREY, THE (VITAGRAPH) ALICE JOYCE..... .....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box office."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box office retsults."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
"Played it two days to big and average business." "Very fine picture. Did big business. Playing second week." "Did not do as well in its first week as 'On With the Dance.' Will probably only run two weeks." "Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced." "Was only fair. Miss Murray is an actress of ability, but the production was not up to the standard of some of her former successes." "Business very good. Crowded houses all week. Audiences well pleased. Booked for indefinite run." "Second big week. Good business, full houses. Audiences like it." "An average picture and played to usual business."
Consensus—"Good picture, good puller."

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. N. News.
Exhibitor Comment—"Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box-office receipts good, because they wanted to see Fatty in a five-reeler." Fairly good picture, but business not exceptionally good, due largely to the fact that the star has yet to make his reputation as the principal in a feature picture, his fame rests only upon his work in comedy." "This is an average picture but seemed to please the audience." "Fair business to fair houses." "Very good. Played it two days to big business." "Very entertaining. Fatty liked better in comedies." "As far as entertaining value is concerned, this picture does not hit the mark, though business was good."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business." "Good. Big business one day."
Consensus—"Good picture, good puller."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON .....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 11
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on State Fair is believed to have affected business."
Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK .....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience."

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER.....NOV. 27
"Butler's third is well produced and thoroughly interested."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST .....OCT. 30
"Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—"Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
"Interesting crook story, wetll directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
"Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—"Excellent production in every way." "A great picture and drew like house afire." "Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as

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'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." "Drew very good houses to excellent business during fourth week of its run. Crowds continued." "Picture so good business grows. Held for a third week." "This picture is entertaining and sure did go over extra big. House crowded every performance." "Holding for second week in a one-week house which tells the story."
Consensus—"Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN ..... **OCT. 23**
"Fine basic plot but lacks action and incident."—M. P. News.

SOUL OF YOUTH, THE (REALART) LEWIS SARGENT ..... **AUG. 28**
"Lewis Sargent duplicates success of 'Huckleberry Finn'"—M. P. News.
Exhibitor Comment—"A fine production. Business better than usual during run." "Plot of picture good. Good houses entire week." "Given a bit of exploitation, this will go over big. Gave special free showing for school children and 'mopped up' on regular showing. Broke all house attendance records for Saturday show."
Consensus—"Good picture, good puller."

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL ..... **OCT. 2**
"Good production and acting save this one."—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOT-THELMA PERCY ..... **NOV. 27**
"Artistic production, but disappointing for a London story."—M. P. News.

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST ..... **OCT. 2**
"Exceptional from both directional and technical angles."—M. P. News.
Exhibitor Comment—"Although this was a fair box-office attraction, I was disappointed. Did not go over as big as I expected, nor was it as big a picture as I expected."

STOP THIEF (GOLDWYN) TOM MOORE ..... **AUG. 28**
"Faithful and intelligent adaptation of famous stage success."—M. P. News.
Exhibitor Comment—"Nothing extra either in business or quality of picture" "This is an entertaining feature and seemed to please the audiences. Business was good during run." "Pleased the majority of my patrons. Average business four days; big business three." "Moore was good in this picture. Business about as usual." "My house plays particularly to the young people and they all like Tom Moore. So business was good and they liked the picture." "Did not go over very well. An average picture."
Consensus—"Average picture, average puller."

SWEET LAVENDER (REALART) MARY MILES MINTER ..... **OCT. 16**
"Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor's Comment—"Drew well all week. Audiences like the plot."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY ..... **OCT. 2**
"Carey in unattractive role in complex story."—M. P. News.
Exhibitor Comment—"Very good picture which brought good business."

SUNSET SPRAGUE (FOX) BUCK JONES ..... **OCT. 9**
"Having enough thrills, it makes a good western."—M. P. News.

SO EAST (REALART) CONSTANCE BINNEY ..... **SEPT. 25**
"Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—"Fine picture. Brought good business." "Great picture. A sure fire money getter. Drew large crowds with large box-office results." "Not very well liked. No box-office value." "By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." "Great stuff." "An average picture, which fair business." "Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through." "Fairly interesting picture. usual patronage."
Consensus—"Good picture, good puller."

TEXAN, THE (FOX) TOM MIX ..... **NOV. 27**
"Average entertainment in this Mix offering."—M. P. News.

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS ..... **NOV 27**
"Human document with real life-like touches."—M. P. News.

TIGER'S CUB (FOX) PEARL WHITE ..... **OCT. 16**
"Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.
Exhibitor Comment—"This is the second Pearl White feature. It failed to draw so a Harold Lloyd comedy was added to the program."

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST ..... **OCT. 23**
"Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST ..... **OCT. 16**
"Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—"A fine picture, pleasing and entertaining. Drew more than usual business." "Very fine picture. Spectacular and exciting. Did exceptional business first week of showing with indications for a big second week. Broke house records second Sunday." "Good business. Pictures liked especially the comedy parts in the beginning. The ending slightly changed which gives it more credence."
Consensus—"Good picture, good puller."

TRUTH, THE (GOLDWYN) MADGE KENNEDY ..... **SEPT. 11**
"Clyde Fitch's play misses the mark as a picture."—M. P. News.
Exhibitor Comment—"As to entertaining qualities this feature is very poor. Average business."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN ..... **NOV. 13**
Famous stage success scores a hit on the screen.—M. P. News.
Exhibitor Comment—"Audiences laughed long and heartily. Seemed to give entire satisfaction." "Spicy advertising helped to keep the ticket sellers. Busy."
Consensus—"Good picture, good puller."

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST ..... **OCT. 9**
"Propaganda picture doubtful as to entertainment."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN ..... **NOV. 6**
"Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST ..... **NOV. 20**
"First-class melodramatic western with fine cast."—M. P. News.

PICTURE BRAND STAR RELEASED PLAN BOOK

UNTAMED, THE (FOX) TOM MIX ..... **SEPT. 4**
"First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—"Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" "Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." "The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." "This is a good feature and we had good business while it was showing." "Mix in good form. Big business three days."
Consensus—"Good picture, good puller."

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE ..... **NOV. 20**
"A well produced society picture weakening in the end."—M. P. News.

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY ..... **SEPT. 25**
"Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—"One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." "Played it one week to big business one day and average six." "Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." "Went over big first day but average the rest of the week. Ray always in pleasing pictures." "One of Ray's best productions and its box-office value was quite up to the usual Ray standard, which is saying a good deal." "Not one of Ray's best—but it was clever and a bit different, in point of story, to his usual efforts, while giving him essentially the usual sort of role. Anyway they liked it."
Consensus—"Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST ..... **OCT. 16**
"Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST ..... **NOV. 20**
"Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK ..... **OCT. 16**
"Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER ..... **AUG. 21**
"Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—"An average picture with week much below the average in receipts."

WEST IS WEST (UNIVERSAL) HARRY CAREY ..... **NOV. 27**
"Very ordinary Western for Carey."—M. P. News.

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN ..... **AUG. 21**
"Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—"A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." "Rather good comedy. Can't kick about the business." "Average picture with usual audiences." "My patrons enjoyed this picture. Played it one week to average business."
Consensus—"Good picture, good puller."

WHAT WOMEN LOVE (SOL LESSER-FIRST NATIONAL) ANNETTE KELLERMAN ..... **AUG. 21**
"Kellerman in thrilling water feats—good comedy—unusual under-sea stuff."—M. P. News.
Exhibitor Comment—"Annette Kellerman great favorite here. Picture drew well." "A very entertaining and interesting picture which brought more than usual business." "Interesting picture which brought good business." "From a box-office angle this is a very poor picture. Did not draw at all. Just barely enough to keep on through the week."
Consensus—"Good picture, good puller."

WHAT'S YOUR HURRY (PARAMOUNT) WALLACE REID ..... **AUG. 28**
"Wally Reid and motor truck shine in this one."—M. P. News.
Exhibitor Comment—"A very good production to extra big and big business for two days." "The best picture Reid has turned out this year. Just packed them in. Looks like some fine advertising was slipped over in this one for a certain brand of truck. Local dealers capitalized on it by putting one of the trucks on the street with mammoth signs on it inforraing the public that we would show them what the brutes could do." "Up to the usual Wallace Reid standard and drew big crowds." "Business exceptionally good. Enough laughs to put everyone in good humor for the whole winter. Good, wholesome and entertaining."
Consensus—"Good picture, good puller."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST ..... **SEPT. 4**
"A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—"Played it three days to average house. An average feature." "A good picture to big business." "Our patrons don't care for costume pictures. This one no exception. Poor box office returns." "Artistic picture but only ordinary box office returns." "An entertaining picture which was only average for the first few days but brought big business the last two days." "Story weak, but well told. Nothing to pull with except producers' name. Business just missed being poor." "A very poor Maurice Tourneur picture. Poor business two days."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH ..... **SEPT. 4**
"Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—"Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY ..... **SEPT. 4**
"A strong, well-acted drama for a high class audience."—M. P. News.

WHITE RIDER, THE (FOUNDATION FILM CORP.) JOE MOORE-EILEEN SEDGWICK ..... **AUG. 28**
"A good western with many thrills and exciting moments."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN ..... **AUG. 28**
"Good audience picture with great child role."—M. P. News.
Exhibitor Comment—"Fine picture, well acted, which did big business partly aided by the presence of Mildred Harris Chaplin."

YOU NEVER CAN TELL (REALART) BEBE DANIELS ..... **OCT. 16**
"A real success from every angle."—M. P. News.
Exhibitor Comment—"This picture is very pleasing, box-office receipts about average." "A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T.'" "Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—"Pleasing picture, average puller."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom.

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Their Mutual Child (Margarita Fisher—Nagel Barrie) 6
The Blue Moon (Special Cast) 6
The Gamesters (Margarita Fisher) 6
A Light Woman (Helen Jerome Eddy-Chas. Clary) 6
Peggy Rebels (Mary Miles Minter) 5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak) 5
Bachelor Apartments (Georgia Hopkins) 5
Bitter Fruit (Special Cast) 5

"TEX" SERIES

Circumstantial Evidence (Glen White) 5
The Wall Street Mystery (Glen White) 5
The Unseen Witness (Glen White) 5
The Trail of the Cigarette (Glen White) 5
Thunderbolt Jack (Jack Hovie) 15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week) 2
Lone StarWesterns (one every other week) 2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month) 2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week) 2
Arrow (Eddie Boulden-Lillian Vera) 1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor) 6
Homespun Folks (Lloyd Hughes) 6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum) 6
A Thousand to One (Hobart Bosworth) 6
The Leopard Woman (Louise Glaum) 7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford) 6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin) 5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon) 6
Woman Above Reproach (Florence Chase) 6
Evolution of Man (Special Cast) 6
Woman of Mystery (Cunard-Ford) 5
When Quackel Did Hyde (Charlie Joy) 5
Thirty Years Between (Vera Stewart) 5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed 2

JOY COMEDIES

The Hoodoo Watch 2
Three of a Kind 2
Stone Quarry Romance 2
Too Much Garlic 2

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Dec. 1—A Close Shave 2
Nov. 15—Hired and Fired 2
Sept. 2—All Balled Up 2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women 2
July 8—Stung Again 2
June 24—Back on the Farm 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Dec. 1— ..... No. 15
Nov. 30— ..... No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.

Dec. 15—The Man Hater 2
Dec. 1—The Mormon Trail 2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap 2
A Traitor's Vengeance 2
The Girl of the West 2
Almost an Outlaw 2
The Avenging Trail 2
Western Rays 2
Shadows of the Past 2
A Fight to a Finish 2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson 5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoters 1
Best of Luck 1
Flicker, Flicker, Little Star 1
Mixing Business with Pleasure 1
Up She Goes 1
Westward Ho 1
A Hunting We Will Go 1
Get to Work 1
Andy Takes a Dancing Lesson 1
Flat Hunting 1
Andy Visits His Mama-in-Law 1
Andy Plays Golf 1
A Quiet Day at Home 1
Andy on a Diet 1
Andy's Wash Day 1
Andy's Night Out 1
Andy and Min at the Theatre 1
Andy Visits the Osteopath 1
Andy on Skates 1
Andy's Mother-in-Law Pays Him a Visit 1
Andy's Inter-Ruben Guest 1
Andy Redecorates His Flat 1
Andy the Model 1
Accidents Will Happen 1
Howdy Pardner 1
There's a Reason 1
Ship Ahoy 1
The Toreador 1
The Broilers 1
Andy Fights the High Cost of Living 1
Militant Min 1
Ice Box Episodes 1
Wim and Wigor 1
Equestrian 1
Andy the Hero 1
Andy's Picnic 1
Andy the Chicken Fancier 1
Andy the Actor 1
Andy on the Beach 1
Andy on Pleasure Bent 1
At Shady Rest 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli) 6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy) 2
La Farre Sisters (Dancers) 1
The Dying Swan (Skating) 1
Free Hand and Love (Acrobatics) 1
The Flying De Armands 1
Reynolds and Geraldine (Aesthetic Dancers) 1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling) 1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

CHESTER COMEDIES

The One Best Pet 2
A Tray Full of Trouble 2
The Big Show 2
An Overall Hero 2
Four Times Foiled 2

CHRISTIE COMEDIES

Mr. Fatima 2
Going Through the Rye 2
Shuffle the Queens 2
A Homespun Hero 2
Striking Models 2
Don't Blame the Stork (Harry Gribbon) 2
Seven Bald Pates (Bobby Vernon) 2
Out For the Night (Eddie Barry) 2
Kiss Me, Caroline (Bobby Vernon) 2
A Seaside Siren (Fay Tincher) 2

TORCHY COMEDIES

Torchy Turns Cupid 2
Torchy's Millions 2
Torchy In High 2
Torchy (Johnny Hines) 2
Torchy Comes Through (Johnnie Hines) 2

MERMAID COMEDIES

The Simp 2
Nonsense (Jimmie Adams) 2
Dynamite (Lloyd Hamilton) 2
A Fresh Start (Marvel Rae) 2
Duck Inn (Lloyd Hamilton) 2

SPECIALS

The Race of the Age (Man O' War) 2
Art of Diving (Kellerman) 1
Babe Ruth—How He Knocks His Home Runs 1
Valley of 10,000 Smokes 1

CHESTER-OUTING SCENICS

Getting a Polish 1
Ignazu the Exquisite 1
Frozen Thunder 1
Lovely Maoriland 1
Mad Hatters 1
Seven League Booters 1
Too Much Overhead 1
The Trail of Wedontcarewhere 1
The Tamer the Wilder 1
Wooly Bits and Monkey Hits 1

ROBERT C. BRUCE SCENICS

The Isle of Desire 1
The Explorers 1
The Banana Special 1
Tropical Nights 1
By Schooner to Skagway 1
The Castaway 1
Solitude 1
Wanderlust 1
The Song of the Paddle 1
The Log of Laviajera 1
The Great Mirror 1
Hope of Adventure 1

SCREENICS

Out of the Past 1
Fine Feathers—They Forgot the Town 1
Sea Planets—Apartments for Rent 1
Mules and Gabtalk 1
Through Winding Walls—Climbing Cataracts 1
They All Turned Turtle—Family Trees 1
Chosen Waters—South Sea Naiads 1
Great American Yawn—Getting His Angora 1
Foam Fantasies 1

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle) 6
Keep to the Right (Edith Taliaferro) 6
For the Soul of Rafael (Clara Kimball Young) 7
The Forbidden Woman (Clara Kimball Young) 6
Silk Husbands and Calico Wives (House Peters) 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH.

PARAMOUNT-ARTCRAFT

Dec. 26—Silk Hosiery (Enid Bennett) 4556
Dec. 26—The Testing Block (Wm. S. Hart) 5927
Dec. 19—An Amateur Devil (Bryant Washburn) 4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.) 6307
Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish) .....
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.) 7230
Nov. 21—Burglar Proof (Bryant Washburn) 4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke) 5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.) 4539
Nov. 14—Always Audacious (Wallace Reid) 5101
Nov. 7—Sins of Rozanne (Ethel Clayton) 4862
Nov. 7—Behold My Wife (Geo. Medford Prod.) 6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray) 4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.) 6505
Oct. 24—A Full House (Bryant Washburn) 4200
Oct. 24—Held By the Enemy (Special Cast) 5526
Oct. 17—The City Sparrow (Ethel Clayton) 4618
Oct. 17—The Cradle of Courage (Wm. S. Hart) 4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.) 5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle) 6417

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Dec. 19—Fatty at Coney Island 2
Nov. 21—His Wedding Night 2
Oct. 24—Rough House (Re-issue) 2

PARAMOUNT-SENNETT COMEDIES

Dec. 26—Bungalow Troubles 2
Dec. 12—Dabbling in Art 2
Nov. 28—A Fireside Brewer 2
Nov. 14—Fickle Fancy 2
Oct. 31—Movie Fans 2
Oct. 17—My Goodness 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning 1
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 26—Quaint Kuala Lumpur 1
Dec. 19—The Snowbound Pyrenees 1
Dec. 12—Malayan Motor Roads 1
Dec. 5—In Finisterre 1
Nov. 28—Land of the Tin Millionaires 1
Nov. 21—Around About Manila 1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang 1
Oct. 17—Nature's Contrasts 1

PARAMOUNT-BURLINGHAM

Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilawea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz .....

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Advance Information on All Film Releases

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PARAMOUNT-POST NATURE PICTURES
Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages....1
Oct. 10—The Cloud 1
Sept. 5—From a Piscatorial Angle....1

PARAMOUNT MAGAZINE
Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan....1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd....1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey....1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser....1
Nov. 28—Magazine Items—Frank Moser Cartoon....1
Nov. 21—Magazine Items—Pat Sullivan Cartoon....1
Nov. 14—Magazine Items—Earl Hurd Cartoon....1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon.1
Oct. 31—Magazine Items—Frank Moser Cartoon....1

FEDERATED FILM EXCHANGES
Nobody's Girl (Billie Rhodes)....5
Bonnie May (Bessie Love)....5

MONTE BANKS' COMEDIES
A Rare Bird....2
His Naughty Night....2
Nearly Married 2
A Bedroom Scandal....2

FILM SALES COMPANY

BILLY RUGE COMEDIES
Two Knights 1
Winning a Widow....1
Will It Come to This....1
He Got It 1
Hot Dog 1
School for Skirts....1
The Painter....1
Bone Dry Blues....1

FIRST NATIONAL EXCHANGES
Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast)....
Nov. 22—Love, Honor and Behave (Mack Sennett's).
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore).5600
Nov. 1—Wet and Warmer (Lehrman)....2061
Old Dad (Mildred Harris Chaplin)....6
Twin Beds (Mr. and Mrs. DeHaven)....5
Nomads of the North (Jas. Oliver Curwood)....6
Peaceful Valley (Charles Ray)....6
Tonnerville Trolley (Dan Mason)....2
The Kick in High Life (Lehrman)....2
What Women Love (Annette Kellerman)....6
The Master Mind (Lionel Barrymore)....6
The Branded Woman (Norma Talmadge)....7
Harriet and the Piper (Anita Stewart)....6
Curtain (Katharine MacDonald)....5
In the Heart of a Fool (Allan Dwan)....7
Good References (Constance Talmadge)....6
Forty-five Minues from Broadway (Charles Ray)....6
Jack-Knife Man (King Vidor)....6
Notorious Mrs. Leslie (Katherine MacDonald)....5
The Perfect Woman (Constance Talmadge)....5
Go and Get It (Marshall Neilan)....7

FOX FILM EXCHANGES

SPECIALS
Skirts (Special Cast)....6
A Connecticut Yankee in King Arthur's Court (Special Cast)....7
Blind Wives (Special Cast)....7
The Face at Your Window (Special Cast)....7
While New York Sleeps (Special Cast)....7
The Skywayman (Lt. Ormer Locklear)....7
If I Were King (William Farnum)....7
The White Moll (Pearl White)....7

WILLIAM FARNUM SERIES
The Scuttlers....6
Drag Harlan....6

PEARL WHITE SERIES
The Tiger's Cub....6
The Thief....6
The Mountain Woman....6

TOM MIX SERIES
Prairie Trails....6
The Texan....6
The Untamed....6

WILLIAM RUSSELL SERIES
The Iron Rider....5
The Challenge of the Law....5
The Man Who Dared....5

SHIRLEY MASON SERIES
Chin Toy....6
The Flame of the Yukon....6
Girl of My Heart....6
Merely Mary Ann....6

GEORGE WALSH SERIES
Dynamite Allen 5
Number 17....5
The Plunger....5
From Now On....5

20TH CENTURY BRAND
Partners of Fate (Louise Lovely)....5
Just Pals (Buck Jones)....5
The Land of Jazz (Eileen Percy)....5
Trail to Two Moons (Buck Jones)....5
Beware of the Bride (Eileen Percy)....5
Sunset Sprague (Buck Jones)....5
The Little Grey Mouse (Louise Lovely)....5

SERIALS
Fantomas (20 Episodes)....2
Bride 13 (Fifteen Episodes)....2

SUNSHINE COMEDIES
An Elephant's Nightmare....2
Hold Me Tight....2
His Noisy Still....2
Pretty Lady 2
Chase Me....2

FOX NEWS
Twice a Week....1

CLYDE COOK COMEDIES
All Wrong 2
The Huntsman 2
Kiss Me Quick....2

MUTT AND JEFF CARTOONS
The Hypnotist ....½
The Papoose ....½
On the Hip....½
Northwoods ....½
Sherlock Hawkshaw & Co....½
All Stuck Up....½
A Hard Luck Santa Claus....½
Gum Shoe Work....½
Home Brew ....½
The Medicine Man....½

GAUMONT COMPANY
(At State Right Exchanges)
Fall of a Saint (Josephine Earle)....6
Out of the Darkness (Gertrude McCoy)....6
Infatuation of Youth (Paul Capellani)....6
Branded (Josephine Earle)....6
The Sinker (Special Cast)....6
The Edge of Youth (Josephine Earle)....6
Husbands and Wives (Vivian Martin)....6

SERIALS
In the Clutches of the Hindu (Ten Episodes)....2
Tuesdays—Gaumont News 1
Fridays—Gaumont Graphic 1

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS
The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Made in Heaven (Tom Moore)....
Hold Your Horses (Tom Moore)....
Bunty Pulls the Strings (Reginald Barker)....
Guile of Women (Will Rogers)....
The Concert (Special Cast)....
Prisoners of Love (Betty Compson)....7
The Highest Bidder (Madge Kennedy)....
Roads of Destiny (Pauline Frederick)....
Just Out of College (Jack Pickford)....5
The Great Lover (Special Cast)....6
Godless Men (Reginald Barker)....6
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) 6475
The Girl With the Jazz Heart (Madge Kennedy)..4600
The Man Who Had Everything (Jack Pickford)..5198
Officer 666 (Tom Moore)....5290
What Happened to Rosa (Mabel Normand)....
Milestones (Special Cast)....5782
Honest Hutch (Goldwyn)....5349
His Own Law (Hobart Bosworth)....5947
The Branding Iron (Reginald Barker Prod.—Special Cast) 6569
Cupid the Cowpuncher (Will Rogers)....5
The Slim Princess (Mabel Normand)....5
Roads of Destiny (Pauline Frederick)....5

EMINENT AUTHORS PRODUCTIONS
Earthbound (Basil King)....7
The Penalty (Gouverneur Morris)....6730
It's a Great Life (Mary Roberts Rinehart)....5659
The North Wind's Malice (Rex Beach)....6725
Going Some (Rex Beach)....

BOOTH TARKINGTON'S EDGAR SERIES
Edgar the Explorer....2
Get Rich Quick Edgar....2
Edgar's Little Saw....2
Edgar Camps Out....2
Edgar's Sunday Courtship....2

CAPITOL COMEDIES
Nov. 3—Love on Rollers (Flannagan and Edwards).2
Oct. 24—Fingers and Pockets (Flannagan and Edwards) 2
Oct. 10—Artistic Enemies (Flannagan and Edwards).2
Hearts and Hammers (Flannagan and Edwards)....2
Knocking 'Em Cold (Flannagan and Edwards)....2

FORD EDUCATIONAL WEEKLY
Nov. 28—Hurry Slowly 1
Nov. 21—Number, Please (Telephone)....1
Nov. 14—In Arizona (Scenic)....1
Nov. 7—Nassau (Bahama Islands)....1
Oct. 31—What the Ocean Hides (Shark Industries).1
Oct. 24—Timberlust ....

GOLDWYN-BRAY PICTOGRAPHS
Nov. 7—The Island of the Mist....1
Oct. 31—Tree Top Concert Singers....1
Oct. 24—Origin of the Family Tree....1
Oct. 17—Adopting a Bear Cub....1
Chumming With Chipmunks....1
Fun With Firearms....1

GOLDWYN-BRAY COMICS
Nov. 14—Kiss Me (Judge Rummy)....1
Nov. 7—The Bootblack (Happy Hooligan)....1
Oct. 31—The Hootch Ball (Judge Rummy)....1
Oct. 24—A Doity Deed (Happy Hooligan)....1
Oct. 17—Hypnotic Hootch (Judge Rummy)—Lampoons 1
Oct. 10—The Village Blacksmith (Happy Hooligan) —Lampoons 1
Oct. 3—Hunting Big Game (Shenanigan Kids)—Lampoons 1
Oct. 3—Lampoons 1

GREIVER'S EDUCATIONALS (CHICAGO)
Serpent's Tooth 1
Speeding Through Dixie....1
Royal Ease 1
Colossus of Roads....1
The Spirit of the Birch....1
Suds 1
Precisely as Polly....1

HODKINSON CORP., W. W.
(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.
The Dwelling-Place of Light (Winston Churchill)...7
The Sagebrusher (Emerson Hough's)....7
The Westerners (Stewart Edward White's)....7

ZANE GREY PICTURES, INC.
(Benj. B. Hampton and Eltinge F. Warner)
The U. P. Trail (Zane Grey's)....7
Riders of the Dawn (Zane Grey's)....6
Desert Gold (Zane Grey's)....

J. PARKER READ, JR., PRODUCTIONS
The Brute Master (Hobart Bosworth)....5
Love Madness (Louise Glaum)....7
Sex (Louise Glaum)....
The Lone Wolf's Daughter (Louise Glaum)....
Sahara (Louise Glaum)....7

DEITRICH-BECK, INC.
The Harvest Moon (Doris Kenyon)....6
The Bandbox (Doris Kenyon)....6

ARTCO PRODUCTIONS
The Capitol (Leah Baird)....6
Cynthia of the Minute (Leah Baird)....6

ROBERT BRUNTON PRODS.
The House of Whispers (J. Warren Kerrigan)....5
The Green Flame (J. Warren Kerrigan)....5
No. 99 (J. Warren Kerrigan)....5
The Dream Cheater (J. Warren Kerrigan)....5

NATIONAL PRODUCTIONS
The Kentucky Colonel (Joseph Dowling)....6
The Blue Bonnet (Billie Rhodes)....6

JOSEPH LEVERING PRODUCTIONS
His Temporary Wife (Special Cast)....6

DIAL FILM CO. PRODUCTIONS
The Tiger's Coat (Stedman-Butt-Modotti)....5
King Spruce (Mitchell Lewis)....

LOUIS TRACY PRODUCTIONS
The Silent Barrier (Sheldon Lewis)....6

IRVIN V. WILLAT PRODUCTIONS
Down Home (Special Cast)....6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES
Jan. 1—Danger Valley 5
Nov. 15—Skyfire 5
Oct. 1—Hell's Oasis 5

LEO WHITE COMEDIES
Jan. 1—Restless Rummies ....
Dec. 15—Back to Earth....
Dec. 1—Razzin the Jack....

INTER-OCEAN FILM CORP.
The Silent Barrier....5
Bearcat 6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....9
The Transgressor....8
The Burning Question....8
Luring Shadows....7
Below the Deadline....5

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HALL ROOM BOYS COMEDIES
Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.
Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA
Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews ....

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
Mad Love (Lina Cavalieri)....5
Voices (Special Cast)....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)....5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas ....
Snakeville Comedies ....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....
The Champion 2
Jitney Elopement 2
Work 2
By the Sea....

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch 5

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Dec. 27—Cinderella's Twin (Viola Dana)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Hearts Are Trumps (Special Cast)....6
Nov. 29—Polly With a Past (Ina Claire)....6
Nov. 15—Someone in the House (Special Cast)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Fatal Hour (Special Cast)....6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 20—Clothes (Special Cast)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison)....6

C. E. SHURTLEFF PRODUCTIONS
Feb. 21—The Little Lady of the Big House (Special Cast) 6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast).6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 16—Neighbors 2
Dec. 22—The Scarecrow 2
Oct. 27—Convict 13 2
Sept. 1—One Week 2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova) 6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....6

MISCELLANEOUS
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp. ....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features ....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp....

OMEDIES
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland) 2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue 5

PATHE EXCHANGES
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart) 6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King) 5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

VELVET FINGERS
(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)
Dec. 5—First, To Catch a Thief....3
Dec. 12—Second, The Face Behind the Curtain....2

THE PHANTOM FOE
(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)
Dec. 5—Eighth, The Man Trap....
Dec. 12—Ninth, The Mystic Summons....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Bail....2
Nov. 14—Fifth, The Tower Room....2
Nov. 7—Fourth, The Open Window....2
Oct. 31—Third, The Trail of the Wolf....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom 3

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Dec. 5—Fifteenth, The Hidden Treasure....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, Danger Trails....2
Oct. 10—Seventh, Troubled Waters....2
Oct. 3—Sixth, The Eagle's Nest....2
Sept. 26—Fifth, Double Grossed....2
Sept. 19—Fourth, Between Two Fires....2
Sept. 12—Third, The Tower of Danger....2

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 17—Tenth, Defeat—And Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man....2
Aug. 1—The Hobo of Pizen City....2
July 25—The Law of the Border....2
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2

VANITY FAIR MAIDS COMEDIES
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy 1
Oct. 3—June Madness 1

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood 2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy) 6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY
The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

FLAGG COMEDY REVIVALS
The Bride 1
The Screen Fan....1
The Matinee Girl....1
The Man Eater....1
The Superstitious Girl....1
The Artist's Model....1
The Art Bug....1
The Starter 1
The Spoiled Girl....1

PIONEER FILM CORPORATION
Thoughtless Women (Alma Rubens)....6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro)....6
What Women Want (Louise Huff)....5
Where Is My Husband? (Jose Collins)....6
Out of the Depths (Violet Mersereau-Edmund Cobb)..5
Empty Arms (Gail Kane-Thurston Hall)....5
Finders Keepers (Violet Mersereau-Edmund Cobb)..5
His Brother's Keeper (Mansfield-Lytton-James)....6
The Inner Voice (E. K. Lincoln)....6
Bubbles (Mary Anderson)....5
A Moment's Madness (Marguerite Namara)....6
Idle Hands (Gail Kane-J. Herbert Frank)....5

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Advance Information on All Film Releases

(Continued from page 4510)

A Good Woman (Gail Kane-J. Herbert Frank).....5
Luke McLuke's Film-osophy .....½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin.....1
Two's Company.....1
Call Me Daddy.....1
Knockout Maggie.....1
Down Beside the Seaside.....1
Professor Was Right.....1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes).....5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast).. 5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom).....5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's).....6882
The Soul of Youth (Taylor).....5995
The Deep Purple (Raoul A. Walsh's).....6705
The Law of the Yukon (Charles Miller's).....5614
The Luck of the Irish (Dwan's).....6607
Soldiers of Fortune (Allan Dwan's).....5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone).....4979
The New York Idea (Alice Brady).....6181
Oh Lady, Lady (Bebe Daniels).....4214
You Never Can Tell (Bebe Daniels).....5302
Her First Elopement (Wanda Hawley).....4212
Her Beloved Villain (Wanda Hawley).....4646
Food for Scandal (Wanda Hawley).....4648
Eyes of the Heart (Mary Miles Minter).....5084
Sweet Lavender (Mary Miles Minter).....5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan).....2
Nov. 28—He Looks Like Him (Tucker Twins).....2
Nov. 12—Oh, Buoy (Sammy Burns).....2
Oct. 30—Married to Order (Rosemary Theby).....2
Oct. 15—When the Cat's Away (Special Cast).....2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van).....2
Aug. 30—Snakes (Billy B. Van).....2
Aug. 15—Buggins (Leon Errol).....2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate.....2
Summer Days 2
Sunshine 2
She's a Vamp.....2
Circus Days 2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS

The Desert Vulture.....2
Girl of the Rancho.....2

ALICE HOWELL COMEDIES

Lunatics in Politics.....2
Good Night Nurse.....2

WILLIAM FRANEY COMEDIES

Snitch 1
Moonshiner 1
No. 13 1
Pest 1
Pile Driver 1
Undressed Kid 1
Live Wire 1
Dummy 1
Rye and Wry.....1
Referee 1
In and Out.....1
The Landlady 1
The Moocher 1
The Bull Fighter.....1
Professor 1
Getting His Goat.....1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God.....1
Wind Goddess 1

MILBURN MORANTI COMEDIES

Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

July 18—Moon Madness (Special Cast).....6
July 4—Li Ting Lang (Sessue Hayakawa).....5
June 20—Heart of Twenty (Zasu Pitts).....5
Bright Skies (Brentwood).....5
The Devil's Claim (Sessue Hayakawa).....5
The Notorious Mrs. Sands (Bessie Barriscale).....5
The Brand of Lopez (Sessue Hayakawa).....5
A Woman Who Understood (Bessie Barriscale)....5

SPECIALS

Oct. 3—The Stealers (Special Cast).....8
Sept. 19—Occasionally Yours (Lew Cody).....6
Sept. 5—Big Happiness (Dustin Farnum).....7
Aug. 15—Arabian Knight (Sessue Hayakawa).....5
Aug. 1—Life's Twists (Bessie Barriscale).....6

SUPREME COMEDIES

June 6—Becky Strikes Out.....1
May 30—Letty's Lost Legacy.....1
Mixed Husbands 1
The Taylor Made Wife.....1
Downstairs and Up.....1
Why Be Jealous?.....1
Her Beloved Burglar.....1

MARTIN JOHNSON PICTURES

Marooned in the South Seas.....1
The City of Broken Old Men.....1
Recruiting in the Solomons.....1
Lonely South Pacific Missions.....1
Domesticating Wild Men.....1
Cruising in the Solomons.....1
Saving Savages in the South Seas.....1

ADVENTURE SCENICS

May 16—The Lone Trapper.....1
May 2—Outlaw of the Wilderness.....1
The Tempest 1
Waters of Destiny.....1
Tree Magic 1
Ghosts of Romance.....1
Sons of Salooskin.....1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble.....5
Fickle Women.....5

S-E ENTERPRISES

It Might Happen to You (Billy Mason).....5
Cowboy Jazz 2

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SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas)	5,000
Panthea (Norma Talmadge)	5,000
The Desperate Hero (Owen Moore)	5,000
The Figurehead (Eugene O'Brien)	5,000
The Flapper (Olive Thomas)	5,000
The Man Who Lost Himself (Wm. Faversham)	5,000
The Point of View (Elaine Hammerstein)	5,000
The Poor Simp (Owen Moore)	5,000
The Wonderful Chance (Eugene O'Brien)	5,000
Whispers (Elaine Hammerstein)	5,000
Dangerous Paradise (Special)	
Red Foam (Ralph Ince Special)	
The Daughter Pays (Elaine Hammerstein)	

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(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge)	5,000
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Man's Plaything (Grace Davison)	5,000
Mountain Madness	6,000
Mothers of Men (Claire Whitney)	5,000
The Great Shadow	6,000
The One-Way Trail (Edythe Sterling)	5,000
Faith of the Strong (Mitchell Lewis)	5,000
Just Outside the Door (Edith Hallor)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000
Taking the Count (William Collier)	5,000
The Servant Question (William Collier)	5,000
The Valley of Doubt (Special Cast)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)	5,000
Out of the Snows (Ralph Ince)	5,000
The Palace of Darkened Windows (Special Cast)	5,000
Who Am I? (Special Cast)	5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars.....1
Hay Fever.....1
Sweet Dynamite.....1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards).2
Oct. 31—A Seminary Scandal (Charlotte-Merriam)...2
Oct. 17—A Pajama Marriage (Neely Edwards).....2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land.....1
Oct. 31—Dawnland 1
Oct. 24—Going North.....1
Oct. 17—The Highway of Wonderland.....1

CLAYPLAY COMEDIES

Oct. 10—Bubbles 2
Oct. 3—Dreams 2
Sept. 26—Up on the Farm.....2

MORANTI COMEDIES

Oct. 31—Kids 2
Oct. 17—Guilty 2

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I.....2
Oct. 7—Home Rule.....2

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett)..5
It Happened in Paris (Mme. Yorska).....5
Human Passions (Lottie Tilford).....5
Man and Woman (Betty Mason).....5
The Red Viper (Gareth Hughes).....5
Your Wife and Mine (Eve Dorrington).....5
And the Children Pay (Gareth Hughes).....5
Dr. Brind's Wonders of Nature (One every week)..5
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley).....2
Through Eyes of Men (Frank Mayo).....2
Weekly Indigestion (one every week).....2

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's).....6
June 27—Suds (Mary Pickford) 6
June 13—The Mollycoddle (Douglas Fairbanks).....6
May 30—Romance (Doris Keane).....5
Apr. 5—Down on the Farm (Mack Sennett's).....6
Jan. 18—Pollyanna (Mary Pickford).....6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's).....6
Sept. 1—His Majesty the American (Douglas Fairbanks) 5

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Two Kinds of Love (Special Cast).....
White Youth (Edith Roberts).....
Beautifully Trimmed (Carmel Myers).....
Risky Business (Gladys Walton).....
West is West (Harry Carey).....
Honor Bound (Frank Mayo).....
Fixed by George (Lyons-Moran).....
The Gilded Dream (Carmel Myers).....
Wanted at Headquarters (Eva Novak).....
The Marriage Pit (Frank Mayo).....
Sundown Slim (Harry Carey).....
Pink Tights (Gladys Walton).....

JEWEL PRODUCTIONS, INC.

Once to Every Woman (Dorothy Phillips).....
The Devil's Pass Key (Special Cast).....
Shipwrecked Among Cannibals.....
The Breath of the Gods (Aoki-Carew).....
Under Crimson Skies (Elmo Lincoln).....

JEWEL COMEDIES

A Wild Night (Joe Martin).....
A Prohibition Monkey.....

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo
Fifth, The Black Wallet.....
Fourth, Facing Death.....
Third, Stolen Evidence.....
Second, The Mushroom Bullet.....
First, Blood Money.....

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leona Clapham)

Sixth, The Timber Wolf.....
Fifth, The Forest Runners.....
Fourth, When the Devil Laughed.....
Third, Big Stakes.....
Second, The Girl and the Law.....
First, A Son of the North.....

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elm Lincoln)

Twelfth, The Tunnel of Flame.....
Eleventh, The Dynamite Trail.....
Tenth, Spiked Death.....
Ninth, The Floating Mine.....
Eighth, Through Walls of Steel.....
Seventh, The Circle of Fire.....
Sixth, The Pool of Mystery.....
Fifth, On the Great Wall of China.....
Fourth, The Flaming Disk.....
Third, The Perilous Leap.....
Second, The Span of Life.....
First, The Rails of Dearth.....

Release Information Continued on Page 4512

Advance Information on All Film Releases

(Continued from page 4511)

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked 2
Eleventh, The Shanghai Peril 2
Ninth, The Train of Death 2
Eighth, Trailed to Peking 2
Seventh, The Unseen Foe 2
Sixth, Captured in China 2
Fifth, A Jump for Life 2
Fourth, Into the Chasm 2
Third, A Watery Grave 2

CENTURY COMEDIES

Trouble Bubbles (Armstrong-Jackson) 2
Trails Win (Sweet-Monty) 2
Laughing Gas (Dorety-Jamisen) 2
Hot Dog (Brownie) 2
A Fishy Story (Monty-Jackson) 2
Twin Crooks (Byron-Dorety) 2
A Lyin' Tamer (Bowes-Lamont) 2
A Blue Ribbon Mutt (Byron-Dorety) 2
Uncle Tom's Caboose (Dorety-Prevost) 2
Should Tailors Trifle 2
Loose Lions (Anderson-Lamont) 2
A Shot-Gun Wedding (Sweet-Sterling) 2
His Master's Breath (Century Dog) 2
Love and Gasoline (Henley-Keaton) 2
The Profiteering Blues (Sterling-Lambert) 2

STAR COMEDIES

Way Down North (Dorothy Wolbert) 1
Forbidden Brew (Dorothy Wolbert) 1
A Movie Bug (Dorothy Wolbert) 1
Shapes and Scraps (Dorothy Wolbert) 1
Romeo and Juliet (Dorothy Wolbert) 1
Maids A-Courting 1
My Lady's Ankle 1
A Scream in Society 1
Am I Dreaming (Carter DeHaven) 1
Where Is My Dog (Harry Mann) 1
Bill's Wife (Wilson-Gerber) 1
The Belle and the Bill (Bartine Burkette) 1
Rings and Things (Hill-Burns) 1
Fix It For Me (Bartine Burkette) 1
Her Night Out (Burkette-Howard) 1
Who's Crazy Now (Burkette-Howard) 1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron) 2
Won by a Nose (Dorety-Keating-Henley) 2
Off His Trolly (Engle-Dickerson) 2
Should Waiters Marry (Geo. Ovey) 2
A Villain's Broken Heart (Engle-Zemlick) 2
A He Male Vamp (Monty-Sweet) 2

WESTERN AND RAILROAD DRAMAS

Dawgone (Hoot Gibson) 2
The Man With the Punch (Hoot Gibson) 2
Fight It Out (Hoot Gibson) 2
Superstition (Hoot Gibson) 2
Tipped Off (Hoot Gibson) 2
The Two Fisted Lover (Hoot Gibson) 2
Double Danger (Hoot Gibson) 2
Cenders (Hoot Gibson) 2
In Wrong Wright (Hoot Gibson) 2
Some Shooter (Hoot Gibson) 2
One Law for All (Hoot Gibson) 2
The Grinning Granger 2
A Gamblin' Fool (Hoot Gibson) 2

NEWS AND MAGAZINE REELS

Tuesdays—International News 1
Fridays —International News 1
Fridays —New Screen Magazine (Universal) 1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

Cousin Kate 5
The Voice of Fools 5
The Prey 6
Dollars and the Woman 6
The Sporting Duchess 7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift 5
The Romance Promoters 5
The Purple Cipher 5
A Master Stroke 5
Captain Swift 5
The Fortune Hunter 7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season 5
The Broadway Bubble 5
The Whisper Market 5
Bab's Candidate 5
The Garter Girl 5
Deadline at Eleven 5
Human Collateral 5

ALICE CALHOUN PRODUCTIONS

Princess Jones 5

ANTONIO MORENO PRODUCTIONS

Three Sevens 5

JIMMY AUBREY COMEDIES

The Nuisance 2
The Back Yard 2

HARRY T. MOREY PICTURES

The Gauntlet 5
The Sea Rider 5
The Flaming Clue 5
The Birth of a Soul 5

VITAGRAPH SPECIALS

Black Beauty (Jean Paige) .....
Dead Men Tell No Tales (Tom Terress') Special Cast 7
Trumpet Island (Tom Terriss) Special Cast 7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast 7

LARRY SEMON COMEDIES

The Sportsman 2
The Suitor 2
The Stage Hand 2
Solid Concrete 2
School Days 2
The Fly Cop 2
The Grocery Clerk 2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast) 2
An Afternoon Miracle (Special Cast) 2
Trimble, Trimble (Special Cast) 2
The Ransom of Mack (Special Cast) 2
The Passing of Black Eagle (Joe Ryan) 2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman) 2
The Trials of Texas Thompson (Nell Shipman) 2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan and Elinor Field)

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

THE SILENT AVENGER

(Fifteen Episode Serial Starring William Duncan)

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Moreno.)

Fifteenth, The Accounting 2
Fourteenth, The Veil's Secret 2
Thirteenth, The Sinister Stroke 2
Twelfth, A Climax of Hate 2
Eleventh, The Smoke of Doom 2
Tenth, A Demon's Device 2
Ninth, The Slide for Life 2
Eighth, The Span of Death 2
Seventh, Human Targets 2
Sixth, The Fiery Furnace 2
Fifth, The Well of Despair 2
Fourth, Trapped in Mid-Air 2
Third, The Sea Demon 2
Second, The Quicksand 2
First, The Menace 2

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog 2
Fourteenth, The Fatal Escape 2
Thirteenth, A Woman's Grit 2
Twelfth, Human Bait 2
Eleventh, The Tank's Secret 2
Tenth, A Fanatic's Revenge 2
Ninth, An Inch from Doom 2
Eighth, Hemmed In 2
Seventh, Hindoo Hate 2
Sixth, Springing the Trap 2
Fifth, Hands of Horror 2
Fourth, The Fatal Choice 2
Third, Plucked from Peril 2
Second, The Murder Mood 2
First, The Evil Spell 2

WILK (JACOB) FEATURES

(At State Right Exchanges)

Abses of Desire (Mrs. Sessue Hayakawa) 6

ALICE BRADY FEATURES

Maternity 6
The Trap .....
A Woman Alone 6
Darkest Russia .....

ROBERT WARWICK FEATURES

Man of the Hour 5
Stolen Voice 5
Friday the 13th 5
Human Driftwood 5

French Film Conditions

(Continued from page 4467)

nniversary of Armistice Day, the ilms of the two great processions nd the numerous ceremonies conected with the burial of the Unnown Poilu and the Heart of Gambetta which had taken place hat morning were flashed on the Matin's screen on the boulevards. An enormous crowd collected and heered themselves hoarse as the arious incidents were shown.

The famous French aviation ace, e Romanet made an unexpected ut nevertheless successful film ébut a few days ago. He had just ompleted a flight from the Buc erodrome near Paris and inciently beat the speed record of 309 ilometres an hour and started to nd. He came to ground to his great surprise right in the midst of a group of pretty girls who immediately surrounded him and began to shower congratulations upon him. On the outside of the group he noticed a camera man who was turning his machine vigorously. De Romanet, as he soon discovered, had landed in the middle of an important scene from "The masked Flyingman" a film serial in six episodes. But what was stranger still was that the artists were just then awaiting the return of the film aviator who was due to make a sensational landing but who had been anticipated by de Romanet. He arrived a few minutes after. Among the artists engaged in this serial picture it is interesting to note is Miss Vera Amazar of the Metropolitan Opera, New York, who made her début in the films on this occasion.

The French producer, Louis Mercanton, informs me that for his new film "Phroso" founded on the novel by Anthony Hope and in which the American actress Malvina Longfellow, a direct descendant of the Poet, plays the leading role, he has combed the whole of Greece for his costumes and has spared no expense in collecting his material so that his scenes may correspond in every detail with the period and the atmosphere in which they should be played. Included in the caste is M. Capellani, the brother of the producer who is so well known in America.

Owing to the serious lack of coal in France many motion picture theatre proprietors have been forced to limit the heating of their houses to the very minimum. This enforced restriction has prompted certain critics to expend themselves in various forms of sarcastic advice such as "Heat your theatres before exhibiting your master-pieces" and "If you desire to retain your your clientèle, first take care of their health" and again "The warmth dispersed by the sight of luxurious banquets is not enough; add a little coal to your programs." One suffering critic whose wit at least was not congealed by the freezing atmosphere, dismissed a program with these words "Theatre not heated and no charge for the Cold in the Head. Drama in 175 handkerchiefs, played by all those present. Very bad!"

The Production Barometer in France shows the following figures for the past week. French Films, 4,800 metres compared with 4,552 for the preceding week. Foreign Films, 18,868 metres against 14,676 for the previous week. The French production represents therefore about 25 per cent of the total. There is much to be said for the dissatisfaction of the French producers!—*FRANCIS J. TUCKFIELD.*

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ADMIRALTY ARCH
WESTMINSTER ABBEY
MARBLE ARCH
CHARING CROSS
CONSTITUTION HILL
HOUSES of PARLIAMENT
BOULTER'S LOCK
AT MAIDENHEAD

Picturized and directed by Eugene G. Mullin

The First Big American Screenplay Made in England

An American Star, an all-British supporting cast of renowned talent, including Miss Joan Morgan, Mrs. Saba Raleigh, Mr. Gibb McLaughlin and others make this

The Most Perfectly-Cast Romance of the Screen

SCREENPLAYS PRODUCTIONS, INC.

140 West 42nd Street, New York, N. Y. — 424 Laughlin Bldg., Los Angeles, Cal.

Jesse L. Lasky presents

WILLIAM DeMILLE'S PRODUCTION

"Midsummer Madness"

With LOIS WILSON-LILA LEE
JACK HOLT and CONRAD NAGEL

From an editorial in the Moving Picture World (Issue December 11)

"'MIDSUMMER MADNESS' is unquestionably the greatest legitimate dramatic production the screen has ever seen.

"It is a pleasure to congratulate the Famous Players-Lasky Corporation on having added a great screen masterpiece to their list of achievements, and to notify the exhibitors of the country that they may expect a truly great success." ARTHUR JAMES.

From the novel "His Friend and His Wife"
By COSMO HAMILTON
Scenario by OLGA PRINTZLAU

FAMOUS PLAYERS-LASKY CORPORATION

A Paramount Picture

Jesse L. Lasky
presents

Wallace REID

in

"The Charm School"

A Paramount Picture

By ALICE DUER MILLER
Scenario by TOM GERAGHTY
Directed by JAMES CRUZE

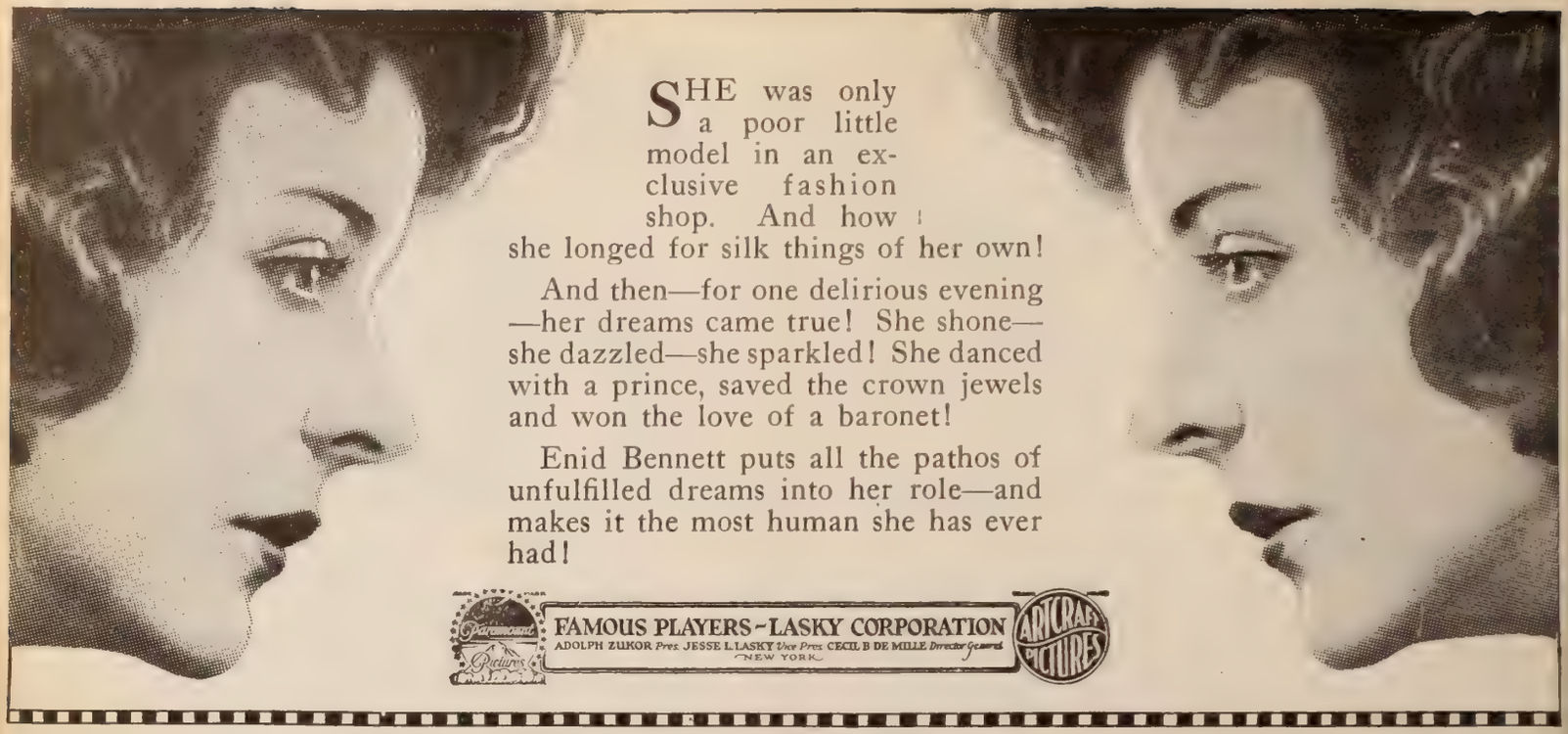
Professor Austin Bevans, Teacher of Charm!

That's Wallace Reid in this one. He was a snappy auto salesman and he inherited a girl's boarding school.

And he started to run it according to his own ideas of education. Until a beautiful pupil fell for the learned prof, and—

For sheer fun and excitement it beats all the Reid hits yet. And there's a great cast, including Lila Lee.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L. LASKY Vice Pres CECIL B. DE MILLE Director General
NEW YORK
ARTCRAFT PICTURES



SHE was only a poor little model in an exclusive fashion shop. And how she longed for silk things of her own!

And then—for one delirious evening—her dreams came true! She shone—she dazzled—she sparkled! She danced with a prince, saved the crown jewels and won the love of a baronet!

Enid Bennett puts all the pathos of unfulfilled dreams into her role—and makes it the most human she has ever had!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B DE MILLE *Director General*
NEW YORK

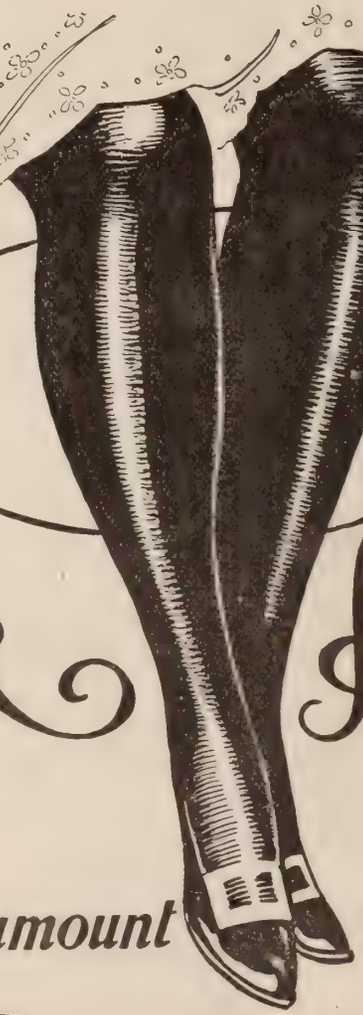
ARTCRAFT PICTURES

Thomas H. Ince
presents

ENID BENNETT

By Frank M. Dazey
Directed by
Fred Niblo

Scenario by Agnes Christine Johnston.
Photographed by George Barnes.



"in Silk Hosiery"

A Paramount Picture

This is the four column newspaper ad. In mat or electro at your exchange.

A Thomas H. Ince Production

SOMETHING FOR YOUR BOX OFFICE

J. Parker Read, Jr., in presenting, Louise Glaum in "Love" has given his young emotional star a role in which she forges ahead of her previous best and one which will draw her immeasurably closer to her millions of admirers.—*George T. Pardy, Exhibitors Trade Review.*

A rich and colorful production. J. Parker Read, Jr., never does things by halves. Gorgeous interiors, bizarre effects and effective lighting contribute splendid atmosphere. "Love" should make a good audience picture.—*Laurence Reid, Motion Picture News.*

Opulent in spectacular appeal, "Love" is an "easiest way" drama given expensive and extravagant treatment. Louis Joseph Vance has provided a well written scenario that carries the action up to a thrilling climax. —*Jessie Robb, Moving Picture World.*

"Love" permits Louise Glaum to do the kind of acting in which she has no peer upon the American screen. Contains all the qualities which have given her pictures a place peculiarly their own. Mr. Read has mounted the picture sumptuously.—*S. M. Weller, New York Review.*

Talk about the lavish production and say it is one of the finest shown this season. You will not be stretching a point. Some of the sets are gorgeous in the extreme, including a shower and pool off the heroines boudoir. They give you a flash of Louise Glaum under the shower.—*Wid's.*

A J. PARKER READ JR. PRODUCTION

Louise Glaum in LOVE

Scenario by LOUIS JOSEPH VANCE Directed by Wesley Ruggles

Personally supervised by J. Parker Read Jr.

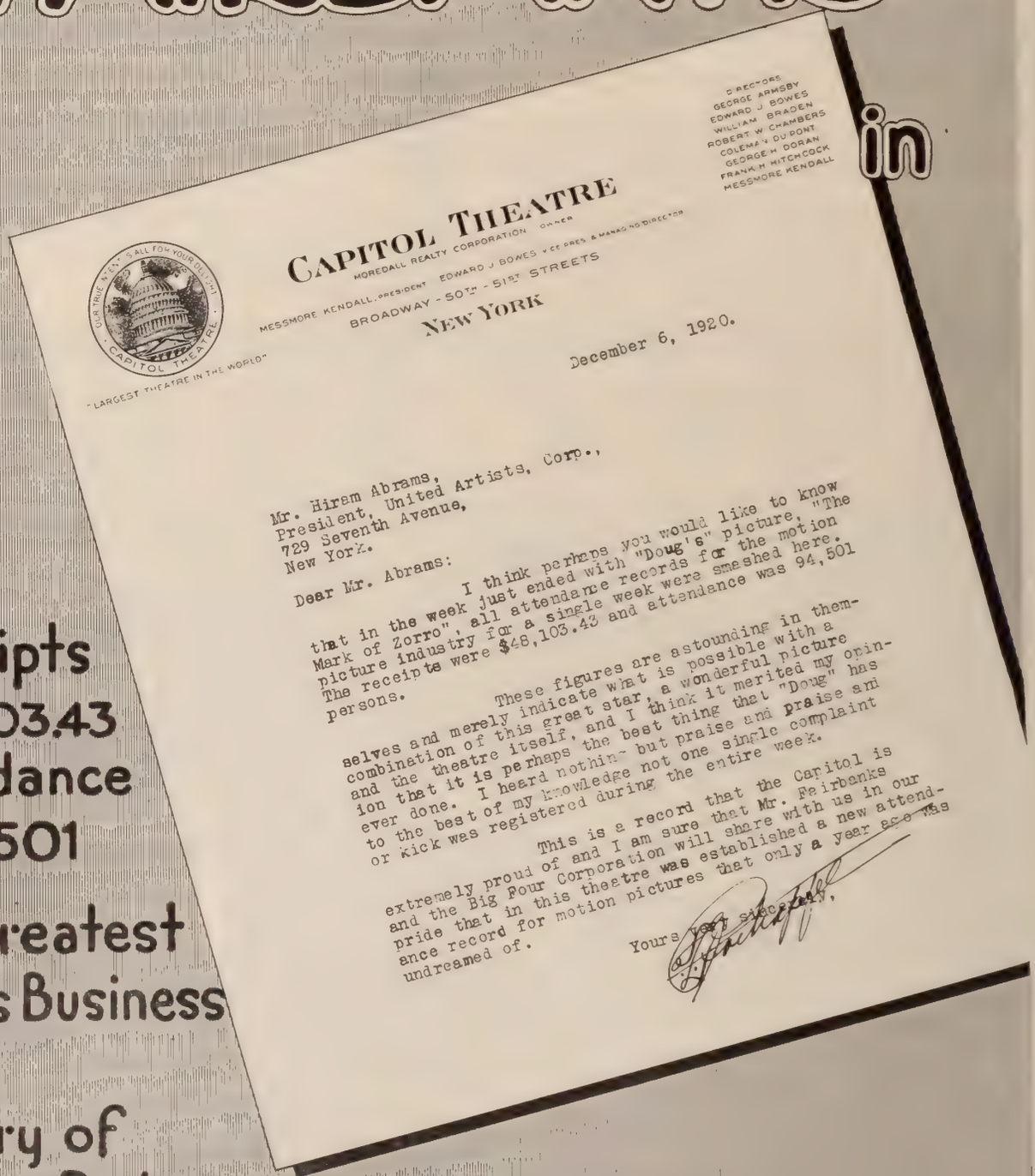
THOMAS H. INCE - MACK SENNETT - MARSHALL NEILAN - ALLAN DWAN
GEORGE LOANE TUCKER - MAURICE TOURNEUR - J. PARKER READ JR. - C. GARDNER SULLIVAN

ASSOCIATED PRODUCERS INC.

HOME OFFICES: 729 SEVENTH AVE., NEW YORK CITY

DOUGLAS FAIRBANKS

in



CAPITOL THEATRE

MOREDALL REALTY CORPORATION, OWNER

MESSMORE KENDALL, PRESIDENT EDWARD J BOWES VICE PRES. & MANAGING DIRECTOR

BROADWAY - 50TH - 51ST STREETS

NEW YORK

"OUR TRUE AIM IS TO SERVE ALL FOR YOUR DELIGHT" CAPITOL THEATRE "LARGEST THEATRE IN THE WORLD"

DIRECTORS
GEORGE ARMSBY
EDWARD J BOWES
WILLIAM BRADEN
ROBERT W CHAMBERS
COLEMAN DU PONT
GEORGE H DORAN
FRANK H HITCHCOCK
MESSMORE KENDALL

December 6, 1920.

Mr. Hiram Abrams,
President, United Artists, Corp.,
729 Seventh Avenue,
New York.

Dear Mr. Abrams:

I think perhaps you would like to know that in the week just ended with "Doug's" picture, "The Mark of Zorro", all attendance records for the motion picture industry for a single week were smashed here. The receipts were $48,103.43 and attendance was 94,501 persons.

These figures are astounding in themselves and merely indicate what is possible with a combination of this great star, a wonderful picture and the theatre itself, and I think it merited my opinion that it is perhaps the best thing that "Doug" has ever done. I heard nothing but praise and praise and to the best of my knowledge not one single complaint or kick was registered during the entire week.

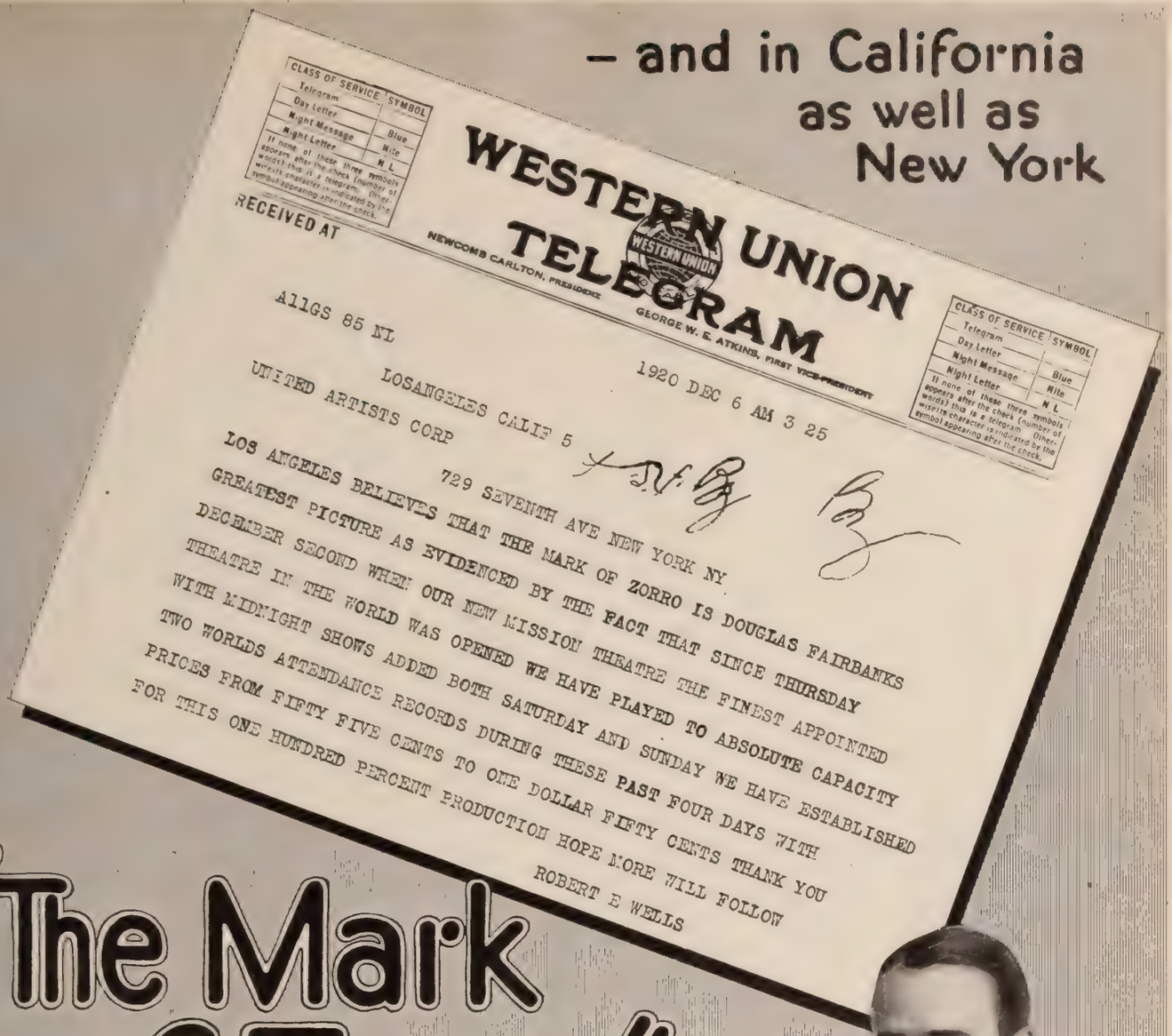
This is a record that the Capitol is extremely proud of and I am sure that Mr. Fairbanks and the Big Four Corporation will share with us in our pride that in this theatre was established a new attendance record for motion pictures that only a year ago was undreamed of.

Yours very sincerely,

Receipts
$48,103.43
Attendance
94,501

The Greatest
Week's Business
in the
History of
Motion Pictures

– and in California as well as New York



WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

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Night Message — Blue
Night Letter — Nite
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UNITED ARTISTS CORP

729 SEVENTH AVE NEW YORK NY

LOS ANGELES BELIEVES THAT THE MARK OF ZORRO IS DOUGLAS FAIRBANKS GREATEST PICTURE AS EVIDENCED BY THE FACT THAT SINCE THURSDAY DECEMBER SECOND WHEN OUR NEW MISSION THEATRE THE FINEST APPOINTED THEATRE IN THE WORLD WAS OPENED WE HAVE PLAYED TO ABSOLUTE CAPACITY WITH MIDNIGHT SHOWS ADDED BOTH SATURDAY AND SUNDAY WE HAVE ESTABLISHED TWO WORLDS ATTENDANCE RECORDS DURING THESE PAST FOUR DAYS WITH PRICES FROM FIFTY FIVE CENTS TO ONE DOLLAR FIFTY CENTS THANK YOU FOR THIS ONE HUNDRED PERCENT PRODUCTION HOPE MORE WILL FOLLOW

ROBERT E WELLS

"The Mark of Zorro"

From the All-Story Weekly Novel *"The Curse of Capistrano"* by Johnston Mc Culley
Directed by FRED NIBLO

UNITED ARTISTS CORPORATION

MARY PICKFORD · CHARLIE CHAPLIN
DOUGLAS FAIRBANKS · D.W. GRIFFITH
HIRAM ABRAMS, PRESIDENT

President
WILLIAM L. SHERRILL

SEVENTH SUCCESSFUL SEASON
1 9 2 0

STUDIOS
New York Los Angeles

Cable Address: FROAMCO

FROHMAN
AMUSEMENT
CORPORATION
NEW YORK

Executive Off ces
TIMES BUILDING
NEW YORK

An Open Letter to All Independent Distributors of Super Special Photo Plays

By WILLIAM L. SHERRILL

For seven years we have consistently fought to maintain a high class independent production unit. During that time such features as "The Witching Hour," "Conquest of Canaan," "God's Man," "Once to Every Man," and others, have been produced by us and distributed through independent exchanges and, I believe, with profit to themselves. Now the time has arrived when I must decide how to distribute the EIGHT SUPER SPECIALS we are producing with **MISS LILLIAN GISH.** My first desires and inclinations were to follow the same mode of independent distribution because I believe in it, and because through your co-operation we have profited in the past by it. However, with such a star as Miss Gish and the magnitude of the productions we have planned with her, we have naturally been approached by some of the leading national distributing organizations, urging the time-worn arguments, which I need not repeat here, against independent or state right distribution.

However, I am still of the opinion that every indication, every change in this business points directly toward independent productions, independent distributors and independent exhibitors.

There was never a more psychological time for you than now. BY OUR DETERMINATION TO INDEPENDENTLY DISTRIBUTE THESE ATTRACTIONS, WE ARE CHALLENGING THE HUE AND CRY RAISED BY YOU THAT WHEN AN INDEPENDENT PRODUCER HAS SOMETHING OF EXTRAORDINARY MERIT THEY RUSH TO A NATIONAL DISTRIBUTOR WHO IS PREPARED TO LAY DOWN THE COST OF PRODUCTION PLUS A PROFIT IN ADVANCE.

We have now everything that you have ever hoped to be able to secure:

LILLIAN GISH, CONCEDED THE GREATEST MOTION PICTURE ACTRESS LIVING. JEROME STORM, ONE OF THE FEW GREAT DIRECTORS. A WONDERFUL STORY BY MADAME "FRED" DE GRESAC. A SUPER CAST CHOSEN BECAUSE OF ABILITY AND TYPE AND A STUDIO ORGANIZATION SECOND TO NONE.

Surely this combination should prove an open door to profit and success.

While I admit I faltered at times, I am solidly back to independent distribution, provided I am not compelled to suffer a financial loss because of my faith in you. Yet, the die is cast, the decision is final. I hope it will mean substantial profit to us all. I know it cannot mean a loss. I therefore offer you the opportunity to contract for eight **LILLIAN GISH** super special productions to be released four a year. Delivery is guaranteed on time, both as to production and advertising matter, dignified, unique, yet startling. So you may contract with your exhibitors with the same guarantee. The first production is to be ready for release February 15th. I request those interested that they communicate with me in such a manner as they feel the situation justifies.

(Signed) A. L. Frohman

The Frohman Amusement Corporation.

MR. PRODUCER:

Are You Interested in a LOCATION PRODUCING SYSTEM that is Furnished You Free?

THEN

STOP! LOOK! READ!

Jacksonville, Florida, realizing its meritorious claims for making itself the

THIRD MOTION PICTURE PRODUCING CENTER

Due to its climate and scenic advantages and most of all ITS PROXIMITY TO NEW YORK, a short distance of only 30 hours is now Picturizing with professional motion picture camera men.

HUNDREDS AND HUNDREDS OF BEAUTIFUL LOCATIONS

All over this part of Florida and placing them in Folios. These pictures will be indexed showing exact location and how to get there, also the time of the day and also the time of the month the picture was taken. Several copies of these Folios will be on exhibition in New York City for the convenience of the producers. Now then: Does your picture require dock scenes—here they are of different variety—or a Desert, a Beach, a Ferry Boat, Cotton Fields, Factory, a Log Cabin or a Millionaire's Residence, Sea Shore Hotels or Tourist Hotels, New England Farm Houses or Southern Plantations, a Wind Mill or Water Wheel, scenes with Moss and Plenty of Palms or scenes without Moss and Palms suggesting Northern settings, an Ocean Liner entering a Dock or sailing out to sea.—Here it is all before you.

YOU CAN SIT AT YOUR DESK IN NEW YORK AND SCENALIZE YOUR STORY

No need sending your location man out under heavy expense and time and then often be disappointed because he doesn't see the locations you have in mind.

You will find most any conceivable kind of a location in these Folios. Make your selection and send your companies down and Jacksonville will do the rest.

DOES THIS APPEAL TO YOU PRODUCERS AS A PRACTICAL PROPOSITION

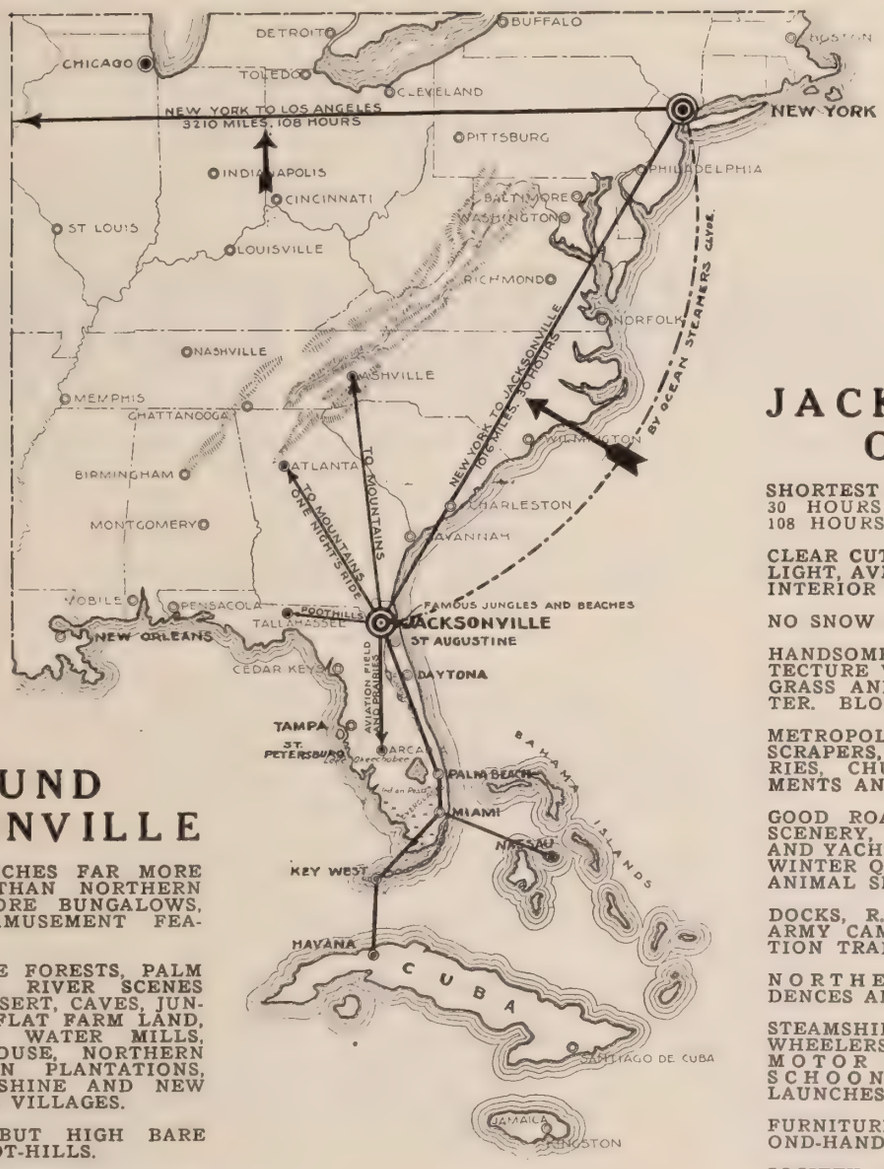
We will show you that Florida has more beautiful locations and a greater variety than you ever dreamt of. TO DO THIS COSTS A LOT OF MONEY BUT WE SPEND IT GLADLY IF IT WILL BE OF SERVICE TO THE PRODUCERS. THE CHAMBER OF COMMERCE, THE CITY GOVERNMENT, BANKING INTERESTS, THE MERCHANTS AND EVERYBODY ELSE IS BEHIND THIS MOVEMENT AND THE PRODUCER WHO COMES WILL MEET WITH HEARTY COOPERATION FROM ALL THESE CLASSES.

MOTION PICTURE COMMITTEE
of the Jacksonville Chamber of Commerce
W. R. CARTER, Chairman

SEE MAP ON OPPOSITE PAGE

WHY JACKSONVILLE, FLORIDA IS THE LOGICAL PLACE FOR SOUTHERN HEADQUARTERS FOR PRODUCERS OF MOTION PICTURES

"Jacksonville, the Third Motion Picture Producing Center"



AROUND JACKSONVILLE

WHITE SAND BEACHES FAR MORE ATTRACTIVE THAN NORTHERN BEACHES. SEASHORE BUNGALOWS, HOTELS WITH AMUSEMENT FEATURES.

LARGE OAKS, PINE FORESTS, PALM HAMMOCKS, NILE RIVER SCENES WITH AFRICAN DESERT, CAVES, JUNGLE, HILLY AND FLAT FARM LAND, ORANGE GROVES, WATER MILLS, FALLS, LIGHTHOUSE, NORTHERN FARMS, SOUTHERN PLANTATIONS, MOUNTAIN MOONSHINE AND NEW ENGLAND FISHING VILLAGES.

NO MOUNTAINS—BUT HIGH BARE AND WOODED FOOT-HILLS.

JAPANESE, CHINESE, ITALIANS, GREEKS, SPANIARDS, CUBANS, MOONSHINERS, LUMBER-JACKS, COWBOYS, FISHERMEN, SOLDIERS, BIG LEAGUE BASE-BALL TEAMS.

ONE NIGHT'S RIDE FROM JACKSONVILLE TO MIAMI, PALM-BEACH, OR KEY WEST, OR TO MOUNTAINS IN GEORGIA, OR MOUNTAINS NEAR ASHEVILLE, N. C.

ONE NIGHT AND A DAY TO CUBA. TWO NIGHTS AND A DAY TO JAMAICA.

JACKSONVILLE OFFERS:

SHORTEST ROUTE FROM NEW YORK. 30 HOURS TO JACKSONVILLE; 108 HOURS TO LOS ANGELES.

CLEAR CUT LIGHT, 272 DAYS OF SUNLIGHT, AVERAGE DURING YEAR, TWO INTERIOR STUDIOS FOR DARK DAYS.

NO SNOW NOR ICE.

HANDSOME HOMES OF EVERY ARCHITECTURE WITH SPACIOUS GROUNDS, GRASS AND TREES, GREEN IN WINTER. BLOOMING FLOWERS.

METROPOLITAN BUILDINGS, SKY-SCRAPERS, MODERN DEPOT, FACTORIES, CHURCHES, CLUBS, TENEMENTS AND ALLEYS.

GOOD ROADS BORDERED BY FINE SCENERY, GOLF LINKS, COUNTRY AND YACHT CLUBS, ZOO, CITY PARKS, WINTER QUARTERS FOR CARNIVALS, ANIMAL SHOWS, AND CIRCUSES.

DOCKS, R. R. SHOPS, SHIP YARDS, ARMY CAMP, PULLMAN & OBSERVATION TRAINS.

NORTHERN SMALL TOWN RESIDENCES AND ATMOSPHERE.

STEAMSHIPS, RIVER BOATS, SIDE-WHEELERS, MILLIONAIRE YACHTS, MOTOR BOATS, SAILING BOATS, SCHOONERS, HOUSE BOATS, LAUNCHES, DUGOUTS, CANOES.

FURNITURE "PROP" HOUSES, SECOND-HAND STORES.

SOCIETY RIDING SCHOOL, THOROUGH-BRED HORSES, AND FOX HUNTERS, OCEAN, LAKES, RIVERS, PONDS, CREEKS, SPRINGS.

FULL FORCE OF MINOR CHARACTERS, COMEDIANS, CAMERAMEN, ASSISTANT DIRECTORS, STAGE CARPENTERS, 2000 EXTRAS, HOTEL AND CABARET LIFE SECOND TO NONE.

CO-OPERATION BY PRESS AND CHAMBER OF COMMERCE.

UP-TO-DATE STORES.

STOLL FILM
CORPORATION OF AMERICA

Presents

January Ninth
Through Pathe Exchange, Inc.,

"THE HUNDREDTH CHANCE"

From the Novel
by Ethel M. Dell

A Story of a
Woman's Great Doubt

A Triangle? Yes, but a Triangle in which the Woman with perfect frankness had married with an understanding that the union should be loveless unless the Husband won her affection. So it is we see a battle between two determined men waged in circumstances away out of the ordinary

The husband was a bit rough--training horses was his trade--and his employer and rival was smooth, devilishly smooth Bolton was straightforward and Saltash was unscrupulous to the last degree. Bolton took a Hundredth Chance of winning Maud's love. He captured it on the evening of the very day Hundredth Chance came under the wire in front

And So the Best Man Won Out
Just as he Thought all Was Lost
He Landed Two Races in One Day

The First was a Matter of the Heart
The Second Was a Great Steeplechase
And in Both Were Spills and Thrills

RELEASED JANUARY 2, "SQUANDERED LIVES"

STOLL FILM
CORPORATION OF AMERICA

GEORGE KING, President
130 West Forty-sixth Street, N.Y.C.

GABLIK STUDIOS

STATE

Arrow

Announces

The early release of
the first of a series of
Five Reel
Western Features

Starring

Jack Hoxie

RIGHTS

"A MAN FROM NOWHERE"

Produced
by
Ben Wilson

Endorsed & Distributed
by
Arrow Film Corporation
W. E. Shallenberger, Pres.
220 West 42nd St., N.Y.

A Whole Year on One Production

if necessary to bring it up to our standard.

Unlimited Money

to make motion pictures as good
as is humanly possible.

Pick out the five or six biggest pictures of the current year and rest assured that an equal number of the Big Five productions will equal them in Box Office caliber.

THE BIG FIVE PRODUCTIONS

A combination of well known, first rank personalities of the industry

that will amaze Filmdom

Detailed announcement when the time is ripe.

Hal Roach

presents

Harold Lloyd

in the Comedy Special

"Number, Please?"

Produced by ROLIN
Directed by HAL ROACH

A certain sensation
in *every* house

PATHÉ Distributors

Lloyd—
long on laughs

Harold Lloyd

in the Comedy Special

"Number, Please?"

THE first of the Lloyd Comedy Specials was issued only twelve months ago.

Within the year it has become evident both to exhibitors and the public that Lloyd has become the *leading* screen comedian of the world, and Hal Roach the greatest of all comedy directors and producers.

Furthermore, and this is very important, these two have shown that pure comedy is possible without vulgarity; and that true art in acting, direction and story is better than crude slapstick.

It would be fine if it were possible to show you the hundreds of enthusiastic exhibitor letters,– the multitude of highly laudatory newspaper and magazine clippings on the subject of these comedies.

It is impossible, but they exist. They agree that the Lloyd Special Comedies are the *best* on the market today.

Pathé Distributors

Lloyd—

take him by and large

The world's greatest screen comedian

Educational Pictures

THE ARTIST WHO USES A CAMERA

TELLING a motion picture story without actors is an art that has made Bruce. First he selects a story, writes a scenario, then wanders around the four corners of the world to get pictures that will tell his story ..... without the use of actors. Bruce's works are a part of

Educational Pictures

"The Spice of the Program"

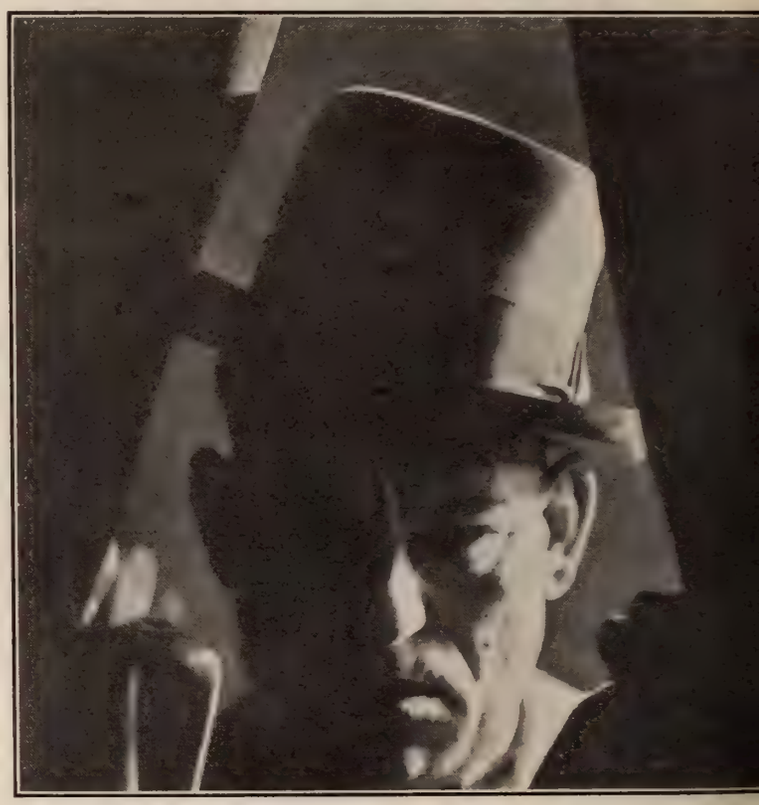
EDUCATIONAL FILM EXCHANGES, Inc.
729 Seventh Avenue, New York
E. W. Hammons, *President*

CARL LAEMMLE
presents

PRISCILLA DEAN

supported by

LON CHANEY



Whoever he might be—if he came but one step nearer—

COMING! And coming soon! An absolutely *breathless* photoplay—a picture whose action is so swift—whose drama is so human and intense as to hold your audiences as if in a vise right up to the last big moment—and then release them in a wave of relief and good feeling. In simpler words—a DEAN picture that is DEAN all the way through—a whirling, rushing, desperate drama of quick work after dark that is going to work people into a frenzy of excitement. GET READY! SWEEP OUT YOUR BOX-OFFICE. PREPARE TO START YOUR NEW YEAR OFF WITH A BANG!

UNIVERSAL Jewel
1600 Broadway New York

Silently the curtains parted and the Beast looked down at her.

The Most Amazing American

TOD BROWNING'S
tremendous Thriller

"OUTSIDE THE LAW"

If she lived to be a hundred she would never forget what she saw in that blinding moment —

REMEMBER "The Wildcat of Paris"? "Outside the Law" is like a whole barrel of wildcats. Remember the last reel of "The Virgin of Stamboul"? Wait till you see Priscilla's fight with Black Jack Moran in "Outside the Law." Remember her fine acting in "Pretty Smooth"? Watch for the moment in "Outside the Law" when that dear little kiddie, Stanley Goethals, melts her icy heart! CARL LAEMMLE himself tells you that Priscilla Dean in "Outside the Law" is incomparable—and Carl Laemmle KNOWS. You can bet and bank on this to the limit.

It had come—the one thing in all the world that they most dreaded

UNIVERSAL Jewel
1600 Broadway New York

Melodrama Ever Screened

ONCE TO EVERY EXHIBITOR

THE OLD, OLD SONG THAT GAVE BACK TO THE WORLD A GOLDEN VOICE
Ben Bolt
As sung by DOROTHY PHILLIPS
In the Picture of your Dreams
ONCE TO EVERY WOMAN
BEN BOLT
Carl Laemmle presents Allen Holubar's great UNIVERSAL-JEWEL Production De-Luxe -Starring
DOROTHY PHILLIPS
IN
ONCE TO EVERY WOMAN
BEALS

ONCE to every exhibitor comes the chance to exploit a perfect picture by perfect exploitation—a low-cost promotion plan that fits the picture absolutely and is thoroughly practical. Here is that plan—a proven success in every detail. Use it—and use it now.

The Super-Herald

Get today from your Universal-Jewel Exchange a copy of the "ONCE TO EVERY WOMAN," Ben Bolt Super-Herald, a 4-page, 9 x 12, artistic combination of song-music and advertising. Give these away to your patrons for one week prior to, and during, your showing of this screen triumph. Universal-Jewel sells you these super-helps at cost—and gives you free the same quantity that you buy.

The Singer

Secure, or have your Universal-Jewel Exchange secure for you, the services of a woman singer for your showing. Follow the plan used by Ascher Brothers of Chicago—the aria from "Faust" in Reel 3—"Home, Sweet Home" in Reel 6, where Dorothy Phillips leaves for home, sung behind the curtain—and "Ben Bolt," sung behind the curtain, near the end.

The Phonograph

Where a singer is not obtainable, use a phonograph for these three effects and tie up with your local music store for publicity. Use Geraldine Farrar's rendering of "Ben Bolt."

IF YOU WILL FOLLOW OUT THIS PRACTICAL LOW-COST EXPLOITATION PLAN YOU WILL CROWD YOUR HOUSE AS IT HAS NEVER BEEN CROWDED BEFORE. SEE YOUR UNIVERSAL-JEWEL EXCHANGE TODAY.

From "filler" to "feature"—that's the story of the News Reel in your theatre. And that's exactly why "good enough" is not good enough—as your own Box-office will quickly tell you. You need for your News Feature precisely the same high-class entertainment that you give in your dramas and comedies. You need exclusive stuff—you need scoops and beats—you need every high-spot in the day's doings. In other words, you need International News, because International is always first in everything you need in your News Feature. Book it today—tomorrow you'll be happy. Released through Universal.

INDEPENDENT FILMS ASSOCIATION NEWS

PUBLISHED BY THE INDEPENDENT FILMS ASSOCIATION CHICAGO

EDDY ECKELS - GEN MGR
RICHARD ROBERTSON DIRECTOR OF EXPLOITATION

WORLD DISTRIBUTORS — EXPLOITATION SECTION

The Key To Independence

The KEY is a powerful stiff uppercut—straight to the jaw of would-be film Czars.

Let's be candid! What Webster thinks of the word "Independence" is one thing. To strip it of its camouflage is another. Our definition is lengthy but it eliminates the bunk that reminds us of the hokum cigar band.

INDEPENDENCE for exhibitors means simply having two legs to stand upon—guts enough to stand upon them and to tell those birds parading under banners of false promises to "Go To!"

THE INDEPENDENT FILM ASS'N was formed for the purpose of combating camouflaged interests and furnishing you with real productions—real legs to stand upon. Now then, dammit, have you the guts to talk back and support our policy of supporting you? If you have—you've got the KEY! Use it—OPEN THE DOOR OF THE GREATEST OPPORTUNITY IN THE HISTORY OF FILMDOM—the square deal you have always got and always will get by dealing with the Independent Exchange.

LEO WHITE

IN HIS LATEST

"RAZZIN' THE JAZZ"

Whoopee! Bills, thrills, frills, and what did LEO have in his still ? ? ?

And those creamy, bare, natural cuticle skins encased in leopard hides and thumbnail bathing suits. Oh! Pity the blind.

Two reels of mirth provoking screams every two weeks

Book your play dates early. Wire your nearest exchange for option on entire series. You may still grab them off by quick action.

Leo White's name is associated in the mind of every picture fan with laughs, happiness and fun. This is because of his prominent part in Chaplin's Essanay and Mutual Comedies. Leo White's Pinnacle Comedies are little gems of merit. Ask your local independent exchange about release dates on the first Leo White Comedy.

NEAL HART

IN HIS LATEST TRIUMPH

"SKYFIRE"

A story of the wild and woodsy Canadian Northwest literally bulging and bursting with daring thrills and excitement.

The big feature of SKYFIRE is the Aurora Borealis or Northern Lights scene, which has successfully been woven into the plot of Mr. Hart's latest Pinnacle production.

Book SKYFIRE through your independent exchange man and place an option on all NEAL HART pictures to follow. An entire year's output of attractions extraordinary.

WATCH OUT FOR OLD FILMS!

One of the surest ways—if not the only way—to keep from getting stung on ancient, moth-eaten pictures which have lain on the shelves for several years without a market, and are being dragged forth now and offered to the state right exchanges because of the present big demand—IS TO GET YOUR BOOKINGS FROM EXCHANGES HAVING MEMBERSHIP IN THE INDEPENDENT FILMS ASSOCIATION. These exchanges are buying the brand new, just completed productions and booking them to you. For instance, you are booking "Skyfire," the second Neal Hart picture, while "Danger Valley," the third, is being printed, and "Totem Law," the fourth, is being filmed at the studio.

Pinnacle Pictures

EXHIBITORS! BOOK FRANKLYN FARNUM SUPER FEATURES FROM EXCHANGES HOLDING FRANCHISE IN YOUR TERRITORY

EASTERN PENNSYLVANIA & SOUTHERN NEW JERSEY
De Luxe Film Co.,
No. 1325 Vine Street,
Philadelphia, Pa.

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Greater Productions Co.,
No. 100 East Locust Street,
Des Moines, Iowa.

MINNESOTA, NORTH & SOUTH DAKOTA, WISCONSIN
Walter A. Baier Film Co.,
No. 412 Toy Building,
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MARYLAND, DELAWARE, VIRGINIA & DISTRICT OF COLUMBIA
Exhibitors Film Exch.,
No. 408 Mather Building,
Washington, D. C.

TEXAS & ARKANSAS
Specialty Film Co.,
No. 107 So. St. Paul St.,
Dallas, Texas.

OKLAHOMA
Tucker Bros. Amusement Co.,
No. 310 West Main St.,
Oklahoma City, Okla.

GEORGIA, FLORIDA, ALABAMA, NORTH & SOUTH CAROLINA & TENNESSEE
Enterprise Distributing Corp.,
No. 104 Walton Street,
Atlanta, Ga.

WESTERN PENNSYLVANIA & WEST VIRGINIA
Columbia Film Service,
No. 119 Ninth St.,
Pittsburgh, Pa.

NORTHERN ILLINOIS
D. M. Vandawalker, Jr.
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No. 207 South Wabash Ave.,
Chicago, Ill.

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Enterprise Distributing Corp.,
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CANYON PICTURES
present

Franklyn FARNUM

in

"The STRUGGLE"

-a rapid-fire story of the new west

story by Wm E. WING
directed by OTTO LEDERER
produced by W. N. SELIG

distributed by

CANYON PICTURES

130 WEST 46th ST., NEW YORK CITY

Glucksman

THIRD RECORD SMASHED!

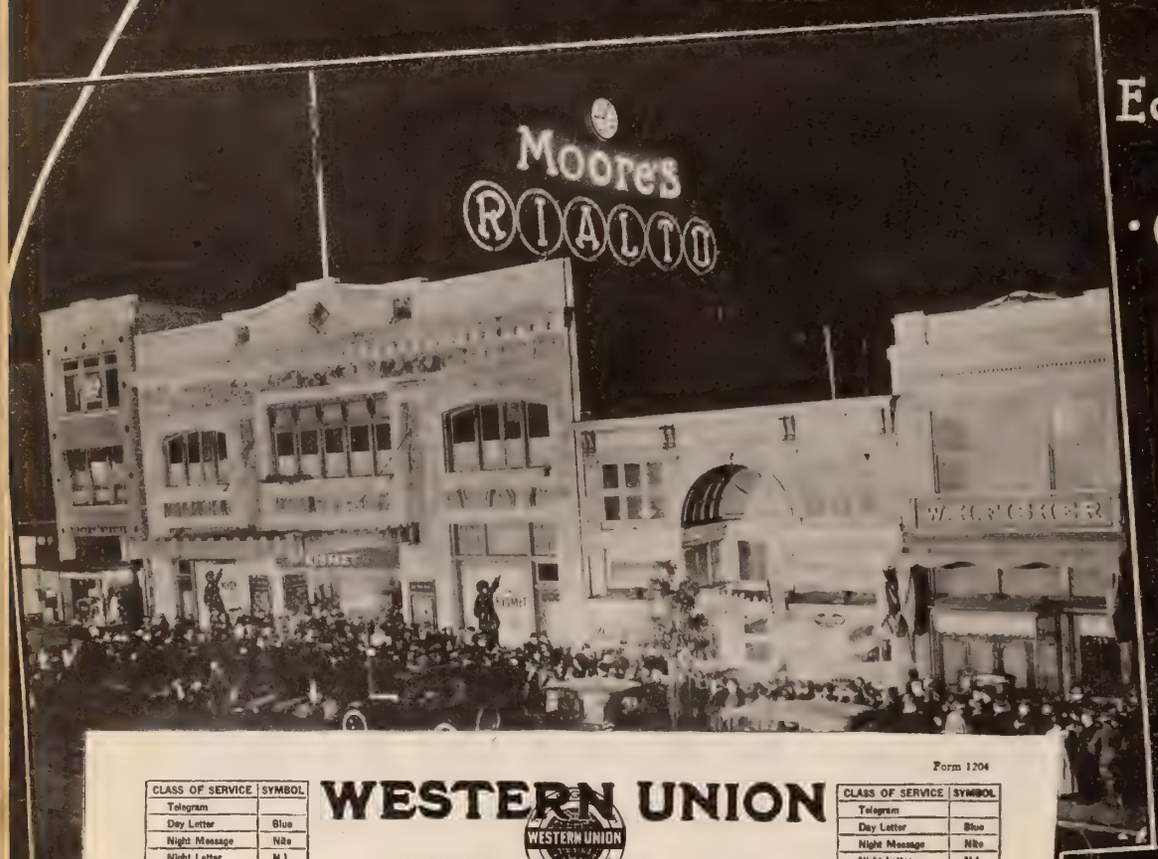
ROBERTSON-COLE'S · THIRD SHOWING OF ·

OTIS SKINNER IN "KISMET"

The miracle of the Theatre's Art.

by Edward Knoblock

Directed by · GASNIER ·



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WESTERN UNION

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POPULAR DEMAND COMPELS TO KEEP KISMET OVER FOR INDEFINITE RUN. BUSINESS LARGEST IN HISTORY RIALTO TRIBUTE AND COMMENTS VERBAL AND BY LETTERS FROM THE PUBLIC MEANS ADDITIONAL PRESTIGE FOR OUR THEATRE AS WELL AS YOUR PICTURE WE ARE THOROUGHLY PLEASED

TOM MOROE

PRES RIALTO THEATRE

1246P

R-C PICTURES

How Many of Baltimore's 105 Screen Theatres Show YOUR Pictures - and How Often?

WE have just completed a survey of the Motion Picture situation in Baltimore, which will be valuable to every man or firm interested in a wider distribution of films and greater profits from them.

Our book detailing this investigation contains an enormous amount of invaluable information, covering every film theatre in the city of Baltimore, the name of the theatre, its manager, seating capacity, prices, type of projection machine used, etc., outlines a new and improved method of merchandising, gives facts as the result of a direct investigation with those who go to see motion pictures—how often they go, where and why?—and further possibilities of the market based on these tables.

But the big salient thought our investigation contains is that practically the entire expense of producing a film has gone into it whether it is shown ten times or fifty times in a market. With this in view our survey makes an extremely incisive suggestion for getting double or triple the present number of rentals out of a film, and for keeping it working weeks even months after it now goes onto the shelf.

When a man sells a million more bars of soap he is up against the necessity of buying more material of every sort, increasing his labor supply, in fact, increasing his expenses generally, almost up to the point of his increased business. But a film enterprise is practically at no increased expense whatever, so far as the product itself is concerned when doubling or tripling the sales.

The firm acting on the suggestion contained in this survey and market analysis first, will get the greatest benefit out of it at the lowest expense. The more firms that go into it in the long run, the better, but the pioneers will unquestionably get the " cream " at very moderate cost.

This is a book which will appeal intensely to the biggest men in the Motion Picture Industry. Men like Mr. Lasky, Mr. Laemmle, Mr. Smith, Mr. Brunet, Mr. Selznick, Mr. Fox, Mr. Griffith, Mr. Zukor, Mr. Goldwyn, Mr. Rowland, Mr. Hodkinson, Mr. Williams, Mr. Cole, Mr. Abrams, Mr. Price, Mr Cohen, Mr. Hammons, Mr. Hoffmann, Mr. Waters, Mr. King and others at the head of the biggest film enterprises, or in charge of their advertising, will find food for thought, serious consideration, and we believe incentive to action, in this valuable survey, which we will gladly send to every executive in the film business who will write for it on his business stationery.

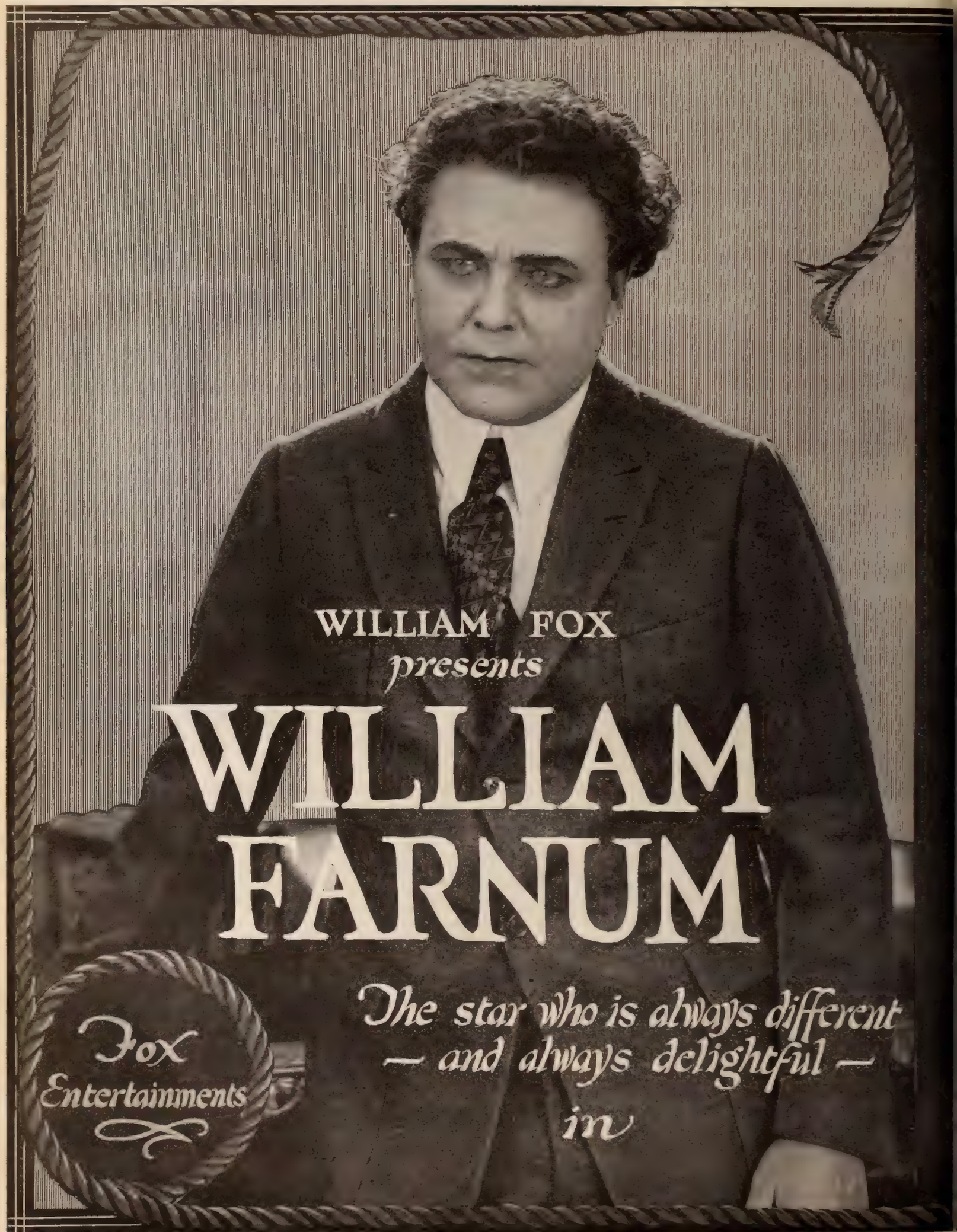
The Baltimore News and American.

Morning and Evening—Daily and Sunday

Frank D. Webb
Advertising Manager

Dan. A. Carroll
Eastern Representative
Tribune Building
New York

J. E. Lutz
Western Representative
1st National Bank Bldg.
Chicago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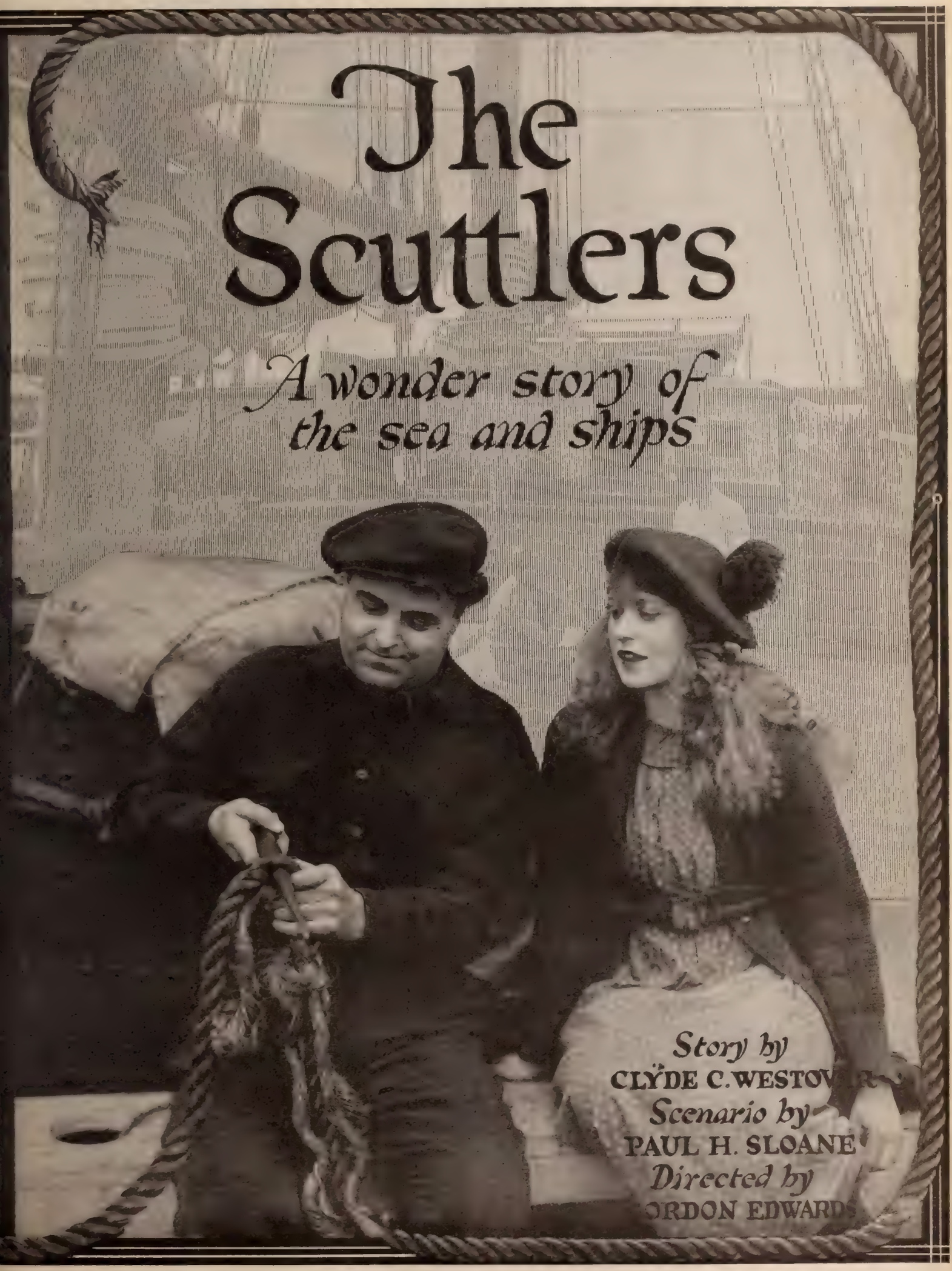
presents
WILLIAM FARNUM
The star who is always different
— and always delightful —
in
Fox Entertainments


The Scuttlers
A wonder story of the sea and ships
Story by
CLYDE C. WESTOV
Scenario by
PAUL H. SLOANE
Directed by
ORDON EDWARD

BOSTON PHOTOPLAYS COMPANY
FRED B. MURPHY, *General Manager*
announces
to the Theatre Owners of New England that they have secured the rights for the EXCLUSIVE DISTRIBUTION in the States of Maine, Massachusetts, Vermont, New Hampshire, Connecticut and Rhode Island of all attractions released by
SHERMAN PRODUCTIONS
CORPORATION

BOSTON PHOTOPLAYS COMPANY

FRED B. MURPHY, *General Manager*

52 Broadway Boston, Mass.

CONCERNING

SHERMAN PRODUCTIONS

CORPORATION

FRED B. MURPHY, General Manager of BOSTON PHOTOPLAYS COMPANY, writes:

"The more I think of your proposition, the more enthusiastic I am about it.

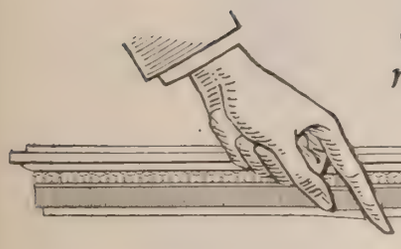
"It is unquestionably the best and fairest plan ever offered any exchange and should be a splendid success.

"Speaking for Boston Photoplays Company, we shall do all in our power with it in New England.

"Wishing you all success."

(signed)

FRED B. MURPHY



Every day more people say

"Sherman is right"

For remaining territory

Wire today to

SHERMAN PRODUCTIONS CORPORATION

Longacre Building - 1476 Broadway

New York.

A Benj. B. Hampton Production

ZANE GREY'S *Greatest Novel*

"The U·P·TRAIL"

A MASSIVE PICTURE *of the* GREAT WEST *with a* POWERFUL CAST

including

ROY STEWART - JOSEPH J. DOWLING - KATHLYN WILLIAMS
ROBERT McKIM *and* MARGUERITE DE LA MOTTE
Directed by JACK CONWAY - ZANE GREY PICTURES · *Inc.*

LOS ANGELES Nov. 29th 1920
W. W. HODKINSON CORPORATION
527 FIFTH AVENUE
NEW YORK N Y
TALLY'S BROADWAY THEATRE OPENED
SATURDAY ON ''U P TRAIL'' TO
WONDERFUL BUSINESS STOP BIG LINE
UP FROM SIX O'CLOCK UNTIL NINE
THIRTY P M STOP SUNDAY HE LINED
THEM UP FOR A FULL BLOCK THREE
DEEP STOP PICTURE GOING OVER
LIKE A HOUSE AFIRE
W T WALL

Distributed by
W.W. HODKINSON CORPORATION
527 Fifth Avenue, New York City
thru PATHÉ *Exchange, Inc.*

A HODKINSON RELEASE

Benj. B. Hampton Productions Now Being Booked Through W. W. Hodkinson Corporation
DESERT GOLD THE SAGEBRUSHER THE WESTERNERS RIDERS OF THE DAWN

A
HODKINSON
RELEASE

HUGO BALLIN *Presents*

"PAGAN LOVE"

from the story

"THE HONOURABLE GENTLEMAN"

by

ACHMED ABDULLAH

PRODUCED BY HUGO BALLIN PRODUCTIONS - *Inc.*

The *Sunday Telegraph*, issue of November 28th, said: "It.....proves to be a succession of the most beautifully composed and exquisitely designed pictures recently shown on any screen in these parts." And the *Moving Picture World* spoke most highly of "the particularly tense and deadly combat which forms the big melodramatic punch scene."

Thus it may be seen that this production combines in a rare degree artistic beauty and dramatic suspense.

Distributed by

W.W. HODKINSON CORPORATION

527 Fifth Avenue, New York City

Florence Reed

W.K. Ziegfeld

Emile Chautard

Henry Stephenson

Tyrone Power

Norman Trevor

Earle Foxe

William Roselle

Paula Shay

Mlle. Dazie

Philip Bartholomae

Ethel Donoher

"W.K. ZIEGFELD Presents--"

Florence Reed — A Renowned Star
Emile Chautard — A Great Director
Norman Trevor — Earle Foxe
Tyrone Power — Henry Stephenson
William Roselle — Mlle. Dazie
Paula Shay — Ernest Lambart

A Wonder Cast of Distinguished Artists

Philip Bartholomae — A Noted Dramatist
Ethel Donoher — A Gifted Writer

In one production! What names to conjure with! And what a wealth of genius they are bringing to the first of

Ziegfeld Films
REG. U.S. PAT. OFF.

now in the making!

A symbol of dramatic excellence to theatre-goers the world over,

"W.K. ZIEGFELD Presents"

will soon become a by-word among screen-lovers everywhere and

A BUY-WORD TO EXHIBITORS

ZIEGFELD CINEMA CORPORATION
W.K. Ziegfeld, president
FIFTH AVENUE AT FORTY-FOURTH STREET
New York

AN ASSET FOR EVERY THEATRE

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

CHARLES URBAN'S MOVIE CHATS

They are so delightful to theatre audiences because they have substance. They have the lightness, and humor, too; but more than that they have a fullness, a "worth-whileness" that makes them superb entertainment to your patrons. Their variety, their completeness, their world-sweep, their information, their beauty make them an asset for every theatre which plays them regularly.

Exhibitors who are building *now* for the *future* are booking

CHARLES URBAN'S MOVIE CHATS

Released through States Rights Exchanges
Some Territory Still Available

KINETO COMPANY OF AMERICA

INCORPORATED

71 W. Twenty-Third St. C. Urban PRESIDENT. New York City

URBAN POPULAR CLASSICS

KINETO COMPANY of AMERICA INC.

A GOLDWYN PICTURE

The Great Stage Success That Established a Broadway Record!

"The Great Lover" is a title that should interest every live-wire exhibitor in the industry. There are few popular plays that have been quite as popular as this sensational comedy drama which played to Broadway crowds for over a year with Leo Ditrichstein in the stellar role.

The leading figure in this skillfully directed production is, as the title indicates, "a great lover." Women could not resist Jean Paurel, the opera singer, whose conquests embraced every feminine type. Women admirers flocked to the stage door to shower him with bouquets and love notes.

GOLDWYN
Presents
A FRANK LLOYD PRODUCTION
The
GREAT LOVER

THE COHAN AND HARRIS
Notable Stage Success by
LEO DITRICHSTEIN
FREDERIC *and* FANNY HATTON
Directed by Frank Lloyd

PRODUCED BY GOLDWYN PICTURES CORPORATION

"Godless Men" heads the National Board Of Review's list of Exceptional Pictures.

A GOLDWYN PICTURE

GOLDWYN

Presents

REGINALD BARKER'S
PRODUCTION OF

GODLESS MEN

ADAPTED FROM THE WIDELY READ STORY
"BLACK PAWL" BY BEN AMES WILLIAMS
DIRECTED BY
REGINALD BARKER

The drama that unfolded itself on the plunging decks of Black Pawl's vessel is charged with the wild, sublime fury of the sea.

For concentrated power, for exultant beauty, for sheer over-mastering excitement, "Godless Men" will be called *the greatest sea picture ever filmed.*

GOLDWYN PICTURES CORPORATION

The Greatest Sea Picture Ever Filmed

Columbia

Steady, long arc and rich color values

COLUMBIA Silvertip Combination Carbons naturally attract bigger audiences to houses using them, because the public will instinctively find its enjoyment where pictures are steadier, more clearly defined, and richer in contrasts

for direct current

NATIONAL CARBON COMPANY, INC.
Cleveland, Ohio San Francisco, Calif.
CANADIAN NATIONAL CARBON CO., LIMITED, TORONTO

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WESTERN UNION TELEGRAM

NEWCOMB CARLTON. PRESIDENT GEORGE W. E. ATKINS. FIRST VICE-PRESIDENT

AT GRAND CENTRAL TERMINAL MAIN CONCOURSE. N. Y. ALWAYS OPEN.

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J S WOODY

GENERAL MANAGER REALART PICTURES CORPN 469 FIFTH AVE

NEW YORK N Y

WE ARE PLEASED TO REPORT WONDERFUL RESULTS WITH YOUR TAYLORLSPECIAL THE FURNACE AT BOTH OUR NEW GRAND CENTRAL AND WEST END LYRIC THEATRES WHERE IT STARTED A WEEKS RUN TODAY STOP WE ARE SENDING YOU BETTER EVIDENCE OF ITS SUCCESS IN THE FORM OF A FLASHLIGHT PHOTOGRAPH TAKEN TONIGHT WHICH SPEAKS FOR ITS SELF STOP THE BEST PART OF THE OPENING OF THE ENGAGEMENT LIES IN THE FACT THAT IT PLEASED OUR PATRONS IMMENSELY AND WORDS OF PRAISE COULD BE HEARD ON ALL SIDES STOP THIS MEANS SUCCESS FOR THE ENTIRE ENGAGEMENT STOP YOU CAN SELL US MORE PICTURES LIKE THE FURNACE REGARDS

SKOURAS BROTHERS ENTERPRISES

Booker's Calendar for 1921

The leading Exchanges of the country have received these convenient calendars.

Without exception they have been pronounced by all as a most convenient adjunct to their business.

No turning of leaves month by month.

The year before you on one card.

* * * * * *

A few of these Booker's Calendars are still on hand.

As long as the supply lasts, they will be sent to those who apply, enclosing fifty (50) cents for each calendar. Address

MOTION PICTURE NEWS

729 Seventh Avenue

NEW YORK CITY

First Come—First Served

CONTROL Your ORCHESTRA PIT!

Convert your musical expense into an investment

FOTOPLAY your pictures

GRAND AND ORACLE THEATRES

BERTA & BERTA, OWNERS

GRAND THEATRE
SEATING 610
PLAYING VAUDEVILLE, ROAD SHOWS AND PICTURES

ORACLE THEATRE
SEATING 800
PLAYING PICTURES STRAIGHT

ROCK SPRINGS, WYO. November 7th, 1920.

The American Photo Player Co.,
Denver, Colo.

Gentlemen:

First I want to thank you for selling the Fotoplayer to me, as we have done away with a great deal of musicians' grief, and the music is better than when we used a 3 piece orchestra.

I can safely recommend the Fotoplayer to a brother exhibitor who is running a straight picture house as being better than the orchestra that the small town manager can afford to keep in his theatre, and you can have music to suit the action of the screen, which is impossible to get with an orchestra and a daily change of pictures.

Yours very truly,

Berta & Berta
By Thomas Berta

The AMERICAN PHOTO PLAYER CO.

NEW YORK CITY
MECCA BLDG.—1600 B'WAY.

CHICAGO, ILL.
64 E. JACKSON BLVD.

SAN FRANCISCO CAL.
109 GOLDEN GATE AVE.

W. Stewart Webster, Strand Theatre Circuit, Woodland, Cal.

"A First National Franchise means freedom from bondage for the independent exhibitor."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Wait Till You See This One!

Arthur S. Kane
presents

me— CHARLES RAY

in

My Own Picture
From My Own Studio

19 and PHYLLIS

By Frederick Stowers
Directed by Joseph De Grasse

We say—
It's His Best!
Your patrons'll say—
You Can't Beat It!
You'll say—
Give Me More Like It!

FIRST NATIONAL PICTURES

A First National Attraction

Foreign Representative, David P. Howells, Inc.
729 Seventh Avenue, New York City

Robertson-Cole

L. C. Babcock, Billings, Mont.
"We believe that the Associated First National is the biggest and most successful concern in the motion picture industry. I believe that the directors are going to work for the interest of all, big and small."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

Do You Find It Hard To Get New and Novel Comedies?

Then read what an exhibitor says of The Toonerville Trolley Series:

December 2, 1920.

Mr. H. O. Schwalbe,
Associated First National Pictures, Inc.,
6 & 8 West 48th St., New York City.

My dear Mr. Schwalbe:

Last week at our Garden Theatre, Paterson, N. J. we played "THE TOONERVILLE TROLLEY THAT MEETS ALL TRAINS," the first of the TOONERVILLE TROLLEY comedy series.

This comedy caused more favorable comment from our patrons than any comedy we have ever played in the theatre. The comedy character played by Dan Mason was exceptionally well done, and as Mr. Mason happens to be quite a well known burlesque and vaudeville comedian his popularity helped the comedy a great deal. We had numerous inquiries from our patrons desiring to know when the next TOONERVILLE picture was coming.

I certainly wish to congratulate the producers of this picture, as good novel comedies are very scarce at this time.

Very truly yours,

AMF:MNK (Signed) A. M. FABIAN.

Betzwood Film Company presents

"The Toonerville Trolley" That meets all Trains

"Toonerville's Fire Brigade"

"The Skipper's Narrow Escape"

"The Skipper's Treasure Garden"

Fontaine Fox Comedies in 2 Rollicking Reels

Story by Fontaine Fox

Directed by Ira M. Lowry

Not Animated Cartoons
First National Attractions
Foreign representative, David P. Howells, Inc.
729 Seventh Ave., New York City

A. F. Shallberg, Avoy Theatre, Moline, Ill.

"We believe that your franchise proposition is the biggest proposition that any theatre can possess. That's why I have signed the contract."—AND THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

"A Big Story, Packed With Action; The Kind That Builds Patronage"

It will pay you to read every word of their review — *Exhibitors Herald*

"'The Scoffer'—vividly dramatic picture fiction. Man and woman drama for the serious of mind, clean, convincing, powerful. A strong story artistically but firmly presented. A capable cast in which every character is a type and most are worthy of star prominence. Allan Dwan's best work to date.

"It is not to be considered an every day nor a one day picture. It has the qualities that make for increasing patronage during an engagement. It should be given an opportunity to exert its business building appeal.

"If, as claimed, 'the story is the thing,' 'The Scoffer' is a great picture.

"If an evenly balanced and exceptionally capable cast is considered the guarantee of good entertainment, the production is one in a hundred.

"If artistry, combined with forcefulness in setting, direction, photography, acting and subtitle are considered the essentials of the 'big picture,' Allan Dwan's First National production ranks high in that class.

"James Kirkwood, Noah Beery, Philo McCullough, Rhea Mitchell, Mary Thurman, John Barton, Eugenie Besserer, Bernard Durning, Ward Crane and Georgie Stone are the players given mention in the cast of characters and the work of any one of them surpasses what is commonly accepted as stellar quality. Realism is the dominant note throughout the picture and it has been attained by skilfully mixing the commonplace and the bizarre.

"The story is big, modern, packed with action and intensely unfolded. The widely misemployed 'gripping' fits perfectly."

Speaking of The Mayflower Photoplay Corporation's

presentation of

An Allan Dwan Production

"THE SCOFFER"

By Val Cleveland — Directed by Allan Dwan

A First National Attraction

Foreign Representative, David P. Howells, Inc.,
729 Seventh Ave., New York City

Realart Pictures

A. F. Brentlinger, Bankers and Merchants Theatre Co., Fort Wayne, Ind.

"We are certainly pleased to be associated with First National and believe that every exhibitor who is fortunate to be identified with the organization is to be highly complimented."—THAT'S ANOTHER REASON WHY

There'll be a Franchise everywhere

A Drama of Real Life

Of Man and Woman Enmeshed in the web of

"HABIT"

HABIT—that lures women to sell their souls for luxury and wealth.
HABIT—that makes men vultures of society, preying on women.
HABIT of card table, wine room, dance hall and fashion market.
HABIT that degrades and breaks the nerve and will.
HABIT with its awful consequences—with its trail of wrecked hopes and lives.

A Big Special Feature

Presented by

Louis B. Mayer

with

Mildred Harris

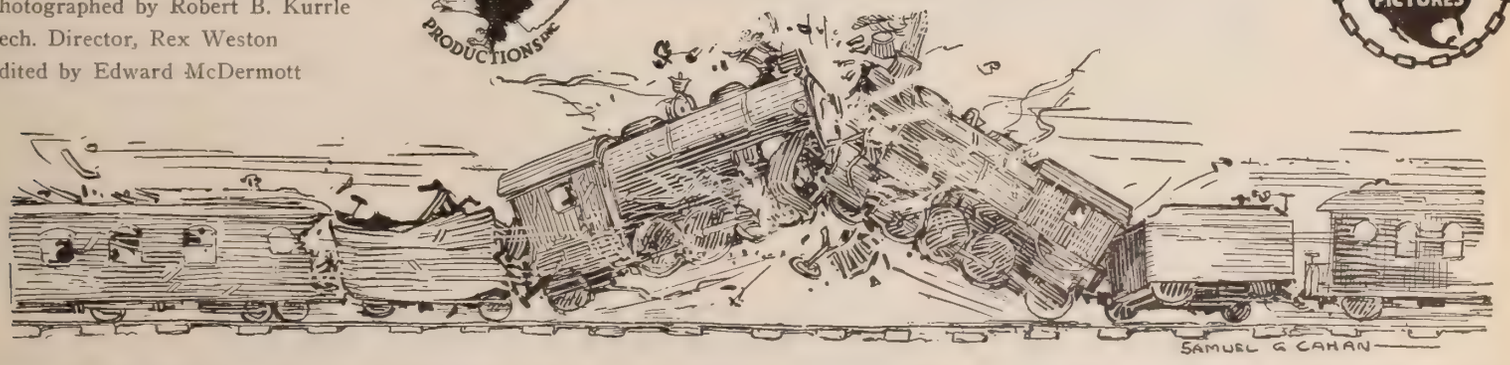
She shrank back in horror at the wreck she had made of men's lives through her selfish indulgence—HABIT.

Directed by Edwin Carewe
From the drama of Tom Barry
Adapted by Madge Tyrone
Photographed by Robert B. Kurrle
Tech. Director, Rex Weston
Edited by Edward McDermott

LOUIS B MAYER PRODUCTIONS INC

A First National Attraction

FIRST NATIONAL PICTURES



The Most Terrific Train Collision Ever Screened Shown in this Film — the result of Habit.

Exhibited at Rialto

A Very Pertinent Question

AN exhibitor asks us the following: — While personally I think the RITCHEY posters are the most attractive, colorful and forceful, and I get them with a great number of films, how does it happen that there still are some prominent producing companies who use posters of other makes? They certainly are interested in the success of their own production, at least as much as anybody else is. Does it not follow, that, in their judgment, the other makes are either better or just as good?

The answer:—No, it does not follow. Such producers *know* that their posters are inferior but they use them for reasons which are good and sufficient from their standpoint. Here is an illustration of what actually happened: A conspicuous producing company was buying RITCHEY posters; in the course of time they found themselves under great financial stress. A lithographer offered to make their posters without any obligation on their part, in return for the privilege of selling them to the exhibitor direct through the exchanges. In addition, he was willing to pay a cash bonus. The company was greatly in need of relief and was practically forced to sign up for a period of considerable length. It was bad business, but fairly safe, as they banked on the exhibitor not knowing the difference, and not having anything to say in the matter anyway.

There are various other reasons and instances where the poster is being used not on its merits but for some private and hidden consideration. This condition is very harmful for our industry in general and the exhibitor in particular.

We will fight this condition with the object of having posters bought and sold on their merits only. In this, we ought to have the cooperation of the entire industry. Our aim is to eliminate the distribution of posters that are so bad as to be, from an advertising standpoint, worse than useless. When the people responsible for such distribution are clearly recognized that end will be achieved.

Ritchey

RITCHEY LITHO. CORP.

406-426 West 31st St., N. Y. **Phone Chelsea 8388**

Motion Picture News

VOL. XXII DECEMBER 18, 1920 No. XXVI

"Give and Take" in Business

THE daily scene in front of the Godfrey Building, New York, where the salesman grabs the customer on the sidewalk—is only paralleled in all New York City in front of the low-grade clothing shops of Baxter Street and Seventh Avenue.

It is a pretty bad advertisement of the industry. We like to group ourselves with the leading ones. Can anyone imagine this sort of street barter going on with railroads, steel, ore, automobiles, etc?

This is the sign we hang out in front of the largest film building in the City where exists headquarters of practically the entire American film industry.

Is it a true sign of our trade?

It has been explained to us that this outlandish method of sales is confined to New York City and to all inferior kinds of film.

Unfortunately the latter is not true. Many pictures are traded in on the Godfrey curb and with the same wild grabbing of the customer's coat lapels and with the same hoarse shouting and give and take tactics which the writer in his whole experience can only associate with the quarreling that goes on over a fish-peddlers' cart in Soho Square, London.

But the worst of it is—and the point of it is—that this strange scene is a physical manifestation—exaggerated but none the less true—of the selling policy today of motion pictures throughout the length and breadth of the land.

In other words it's—barter. Just that. That's our selling method. You may refine it in many ways. It is not necessary to grab the customer, jam him into a doorway and yell him into submission. But, however it's done, the policy is just the same. It's—get whatever you can, and grab what you get. Same way on either side—exhibitor from salesman, salesman from exhibitor. They have to do it.

And it's a mighty bad thing all around.

It has been said that the greatest fault with this business—the one thing that distinguishes it from all other business—is a complete lack of confidences between its branches. It's true. Confidence not only does not exist—it is displaced by positive hostility and suspicion.

But how can you have anything else where barter is the basis of all dealing when there is such an utter lack of any stable value that salesman and customer have no point of sales contact, but on the other hand are actually led into a poker game with a range of value from the sky to the water.

We have price-cutting in other lines of business; in this, we have no prices.

In other lines they shade the penny—the dollar maybe. In our's we shade prices by the several hundreds of dollars on the single picture rental.

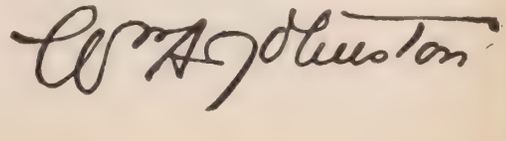
This lack of any basis of value is bad enough in itself; but we contend that its consequences, its constant breeding of misunderstanding and distrust is far worse and farther reaching. It is positively destructive.

We have suggested percentage as the cure. For so doing we have been accused of everything from ignorance to treachery. We believe, as sincerely as ever, that some day some form of percentage will be adopted to the great good of the entire business, and that in the meantime, it will still remain impossible for the best selling system to fix a fair and satisfactory price on each different picture with its different story, direction and star for the widely different towns of the widely different section of this broad country.

* * *

Jacksonville Welcomes You

JACKSONVILLE offers an attractive quota of advantages to the producer. Climate, scenery—of a variety that lacks only mountains and snow; nearness to New York—so that a week-end trip back and forth makes a loss of only half a business day. But best of all we like the spirit of its merchants, its Chambers of Commerce—their offer of full co-operation, their evident desire not to take advantage of motion picture expenditure but to join hands everywhere in making it less. We predict that producers in Jacksonville won't find it necessary, as in Los Angeles, to form their own buying and renting concerns.



Snapshots

Around the Clock with Wm. A. Johnston

Rufus S. Cole. An Optimist. Says there's absolutely nothing wrong with the business. We've got to adjust ourselves to the situation, that's all. Robertson-Cole started cleaning house several months ago—by curtailing production and concentrating on quality. Fewer and better pictures in other words. Consequence is that last week's receipts, even eliminating "Kismet," were greatest in history of their film business. Believes that this is a straight commercial business—governed by regular business laws. That's the way he runs his. And, evidently, he's right. Says you may succeed temporarily by short cuts, but you'll go on the rocks in the long run—unless you trim your sails to the straight, long course. Right! Robertson-Cole will celebrate its anniversary in January in the new and beautiful Robertson-Cole Building, corner 48th Street and Seventh Avenue.

William de Mille. Our hat is off! His new picture: "Midsummer Madness." A Winner! Artistically, dramatically, and from the box-office standpoint. Some pictures are reviewer pictures; some are box-office pictures. This is both. Proving it is possible. Wonder why he only started to make pictures a year and a half ago. Don't like to overestimate but think perhaps he has been waiting for pictures to catch up to the kind he evidently can make. Anyway, we call this the photo-drama of the future. Not a bit of "movie" stuff in it. No bolstering, nor artificial aids. Has all the hold on an audience, all the expressive acting, all the unity and construction of the best spoken drama on Broadway—and more than most, together with artistry of setting, the completeness of which the stage can never give. Predict a long run at the Criterion, and a big incentive to others to do likewise. Happy selection of appeal—this. Just as "Over the Hill" hits the mother-child theme, so "Midsummer Madness" goes to the heart of the almost universal husband-wife problem. And it will arouse much discussion and do a universal good.

The Directors' Dinner. Annual dinner of M. P. D. A. Words of praise from all sides over this affair. Best lot of speeches ever heard at any picture dinner. Augustus Thomas, Toastmaster. Speeches by James Vincent, Sophia Irene Loeb, Leslie Mason, Wm. A. Brady (introduced as Alice Brady's father), Dr. Frank Crane, John C. Freund, Editor of *Musical America*; Sydney S. Cohen, President La Guardia of the Board of Aldermen, Dr. Martin of the People's Forum and head of the National Board of Review; and last but a star as usual, Senator James Walker. Among those present: J. Stuart Blackton, William Fox, J. D. Williams, R. A. Rowland, Barrett McCormack, William Farnum, Seena Owens, June Caprice, Kathlyn Williams, June Elvidge, notable directors, etc. Wish we could publish every speech. Each from different angle, each remarkably good. Said Toastmaster Thomas in closing: "If your Directors' Association had accomplished nothing else than the holding of this dinner you have done a good year's work."

Richard W. Rowland. Frankest man in the industry. Talks straight out about everything—himself and his company included. Always refreshing to meet him. No vanity, egotism, jealousy or camouflage. Never knocks the other fellow. Recall his famous epigram when the stars broke loose a few years ago: "Well, the lunatics have now got control of the asylum." Says directors are now running the institution.

Hy Mayer. Leaving for Europe. Taking over his one-man company—himself—to make more Travel-laughs. They "educate with a laugh." You know them. If not you ought to. Half photograph—half cartoon. Pictures of daily life—human interest. Hy Mayer knows life and how to draw it and where to photograph it. Featured at Capitol theatre. Hy Mayer has been cartooning for 35 years—*Life, Puck*, ten years of full pages for New York *Sunday Times*. Says motion picture is new, quick, vivid means of wide appeal—for him. Satirist, raconteur, good fellow. Want to see his European stuff.

Capitol Theatre. Note that Doug. Fairbanks' "Mark of Zorro" makes the record run here of any picture house to date in this country—19,527 admissions and $11,706.32 in one day's receipts. Note also the Capitol has booked "Passion," which means another big run. Fine business! How about recognition for S. L. Rothapfel, the man who puts 'em on? And is it realized that S. L. is now making his biggest of all Broadway successes?

Frank L. Newman. Comes to bat with the best business statement to date. Says his Newman theatre, like every other big theatre, is giving public today three times, anyway, its money's worth. Says business is all right, no reduction in admission prices is needed—and business will continue all right *provided* the producer gives the theatre the best possible pictures brains and money can make. We submit this situation to (1) producers who own their theatres and give preference to their own pictures, (2) to producers who exclude from picture theatres their best pictures, (3) to producers who think mere footage goes these days. And then we ask them: "Can you afford to jeopardize your retail outlet at this time, or should you make every last effort to give your exhibitor your fullest support?"

Rumors. Question put to us by a prominent Wall Street banker of sound, conservative type: "Say, do you fellows up-town make pictures or rumors? Never heard of such stuff as pours into our offices by mail and telephone. Just enough of plausibility to suggest source in trade, but all of them absurd to man on inside. What's wrong? Why the motive? Where do you get all the time for gossip? Haven't these rumor-makers their own business to attend to? Haven't they any faith in or loyalty to the picture business?" Too much of a question for us. We pass it along to the rumor-mongers.

Prohibition. Asked by Anti-Saloon League to furnish figures—for propaganda purposes—as to what effect prohibition has had on motion picture theatre. Sorry couldn't oblige. Told them it was too mixed up with higher wages, return of soldiers from war, war and post-war psychology, better pictures, better theatres, better exhibitors, etc., etc., etc. Was tempted to ask back for figures as to just how much prohibition exists.

Lord's Day Alliance. Suggestion to the intellectuals back of this movement: that they devote their efforts not to making people rest on Sunday but to making them work on week-days. Great idea here. Work! Solution of high prices, Bolshevism, high picture rentals, production cost, Hotel Astor rumor-mongers, business pessimists, directors, actors. Let's have a little work!

A. S. Kirkpatrick. Excellent letter in New York *Times* stating that Robertson-Cole will not exclude its specially big pictures from picture houses. Fine! This firm deserves thanks of industry. Too much of the other idea—namely, of keeping pictures out of picture houses just because they are above average. Do we want to make our picture theatres a dumping ground for mediocre film? If so, how are they to meet the present combination of public economy and increased theatre admissions?

Hits and Misses at Present Film Rental Policies

Basis of Payment Outlined by the "Middlemen"

[EDITOR'S NOTE: *The following letters, addressed to William A. Johnston, editor of the* NEWS, *are in response to his invitation to members of the trade to express their views on the problem of establishing an equitable system of rentals. The subject was treated by Mr. Johnston in an editorial appearing in the November 6th issue of the* NEWS *under the caption of "The Sales Manager's Opportunity." The publication of this editorial was the occasion of Mr. Johnston's invitation for an exchange of views.*]

A Plan Already Tested

The following letter was received from George R. Meeker, who worked out a plan for the distribution of government pictures. Mr. Meeker writes:

"Having been at various times in my motion picture career in the shoes of him who you so aptly term 'the backbone of the business'—i. e., the eighty per center—I believe that I can appreciate many of the problems with which he is confronted at this time. A careful study of the most important of these can, I believe, lead to but one conclusion, and that is, if these problems are so vital as to mean success or failure to eighty per cent of one branch of an industry, they must of necessity be equally vital to not only the other twenty per cent of that particular branch, but every other branch of the industry as well.

"It has taken several years to develop present conditions, and we can hardly expect to correct them over night. When they are corrected it won't be the result of what the small exhibitor has accomplished alone. It will be what the small exhibitor and the big exhibitor, the producer and the distributor have all accomplished together. It's going to take real honest-to-God co-operation. It's going to mean a real cards-on-the-table policy. The methods are going to be drastic, but the results are going to justify all that must have gone before.

"If you will remember, I worked out a plan for the distribution of the government pictures. I do not profess to say that this identical plan is the answer to your question, but I am sincerely of the opinion that it contains the basis of a plan which would go far to correct existing conditions. Putting it into operation would be a revolutionary step, but, after all, the results are what count.

"In our government plan of rentals we rated 'America's Answer' as a 25 per cent premium picture, feeling that in the majority of cases it would draw that amount more to the box office than the average receipts of say the preceding six months. In other words, if an exhibitor's box office had averaged $50 per day, we felt that this picture would draw $62.50, $12.50 over his average. Of this gross amount, we asked, as rental one-third, or, in this case, $20.83.

"Doubtless our premium rating was wrong. Doubtless our proportion of division too high or low. It was in this case guesswork, pure and simple, as we had no way of accurately figuring the picture's value or what was a fair per cent of division for the government and for the exhibitor. Under these circumstances, it would not have been surprising if the plan had utterly failed, but as a matter of fact it didn't. It proved satisfactory in the majority of cases, as the letters received by the government from exhibitors bear witness. One of these came to Mr. Hart from a small exhibitor and contained the request that the government try and have all motion pictures sold that way, as it gave him a square deal.

"However, as I pointed out, earlier in this letter, any solution, to be efficient, must work in all directions. To suggest a plan, which merely shifts a burden, does not help to any great extent. How, then, about the producer, distributor and the first-run exhibitor? How would they fare were such a plan in operation? Very badly, at least, according to the ideas they expressed about the plan at that time. Let us analyze a bit and see if they would, assuming, of course, that certain necessary changes be made to better fit the plan for commercial use.

"According to the way quotas are figured now, each territory must return its per cent of a total, regardless of whether that per cent is equitable or not, on the particular picture in question. In other words, the assumption is that every star or every picture has the same relative drawing power in every locality. This, with one or two possible exceptions, seems to be absurd and entirely without balance. To meet it, many and many a salesman has been forced to resort to pretty strenuous methods or fall by the wayside. Even if he has succeeded he has probably failed in good, sound business. For no good merchandiser wants to load his customer's shelves with goods that can't be sold at a profit.

"Suppose, therefore, we assume, for the sake of argument, that a universal demand in the same degree does not exist for any star or any picture. Assume that Denver and New York do not see through the same spectacles. What one can sell at a profit the other can only buy for a loss. Should their rentals be figured by the same ratio, regardless of results, or should they both buy at prices which would leave them a fair margin of profit on their investment?

"Now, let us go a little further and assume that we have before us the average receipts of say 100 Denver exhibitors and 100 New York exhibitors for a period of three months. That the average in both cases is $100 per day. That in Denver, whenever Miss Mary Smith appeared in a picture, the receipts rose to an average of $105, whereas in New York, whenever she appeared they rose to $125. Wouldn't this prove rather conclusively that she was worth a premium of 5 per cent in Denver and a premium of 25 per cent in New York, and wouldn't it serve as a pretty good basis for an exhibitor to determine just how much he could afford to pay for Miss Smith's next production. In other words, to revert to the basis of the government plan, each production would stand on its reputation in the past and be sold for what it was proven to be worth, and each would pay at an agreed-upon rate, a certain per cent of his average receipts, plus that premium or minus that discount which results had proven to be such. Just what the percentage should be is, of course, something which would have to be carefully worked out, but with everyone working to one end, it probably wouldn't be as difficult as it may seem at the first glance. When this rate has been finally established it should be standardized throughout the entire country. This is perfectly logical, as the premium or discount basis, which will naturally be differ-

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Reaffirming his "strong and earnest opposition to censorship of motion picture theatres" in a letter to Willard Patterson of Atlanta under date of December 3rd, Governor-elect Thomas W. Hardwick of Georgia has renewed the pledges made to exhibitors of that state at the recent gubernatorial election.

Although he had the support of only one single newspaper in Atlanta and of very few of the newspapers in the state, he was elected by a pronounced majority largely through the whole-hearted action of Georgia exhibitors, who abandoned for the occasion the principle of keeping politics from the screen and utilized the silver sheet to the fullest advantage of the candidate who had come out unreservedly as opposed to censorship.

"In pursuance of our personal conversation of yesterday," writes the Governor-elect to Mr. Patterson, "I am writing to you to reaffirm my strong and earnest opposition to the proposed censorship of our moving picture theatres.

"Freedom of speech, freedom of thought and freedom of expression are among the fundamental principles of real Americans, and it seems to me that the movement to establish a Board to censor pictures is merely another manifestation of that over regulation that everything and everybody has been so much troubled with in recent years."

S. Barrett McCormick, who has been manager of the Rivoli theatre, Toledo, O., since its opening last summer, has resigned his position to take over the management of the new Ambassador theatre in Los Angeles, which will be opened in February.

The Ambassador, while primarily First National, will show, with all the artistry possible, the foremost productions from the various studios. It will be the releasing point for the greatest pictures, and "Ambassador" production is to be to the picture world what the Metropolitan is to the opera.

The theatre, which will seat 600, will be presided with all facilities for elaborate production, and orchestra, musical setting, ballets and lighting arrangement will permit the creation of effects which raise pictures to the realm of art.

Before leaving for Los Angeles, Mr. McCormick will go to New York to arrange for the engagement of well known musicians, dancers and artists to constitute the staff of the theatre and assist in carrying out his plans for artistic prologues, settings and presentation.. Every picture is to be shown surrounded with the best which the country can give in the way of music, pantomime or dance.

In addition to the Ambassador theatre, which will have an admission charge of two dollars, and give but two performances daily, Mr. McCormick will have charge of the Kinema theatre, one of the largest picture houses on the Coast, with a seating capacity of about 2,500.

ent in such territory, will automatically adjust the values of each star or production.

"I think that you will agree with me that such a plan would be of great value to exhibitors, the big ones as well as the small ones. It will be an assurance to the little fellow that the big first runs are bearing their fair share of rentals and enable them to secure the pictures they want at a price commensurate with their worth It will insure the big first runs that the "backbone of the business" is on a solid fundation, which, in turn, must mean a solider foundation for themselves.

"And now as to the producer. I mean the legitimate ones. Would such a plan not insure him a far wider distribution of his product? Would it not more firmly establish accurate values for his stars and prices for their services, beyond which not only he, but all others, dare not go? Would it not enable him to explain more intelligently and prove more conclusively to his bankers the values of his yet unreleased productions? Would it not also enable him to reconstruct his sales policy in such a manner as to have it compare more favorably than it does to day with the sales policies of the leaders in other great industries? I am more than convinced that it would, and I feel that you will agree with me.

Viewpoint of Independent

The following letter was received from Jesse J. Goldberg, general manager of the Frohman Amusement Corporation. Mr. Goldberg writes:

"My view-point is dissociated from those possessed by sales executives connected with the so-called 'program' distributors. Mine is the 'independent' mind, and with that mind I have studied the question of distribution and inequitable rentals. Rentals *are* out of focus, that is a fact, and the error lies more with the distributor than the theatre owner.

"We should start off on the premise that theatres should pay for a production based upon these facts:

(1) Seating capacity of theatre; (2) Location; (3) Price of admission; (4) Number of performances a day; (5) Length of entire program; (6) Cost of production; and (7) Box-office value of production based upon story, star, the production itself as a whole.

"It is inequitable to base the rental upon the gross receipts because two theatre owners operating under similar circumstances may gross widely different amounts because one may be progressive and properly exploit the attraction, while the other may rest content upon the reputation of his theatre, and, depending upon that, exert less endeavor in exploitation and hence receive a less gross amount in admissions.

"Motion pictures cannot be classed in any different category than that of any form of merchandise in public use.

"It there were a concerted effort on the part of the producers or distributors to maintain a standard of price, instead of underselling one another or linking up inferior productions with those of superior merit, we might secure a more uniform method of distribution and compensation.

"In a situation where an exhibitor controls his community, he ought to be penalized rather than receive a concession in price. By this, I mean an exhibitor who controls his community can be taught to play meritorious productions and pay their true value. Where there is competition in the town, a concession necessarily should be made in order to overcome serious opposition.

"However, there is yet another and more consistent method of rental charge that should be pursued, and would be pursued if the manufacturer did not proceed upon the theory that a meritorious production should be made to pay for a poor production. The motion picture industry is the only industry where a manufacturer expects his customer to pay for defective merchandise through the round-about method of an overcharge on meritorious merchandise. It seems to me to be an unbusinesslike method to compel an exhibitor to pay a percentage of his gross receipts for the feature production.

"We are not prepared to say what percentage of his admissions are to be credited to the feature, what percentage to the short-length subjects, or what percentage to any added attractions by way of music or novelty investiture, and this we can never gauge. So, too, it is error to establish a national quota and apportion a price to every theatre in the country based upon knowledge of what each theatre did with subjects of similar value in the past. To my mind, there is at present but one logical method of determining the gross receipts to a distributor of each production and that is, to take the entire cost, add to it a proportion of overhead, then place upon it an exhibition value, based entirely upon the merits of the production itself, plus its exploitation value, then to apportion the rental according to territorial divisions, which should consist first of a division of states, then counties, then cities, then wards or districts in cities, and stick to the price. If any particular locality does not play a particular production because of the price set upon it, the distributor can easily ascertain the reason why, whether because the price is inequitable, or because of the arbitrary refusal of a theatre owner to play; if the former is the reason, then a business adjustment can be made; if the latter is the reason, then the producer or distributor should not stultify himself by a reduction. Exhibitors will then soon learn of the fair-mindedness of the distributor, and since mankind is generally inclined to be fair itself, time will bring the offending exhibitor to his senses.

"The question of the capital invested in theatres can not enter into consideration when determining a rental price, any more than capital invested in any retail merchandise establishment would determine the price the retailer pays for his merchandise. The return on productions can only be based upon cost and saleable value and no other thought can enter into regulation of the price. The producer should not be permitted to capitalize an exhibitor's ingenuity or progressiveness in running his house or exploiting his program, nor should he be penalized because of anything under the control of the exhibitor, whether it be monopoly in his community, or lack of progressiveness in the operation of his theatre or extravagant investment in his establishment or in its operation.

"In conclusion, permit me to say that it is unfair to compel the exhibitor altogether to 'paddle his own canoe' when we ask him to pay for a production of our own make, and cater to the whims of the public. We must assist him in exploiting his productions, only to prove to him the truth of our statements as to the box-office value of any attraction."

A New York Headquarters for Regional Journals

The 12 regional publications throughout the country have established Eastern headquarters in New York City, and Thomas Jacob Hamlin, president of Associated Film Press, is supervising the office.

There are seven weeklies and five semi-monthlies, in the organization, each covering their respective territories, and Mr. Hamlin says that most of them were established as early as six years ago.

Pennsylvania Censor Issues Drastic Ruling

Ban Films "Glorifying" Criminals; Serials to Be Passed Only in Their Entirety

NOTWITHSTANDING the fact that his recent appointment as a member of the Pennsylvania state board of censors has been the subject of almost continuous criticism by prominent churchmen and women's reform organizations, Henry Starr Richardson, of Philadelphia, secretary of the board, today took the most drastic step in the history of Pennsylvania censorship, when he sent a letter to practically all the film-producing interests which serves notice that a ban will be placed in Pennsylvania on motion pictures in which criminals are "glorified."

In the same letter Secretary Richardson served notice also that in passing on serial films in the future the board will not release single installments until the entire series has been reviewed by the censors.

Richardson's appointment to the board was made by Governor Sproul in October when Dr. Ellis P. Oberholtzer, also of Philadelphia, was removed from a voting membership in the board to a newly created position as director, without the power to censor but at an increased salary. Dr. Oberholtzer, whose removal, it was claimed, had been brought about by the influence of William A. Brady and other prominent producers, had always been regarded by prominent women's clubs and other reform elements in Pennsylvania as the most rigid censor,—a view that was shared by all the picture interests who contended that many of his eliminations from films were uncalled for and unjustified.

When Richardson, who is a Philadelphia politician, and whose appointment is looked upon generally throughout the state as having been the result of political influence, was named to the board of censors there was a mighty howl raised by the reform element which favors the strictest censorship obtainable. They declared that the removal of Oberholtzer and the appointment of Richardson would mean the "letting down" of the censorship bars to an extent which would flood the state with undesirable pictures.

The Rev. Dr. Carl E. Grammer, an Episcopal minister of Philadelphia, went so far as to claim that Richardson's appointment was influenced by campaign contributions made by the motion picture interests to the Republican party in Pennsylvania,—a statement which, it will be recalled, brought forth a stinging denial and rebuke to the minister from Governor Sproul.

Ever since then the Governor has been deluged with protests from church and reform organizations against the removal of Oberholtzer and the appointment of Richardson, but there seems little in today's letter from Richardson to the producers to indicate that he has any intention of casting his influence on the side of lax censorship. Here is what Richardson wrote:

"The Pennsylvania State Board of Censors desires to communicate to all manufacturers of moving pictures the fact that it seriously objects to films in which criminals are shown as heroes of education and refinement who live in luxury and persistently defy and outwit the authorities by their superior wit, resources and audacity, even though in the end they are caught, and, especially, where they are shown in the end to make merely perfunctory professions of reform while reaping rich harvests and attaining great rewards in spite of their criminality. All that glorifies crime, or makes a criminal career or adventure fascinating or alluring is considered by the board to be highly undesirable."

The notice in regard to serials says the board "will consider serial films only in their entirety. In the future single installments will not be considered or passed and the whole film must be submitted before application will be reviewed."

Connecticut Exhibitors Meet in New Haven

Sam Bullock Explains System of Screen Advertising to Benefit State Bodies

MEETING of the Connecticut State division of the Motion Picture Theatre Owners of America was held at the Taft Hotel, New Haven, on Tuesday, November 30, with a goodly attendance of exhibitors from all over the state. The object of the meeting was to prepare for active cooperation with the Motion Picture Theatre Owners of America this winter to combat the many evils confronting the industry.

President Heanue, in opening, announced that an invitation had been extended to Secretary Sam Bullock, of the Northern Ohio Exhibitors' Association, to attend and explain the system of financing that state association by the showing of an official educational reel de luxe, as practiced in Ohio and other states.

Upon being introduced, Mr. Bullock said he would take this opportunity to answer the editorial of the *Moving Picture World* as published in a recent issue under the caption, "Prostitution of the Screen." He then briefly outlined the history of the movement to stop screen "prostitution," beginning with the inception of the plan four years ago. Mr. Bullock said: "From that time on manufacturers and producers continued to go into the 'insert' game big and kept it up until ten or a dozen states associations started a plan a year ago to render the inserts valueless to the advertisers, and today the evil is seventy per cent less than it was a year ago, and the *World* is just four years behind in demanding that this 'pernicious' thing be referred to the National Association of the Motion Picture Industry and others, when the truth of the situation is that thirty-five state exhibitor organizations have solved the problem for themselves by condemning *all* ad 'inserts' in features and comedies and cutting them out wherever found."

He explained that exhibitor state organizations are busily engaged in cleaning the screens while supporting a movement to finance each state association by the showing of a limited number of made-to-order de luxe industrial educationals, possessing such high entertainment values that they are a welcome feature in the highest class theatres. He explained that all revenues from this source go directly to the state organization and that the matter has absolutely no connection with the national body, the state having sole control at all times.

Following his remarks, the Motion Picture Theatre Owners of Connecticut endorsed the plan outlined by Mr. Bullock and authorized solicitors to secure contracts for bookings of the state official reel for the purposes mentioned, and the officers pledged their cooperation with the New Haven Independent Federated Exchange in the booking and distribution of the reel in the state.

Following the routine business, a committee was appointed consisting of Messrs. H. True, of Hartford, and J. Dawe, of Bridgeport, to consult with the Film Club with a view to having equal representation on a joint state grievance committee.

It was also decided that monthly meetings be held in each Congressional district, to be called by the District Executive member. The state was reported as organized fully 95 per cent and the indications are that all will be in by January 1.

"The motion picture industry never was in stronger condition that it is right now," said Sidney R. Kent, general sales manager of the Famous Players-Lasky Corporation, this week. "Not only is there no general depression at the present time, but there is none in sight."

"In July of this year," said Mr. Kent, "we began to hear rumors of depression among the motion picture theatres of the country, which rumors have continued to a point where many people have taken it for granted that a great depression really exists the country over.

"Nothing could be farther from the truth. There have been some 'bad spots,' it is true, but these are segregated instances for which local conditions have been responsible. The general situation has been good, and I submit as eloquent evidence of theatre prosperity as a whole the figures listed below, which are the actual amounts paid in to the Government by the combined theatres of the country for the months of July, August and September, 1919, and for the corresponding months in 1920:

	1919	1920
July	$4,699,239.22	$6,436,417.41
August	4,692,681.98	6,824,328.56
September	5,463,592.25	7,369,476.75
Total	$14,855,513.45	$20,657,222.70

"The above figures tell the story. They are from the Treasury Department. They are official. They do not lie.

"The Government figures for October of this year are not yet available, but they need not be feared. Judging from our own records of sales, I am certain that they will be found proportionately satisfactory. They will prove that the depression talk in October was just as misleading and, as affecting the general situation, just as erroneous as that of July, August and September is proved to have been."

New Jersey Exhibitors in Convention at Newark

The Motion Picture Theatre Owners of New Jersey convened at the Robert Treat Hotel, Newark, N. J., at 11 o'clock on Thursday, December 9th, with a large number of exhibitors of the state in attendance. John T. Collins, president of the organization, presided. Representatives of the national exhibitor organization were also present in the persons of President Sydney S. Cohen, Joseph Stern, Charles L. O'Reilly and S. I. Berman.

The subjects which occupied a paramount place in the discussion of the members present were the attempt to increase the 5 per cent film tax, counter-action against the proposed crusade to legislate "blue laws" against Sunday openings and national and state censorship. Mr. Collins emphasized the need of a vigorous defense against the forces that are behind the "blue law" and censorship movements and issued a strong call for concerted and single-minded action in tackling the problems that concern the exhibitors' welfare in New Jersey.

M.P.T. Association Starts Anti-Blue Law Fight

A special meeting of the Motion Picture Theatrical Association of the World was held at M. P. T. headquarters, 32 West 47th Street, recently to discuss the movement now being launched by a certain group to prohibit the showing of all motion pictures on Sunday and at the close of the meeting passed unanimously a resolution declaring that the association was against the showing of unwholesome pictures on any day of the week, but that it believed that the prohibiting of Sunday shows would be un-American and a great injustice to the people.

It was also resolved that the association, through its members prominent in all branches of the industry and through its large army of field workers, ascertain definitely the wishes of the majority of the public in this important matter.

Hodkinson's Home-Office Staff at Luncheon

In celebration of the successful culmination of the Hodkinson anniversary celebration, the company gave a luncheon on Saturday, December 4th, at Delmonico's, for members of the home office and of the New York exchange. Fifty-four people sat down to luncheon. Compared, as Mr. Hodkinson said, with the handful of employees that went to make up the organization at its inception three years ago, it gave an interesting illustration of the progress of the W. W. Hodkinson Corporation.

P. N. Brinch, the recently appointed sales manager of the organization, acted as toast-master. W. Steven Bush and James Cowden Meyers made brief speeches, and Mr. Hodkinson closed the luncheon session with a few words apropos the pleasant little affair.

Committee to Drive for Open Sunday in Albany

The first real move towards what it is hoped will result in Sunday motion pictures for Albany, N. Y., was made last Sunday morning, when about 25 men representing the local theatres, as well as all the exchanges, met at the local Paramount office, and after considerable discussion, appointed a committee consisting of W. P. Brooker, manager of the Mark-Strand house; George Roberts, manager of the Hudson theatre; Walter Powers, of the Colonial; Joseph Seidlemen, of the Famous Players-Lasky exchange, and B. M. Moran, of the Pathe exchange, to outline and carry on the preliminary work. The committee will hold a meeting in the near future for the purpose of going over the details of the campaign.

Register your name now for the Motion Picture Musical Conference See Page 4600.

26 New Companies File Papers in New York

Twenty-six companies, with capitalization approximating $1,500,000 have filed papers with the Secretary of State of New York, incorporating for the purpose of entering some phase of the motion picture business. One company, the Robert Russell Productions, Inc., incorporated at $500,000, while the amount of capital stock of the remaining firms ranged from $1,000 to $250,000. Robert Russell, of New York City, together with Samuel G. Pulis and David Fisher of Brooklyn were named as incorporators.

Other companies include the Palestine Pictures Corporation, $180,000, with Morris Margulis, Sam Blitz, Jacob Bachman, New York; Art and Science Photo Plays, $50,000, Jean G. Citarella, Newark, N. J., E. A. Quintels, Joe Sedita, New York; Candler Pictures, $5,000, Harry A. Klein, John F. Natterford, Martin G. Cohn, New York; Gerome Brush Corporation, $25,000, Morton Abrahams, Robert W. Gilmore, New York; R. W. Pumpelly, Samarsand, N. C.; Players' Motion Picture Service, $10,000, Ivan E. Maginn, J. R. Cogen, W. P. Cavanaugh, New York; Herz Film Corporation, $50,000, Louis Schwartz, John J. Kessler, Brooklyn, I. M. Rosenstock, New York; Clarence D. Jacobson Theatrical Enterprises, $20,000, Clarence D. Jacobson, H. S. and W. M. Hechheimer, New York; Film Distributors League, $2,600, Bernard H. Bernstein, Louis E. Heifitz, Rae Seixas, New York; Best Ever Amusement Co., Mount Vernon, $40,000, Bernard Munves, Benjamin and Paul Pakula, Brooklyn; Filmless Motion Portrait Corporation, $50,000, Victor Giannett, New York; Bernard R. Witt and William Rosenzweig, Brooklyn.

The Blue-Eyes, Inc., $500, Mortimer Lanzit, C. Rosenberg, New York, E. R. Levy, Brooklyn; Louis B. Mayer Productions, $25,000, J. R. Rubin, Nelson Ruttenberg, Norbert Ruttenberg, New York; Historical Pictures, Inc., $250,000, J. J. Livingston, E. H. Stewart, J. B. Martin, New York; Joy Film Distributing Co., $15,000, Edward M. Behrman, Samuel Schwer, Meyer Brown, Brooklyn; Dempsey and Kearns Theatrical and Motion Picture Enterprises, $20,000, H. S. and W. N. Hechheimer, Renlot Workman, New York; M and S Cinema Enterprises, $10,000, Victor E. Gartz, New York; A. M. Menkel, Louis Pressman, Pelham; Green Jade Productions, $50,000, Maxwell G. Cutler, Rose Dolgin, Benjamin Rabinowitz, New York; Pinnacle Amusement Company, Rochester, $115,000, Edgar Shantz, William J. C. Karle, F. A. Buckland, Rochester; Summit Films, $1,000, Jack Seiden, Max Shore, Max Manishor, Brooklyn; Cawwood Pictures Corporation, $10,000, M. Hicks, Mount Vernon, A. G. Scheer, M. C. Berman, New York; Mermaid Amusement Co., Brooklyn, $25,000, Louis Zeikovitz, Harry J. Katz, New York, Esther Schwartz, Brooklyn; Philmor Amusement Co., Brooklyn, $7,500, Philip and M. M. Chetkin, Morris Efronson, Brooklyn; Dobbs Laboratories, New York, $5,000, A. Kempler, Essie Weil, Harry Wolfe, New York; Maneros Theatre Corporation, New York, $1,000, John A. Hopkins, John Kolvoord, Jr., Charles Monash, New York; Simmons, Douglas and Scheuer, $7,500, Ira H. Simmons, W. A. S. Douglas, Walter Scheuer, New York.

C. L. Grant.

25 Year First Nat'l Franchise for Papayanakos

One of the biggest motion picture deals ever consummated in Northern New York became a reality last week, when James Papayanakos, owner and manager of the Olympic theatre at Watertown, N. Y., received a twenty-five year franchise with the Associated First National Pictures, Inc., giving him the exclusive rights locally to all releases by this company. It is claimed that this is part of a movement which has been under way for some time.

C. B. Price Executive Has Resigned from Company

C. A. Meade, for a long time past secretary and director of C. B. Price Co., Inc., has resigned from that corporation. Mr. Meade announces that his future connections in the industry will be ready for publication at an early date.

Elmer Pearson Tours Central West States

Expects an Early Return to Normal in Places Upset by Economic Readjustment

CONDITIONS in the Central West are described in a report just submitted to Paul Brunet, president of Pathe Exchange, Inc., by Elmer R. Pearson, director of Pathe exchanges. Mr. Pearson has just completed a three weeks' tour of the Middle West states, and the report embodies the observations made during the trip of inspection. Mr. Pearson points out that in many places affairs have been upset by the readjustment of economic conditions but an early return to normal conditions is expected in the affected districts. Mr. Pearson's report follows:

"There are so many complexities to the present general conditions that each may have his own particular impression of causes, effects and remedies according to his situation and environment, and the less one knows about other industries and the other fellow's problems, the worse one is likely to believe the conditions.

"One would just naturally think that a big debtor like the Government became during the War would like to pay off with a dollar at least as low in buying power and as accessible as the one it borrowed, and yet the Nation's creditor, as if by common impulse, ordered thumbs down and stubborn deflation started. Retailers for want of credit stopped buying and right now probably have the smallest stocks in the memory of living man; more factories had to close, unemployment reduced the consumer buying power, and now the farmer, that backbone of the entire people's buying power, is granted less credit than at any time since he preempted his land fifty years ago.

"Prices of other commodities through the control of wholesale and retail associations have come down by relatively easy stages by from 25 per cent. to 40 per cent., but corn dropped from $1.75 to 35 cents per bushel; wheat, cattle and hogs in nearly the same ratio.

"How frequently we have been told that investments in the motion-picture business were of the most hazardous, yet we have witnessed a slump in every other line of business for six or eight months, the motion-picture box-office has only been affected during the last few weeks, and less than half of the theatres have felt any slump even for that short period. As certainly as there are no stocks of any manufactured necessities in the country, just that certain must they be manufactured, and we are daily seeing accounts of mills and factories reopening. The farmers will gradually absorb their production losses, and as a whole we will soon find ourselves even more prosperous, the only difference being a slight alteration in the value of our medium of exchange, which can also be turned to the credit account of our industry.

A confidence man has been caught in Dallas, Texas, posing as D. W. Griffith, the motion-picture producer. His real name is said to be John P. Daley. He registered at the Adolphus Hotel one day last week as D. W. Griffith of New York and proceeded to enjoy himself, not at the expense of the real Mr. Griffith of film fame but with cost to several gullible people of Dallas.

A young salesgirl of Dallas became the object of the impostor's ardent attentions. Dinners, purchasing arrangements at the local stores and an unlimited contract as motion-picture star were some of the gifts said to have been lavished upon the young lady. The absurdity of some of his statements, including the offer to finance a new theatre for Dallas, aroused the suspicions of some of the local film men eventually, and his arrest followed. He is being held by the Dallas police at headquarters, pending further investigation.

"The war period saw the considerable deflation of money, to meet which the box-office increased its fee far in excess of the proportion film rentals were increased. Thus if the box-office can still maintain its present fee, it will enjoy an actual substantial increase.

"Everywhere I went I made it my business to talk with all exhibitors and was particularly impressed with the extraordinary fairness manifested especially with the smaller exhibitor toward the producer, the exchange and a comprehensive recognition of their problems. They all seem to know that they had been the chief beneficiary of the wonderful box-office conditions of the past two or three years, and of their items of expense the film rental had actually increased the least of any, consequently they were inclined to a feeling of cooperativeness. Nowhere was there any sign of antagonism.

"Although there were 90,000 unemployed at Detroit, the downtown theatres were habitually packed, and I was assured that no falling off in receipts had been experienced. Some of the other Michigan towns reported a small falling off. Lansing, however, was holding up well.

"Chicago had noticed no falling off at the large theatres. Small towns and suburban houses seemed to be off only slightly. The same condition prevailed at Des Moines, Minneapolis and Omaha. The Liberty theatre at Kansas City was holding people out, and said it was not unusual, only a few of the small towns and small theatres reported any falling off at all, and those only slight.

"In St. Louis the large theatres were all doing a big business. They claimed that St. Louis had 42,000 unemployed and that it was hurting business at their smaller theatres.

"I am happy to add that exhibitors are more and more coming to look upon the Pathe Exchange, Inc., as the one dependable independent exchange where ample service can always be had to fill, if need be, their entire weekly requirements, and am sure we enjoy very much patronage because of the fact that aside from our satisfactory service exhibitors wish us well and express it in that manner."

Sun-Light Arc to Rescue in Building Collapse

On Wednesday, December 1st, at 5 o'clock, Mr. H. S. Fuld, a motion picture man, rushed into the Sun-Light Arc Corporation's office at 218 West 48th Street, New York, and related to C. G. Nesbitt, Eastern sales manager, that a large building had collapsed at 52nd Street and Broadway, that it was believed many people were buried underneath the fallen walls and other debris, and that the fire and police departments were on the job but seriously hampered due to lack of light.

The result was that within an hour from the time the accident was reported the Sun-Light arc motor generating set and two Sun-Light arc lamps were on the job; cable was laid and the lamps turned on; and 200,000 candle power of pure sunlight flooded the scene of action. One Sun-Light arc was mounted on a truck at 52nd Street and Broadway, and the spread of the beam from that lamp covered not only the remaining walls on the Broadway side, but illuminated the adjacent buildings towards 53rd Street as well. The second Sun-Light arc was stationed near 52nd Street and Seventh Avenue, and the spread of its beam covered the 52nd Street side of the building and penetrated the inside of the building back of the wall remaining on the Broadway side, thus showing up each brick and timber that remained.

City officials of the fire and police departments, who were on the scene, were profuse in their praise of the prompt and effective aid rendered by the Sun-Light arc equipment.

The Motion Picture as a Welder of Nations

That the future of nations would be linked together in the future through the medium of the motion picture is the belief of Lord Northcliffe, prominent British publisher, according to J. Stuart Blackton, who recently returned from England.

Mr. Blackton himself supports Lord Northcliffe's views. "Who knows," stated the producer to British newspaper men before sailing for America, "but that the film may prove as efficacious as the League of Nations in promoting international understanding and good will? Certainly the future history of the world will be visualized on the screen."

"Bring Back the Five-Reeler!"

It is a strong appeal for the return of the five-reel picture and the abandoning of the seven-reel drama that comes from Fred S. Meyer, managing director of the Palace theatre, of Hamilton, Ohio, a "small town" exhibitor. His letter follows that of Geo. W. Trendel, of the Kunsky Enterprises of Detroit, which was published in last week's Motion Picture News. The producers, Mr. Trendel believed, produced longer features for the smaller exhibitors, from whom they can get larger prices for them. But Mr. Meyer insists that a five-reeler is essential to the "eighty percenter" on account of his limited seating capacity. Read what he says. You will find it interesting.

I am the minority. I represent what is so commonly known as the back-bone of the Motion Picture Industry. I am cussed at at times; laughed at at other times; but never taken real seriously. I am the small-town exhibitor.

The pointed question I beg leave to put to you is this: "Won't you please, for my sake and for the sake of thousands of other small-town exhibitors, return to five-reel features?" While I speak for myself only, I dare say that I voice the sentiments of thousands of others. Perhaps you are not aware of the fact that the seating capacity of the small-town theatres is limited—too limited as a general rule. Our theatre represents an investment of $150,000 and the best the Ohio State law would permit us was to get in a trifle over 800 seats. I know from past experience that the majority of small towns—by small towns I mean anything under 50,000—are Saturday and Sunday towns. In other words, we must rely on Saturdays and Sundays for our business or lose out.

Now here's what we're up against. A five-reel feature today is almost as much a curiosity as a coin dated 1812. One-reel comedies—that is, good ones—are few and far between. So here's what we're up against: A limited seating capacity; compelled to put on programs of nine and ten reels as a general rule. Oh, yes, ocacsionally we get by with eight, but that's much minority.

Now here's what you're forcing me to do. If you don't come back to the good old five-reel features, you're going to make a speed merchant out of me like the fellow at St. Louis who ran "If I Were King" and a two-reel Lloyd in one hour and forty-eight minutes—fully 10,000 feet! I don't want to be a speed king. And what's more, my patrons wouldn't stand for it if I felt that way inclined.

I've had this topic in mind for a long time, but here's what prompts it: Yesterday I showed "A Broadway Cowboy," five reels, and Harold Lloyd in "Get Out and Get Under," two reels, to over four thousand paid admissions in one day. We opened at one o'clock and closed at eleven. In other words, what may well stand as a phenomenal record, we occupied every seat five times. I don't expect to play to that many people every week. I question whether I'll ever do it again.

I know that this record yesterday is nothing short of phenomenal, BUT, please, Mr. Producer, for towns such as ours that are dead five days a week and depend solely on the Saturday and Sunday trade, come back to five reels. In the first place, I've seen very, very few features that couldn't be told intelligently and forcibly in 5,000 feet. And looking at it from your point of view, look at the raw film that you can save. You know just as well as I do that we're not buying number of reels any more. In other words, you're going to get just as much—or more—for a five-reeler than you would for a six, or seven, or eight.

Yesterday's business has taught me two things. To consider footage first, and subject second, for any holiday attractions.

And while I'm at it, permit me to add a suggestion that is strictly local, to be sure. In this town of forty odd thousand, a strictly industrial community, our patrons want light stuff. A "Broadway Cowboy" and Harold Lloyd combination was just exactly what they want. No, I don't suppose they'd stand for it every day i nthe week, but the proof of the pudding is in the eating. We played to as many people in one day yesterday as "The Love Flower" did in four;—and "The Love Flower" had a Sunday opening.

So bear in mind that a great many of the present generation have forgotten that Mr. Griffith made "The Birth of a Nation." I dare say a lot of them didn't even know it. But that's getting off the subject. For your sake and especially for min, please, pretty please, come back to the good old days of five reels.

The Mainspring of the Works

ABOVE is the first photograph to be published in America of Sir Oswald Stoll, head of the international motion picture enterprises which bear his name. His personality has unusual interest now because of the establishment of the Stoll Film Corporation of America and its plans to release one feature a week beginning with the New Year.

Committee Discloses Wild-Cat Enterprises

WORTHLESS stock amounting to more than a quarter of a billion dollars is the annual offering of the wild-cat motion picture companies of the country to the American public, according to an estimate of the vigilance committee of the National Association of the Motion Picture Industry after completing a preliminary survey of three and a half months.

The committee has investigated some seventy companies with a total capitalization of about $180,000,000. It believes that when all the new companies of this character, launched during the past year, are counted, it will be found that their total capitalization will reach fully $250,000,000.

The committee declares that the people of this country have actually bought during the past year between $25,000,000 and $50,000,000 of stock issues, none of which are worth the paper on which the certificates are printed.

It should be borne in mind that these figures do not refer to stock issues offered for business expansion by well established companies with big assets and big earning power.

Most of the money invested in wild-cat companies has come out of the pockets of small tradesmen, clerks, stenographers, waitresses, bootblacks and other wage-earners struggling with the high living cost problems, declare members of the committee. Government employees in Washington are said to have bought considerable stock in one company floated in that city.

The vigilance committee was created last summer by the National Association of the Motion Picture Industry. The committee is composed of James R. Quirk, editor of Photoplay Magazine, chairman; Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry; Paul Gulick, of the University Film Manufacturing Company; Nathan Vidaver, counsel for the committee; Martin J. Quigley, of the Exhibitors' Herald; Lesley Mason, of the Exhibitors' Trade Review, and Fred J. Beecroft, of the MOTION PICTURE NEWS.

Only two or three of the seventy companies investigated had any assets or proven earning capacity when their stock was offered to the public, according to the committee's report. Only about a half dozen could boast officers or promoters who had any real experience in any branch of the motion picture industry, it is declared.

The committee's investigation disclosed some interesting methods of finance, and some pitiable stories of individuals who had put their trust in the tales told by promoters of motion picture companies. One young woman wrote the committee that she had invested $3,000, her whole fortune, in a company promoted by a former instructor in a dancing school. This young woman, the sole support of an aged mother and an invalid aunt, believed the glowing tales of vast returns to be made by the investment of comparatively small sums in a film producing company. The dancing master induced a half dozen of his former pupils to invest $250 apiece in his company, promising to make them film stars. He made similar promises to several waitresses and chambermaids employed in a big New York hotel, selling each of these women stock to the amount of from $250 to $300. Finally one of his women victims complained to the district attorney, and the promoter was arrested charged with grand larceny. The treasurer of his company is a fugitive from justice

A motion picture company, now struggling with the production of a film play near New York City, spurred up its stock sale in a similar manner, declares the committee's report. When wage-earners approached by stock salesmen hesitated to invest, the latter promised the prospective stock-buyers engagements at good wages in the production of the company's play. Thus scores of movie contracts were issued to stock-buyers. When the company began filming, the prospective motion picture stars began flocking to the studio where they presented their contracts for movie engagements. When they arrived at the studio, their attention was called to an inconspicuous clause in their contracts stating that it had to be countersigned by the casting director. The latter was compelled to play into the hands of his unscrupulous employer inasmuch as the applicants were wholly unfit to take any part whatever in motion picture production.

The committee is able to state definitely that these wildcat companies have sold millions of dollars' worth of stock through the mails. Whether the companies in question are guilty of technical violation of the laws regulating the use of the mails rests with the Post Office authorities, to whom the committee is ready to turn over all its files.

Famous Players' India Plant Opens Shortly

WITHIN the next month actual production work will be started in the new Bombay producing center established by the Famous Players-Lasky Corporation. The plant is located two miles from the city limits of Bombay in an historic old Indian mansion, known as the Lowji Castle—the name by which the studio will be officially designated. In view of the fact that scarcely four months have elapsed since the first Famous Players' representative landed in India and opened negotiations for a studio site, the inauguration of production activities within the next month at this place, said to have been converted meanwhile into thoroughly modern and well equipped filming center, is a remarkable achievement in the opinion of Famous Players-Lasky officials.

In the middle of June last, Famous Players' representatives, Tarkington Baker and Frank Meyer, arrived in Bombay. Meyer remained two months; Baker continues in India, now occupying the position of managing director of the Indian company, a Famous Players' subsidiary with a capital of $5,000,000.

Though barely four months have passed since he landed with Meyer in Bombay, in that brief period Mr. Baker superintended the selection of a studio site, after a long and thorough tour of the leading cities of India, remodelled the buildings found on the site and erected such new structures as requirements dictated and has built up a selected and trained studio staff of native Hindu workmen.

The studio, in the middle of October—four months after Mr. Baker landed in India—was ready for occupancy. Not a single detail had been overlooked. Lowji Castle, the main building standing on the site selected, has been converted into a comfortable, convenient, modern and efficient producing plant.

In addition, Mr. Baker had laid the foundations for an extensive distributing system throughout the Orient, it is declared, and has established exchanges in the leading cities of India, Burma, Ceylon, the Straits Settlements, Java, Mesopotamia and adjacent countries.

The mansion is surrounded by a huge compound. Here, in the enclosure circumscribed by the tall stone walls, production of every description and of every sort can go forward without delay. Half a dozen big units can operate in the studio and on the studio grounds at one time, it is stated.

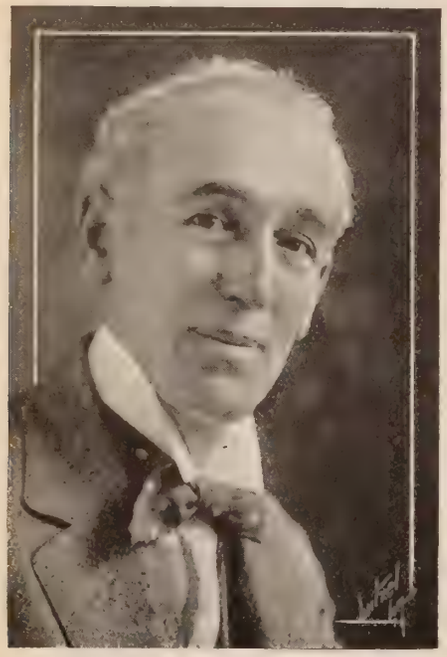
"Few people realize," said Mr. Baker recently to a Bombay newspaper interviewer, "how many and how promising and how various are the possibilities of picture-making in India."

"India is a land of contrasts," continued Mr. Baker. "There is everything in the world here for the making of interesting pictures. Within forty hours of Bombay, by rail, there are such strange places as Thibet and Afghanistan. To the south lies Ceylon. To the north are the lofty peaks of the magnificent Himalayas, the tallest, most impressive, most wonderful mountains in the world. On their southern slopes lies Kashmir, where snows fall as deep as those in Canada. Yet a day's journey away is Bengal, sweltering in perpetual heat, beneath a tropic sun.

"There are broad plains and wide deserts. The cactus is only half an hour's

(*Continued on page* 4574)

Sam Spedon, Veteran Publicist, Dead



THE regrets of executives and exhibitors, big and little alike throughout the length and breadth of filmdom, as well as a deep feeling of loss by his fellow craftsmen, follow the sudden death of Sam Spedon of Moving Picture World, at Atlanta, Ga., December 8.

In his career as publicist, executive and latterly special writer for the World, Mr. Spedon ran the gamut of the motion picture industry from its earliest days. Rightfully he laid claim to be the first press agent of the business. In Vitagraph's early days he instituted the first press department, working alone, and remained for years with that concern building up the nucleus of the first of the large, specialized publicity institutions now boasted of by every large concern.

For the past five years Mr. Spedon has been on the staff of Moving Picture World. During that period he has attended and reported every gathering of exhibitors held throughout the country. He probably had as wide a circle of acquaintances as any person in the industry.

His death in Atlanta occurred at 3 A. M., December 8. The cause described in the brief report received, was heart failure.

Tom Moore on Defensive Against Reformers

The prompt action of Tom Moore, the prominent Washington, D. C., exhibitor, in replying to the announcement of a "blue law" Sunday crusade to close picture theatres on Sunday in the national capital and later throughout the United States, and his immediate preparations to undertake a referendum, consisting of sworn statements, destined to show how the people themselves stood on the matter —is looked upon as being the first effective resistance to the proposals of "blue law" advocates to curtail all forms of amusement on Sunday.

Seldom, if ever, in the film annals of the Southeast was so much interest and enthusiasm expressed as in the Southeastern Motion Picture Exposition, which was held at the Auditorium, Atlanta, Ga., the week of December 6th to 11th.

Plans were first discussed for this Exposition in May and the Film Exchange Managers' Association scheduled it for late Fall, the week of December 6th to 11th finally being chosen for many reasons. The North Carolina State Exhibitors' League changed the date of its annual mid-Winter Convention and immediately following it, embarked on a private train, to bring them to Atlanta. The same plan was followed by the Alabama, South Carolina, Florida and Georgia Leagues.

That the editors of the three local papers considered it a big thing is demonstrated by the unprecedented space they gave the affair. Daily stories and larger ones on Sundays led up to a full page spread in each of the local papers, on the stars who attended—namely, Eugene O'Brien, Zena Keefe, Martha Mansfield, Lillian Walker, Frances Eldridge, Helen Gardner, Louise DuPre, Muriel Ostriche.

A.M.P.A. Told of Publicity Work in England

Fresh from his return from Great Britain, where, as the managing director of the Famous Players, Ltd., he has been supervising the activities of the production, distribution and sales of that company's product throughout the United Kingdom, Mr. John C. Graham, the guest of honor at the regular Thursday luncheon of the Associated Motion Picture Advertisers, spoke interestingly of the relationship between the American publicist and his contemporary in Great Britain.

Contrasting the chief difference between the work of publicity men in this country and in the United Kingdom, Mr. Graham explained that America offered a wider field for the press agent's manifold activities. On the other hand he pointed out that the total number of theatres in Great Britain was in the neighborhood of 3,000 as compared with the estimated 18,000 theatres in this country. This feature, he emphasized, gave the American publicity man ample scope to accomplish things which were restricted to the British publicist in view of the limited number of theatres in that country.

Famous Players in India

(*Concluded from page* 4573)

journey from the jungle. Tigers and wild elephants roam the plains and jungles and foothills. Cotton fields are only a day's run from a land that grows only the crops of New York state. Alligators or crocodiles, if venturesome enough, can swim up rivers from their abiding places to the frigid waters of melting glaciers.

"And the people of India differ as widely as the various sections of India differ geographically, historically and in all other aspects differ from each other. Here are Mohammedans and Hindus—as wide apart in a religious sense as the two poles. The Sikh differs from the Punjabi, the Punjabi from the Rajputani, the Rajputani from the Bengal, and the Bengal from the Madrasee.

New York State's Attitude on School Films

Alfred W. Abrams, chief of the department of visual instruction of the New York State department of education, is watching with interest the work which is being done these days in the way of instructing by the use of films in some of the New York city schools. While Mr. Abrams is not in favor of the adoption of motion pictures in the schools of New York state, as a method of instruction, he nevertheless stated today that he was open to conviction along these lines. With the resignation of Dr. John H. Finley as the head of the state education department, it is barely possible that his successor, not yet appointed, may be favorable to film instruction.

With the head of the examination division of the state, Mr. Abrams spent an hour or so last week at one of the local exchanges, viewing several films which have been devised for use in classes of physics. These films, according to Mr. Abrams, did not impress him as being particularly well adopted to this course of study. In addition the cost of films to the various schools must be also reckoned with, Mr. Abrams figuring out that it would cost from $100 to $125 per school and there are 800 of them in this state, for the use of such a film for a year, and this for the instruction of one class only, in the case of physics averaging from eight to fifteen persons.

At the present time, according to information which has come to the New York state department of education, the city of Newark, N. J., is specializing to a greater extent in the use of film for instruction purposes than any city in the United States.

C. L. Grant.

Canadian Club Dinner Guests See "Foreigner"

On Friday, December 2, at the Hotel Biltmore, assembled members of the Canadian Club of New York, and their guests, including many connecting factors of the world of motion picture entertainment. Officials of Associated First National Exhibitors were among the favored number, as well as representatives of the trade press and others interested in the motion picture industry.

Following dinner, the first presentation of "The Foreigner" was flashed upon a screen made ready for the occasion. This being the first of a series of stories by Ralph Connor, the Canadian author, to be filmed was the obvious reason for its selection by the committee. With the announcement of the picture a telegram from the author was read expressing his appreciation of the homage paid him in the selection of his first book to be used for a film play being the choice of the Canadian Club.

While the final trimmings were not yet complete, a scratch print being shown, which was hurried through in order to make ready for showing at all, the picture was well and appreciatively received.

EXHIBITORS' REPORTS ON NEW RELEASES

What the Big Houses Say

EARLY RETURNS FROM WEEK RUN THEATERS

FAMOUS PLAYERS

Behold My Wife—

Fine. Held up strong for three consecutive weeks. Theme appeals to majority of movie fans. Fine sets are also an attraction. (Middle West.)

Held here another week. A good picture and well liked. (East.)

This is the best picture I've seen in ages. Went over to packed houses, in a week of only two clear days. No matter how hard it rained, they came just the same! Great! (South.)

Certainly a fine production and a sure-fire box office attraction. Had fine business. (West.)

An Old-Fashioned Boy—

A good show. Comfortable entertainment. Played to steady business all week. (Middle West.)

One of the poorest things Ray has ever done. They come because it was Ray—but they didn't enjoy it.

The White Circle—

The atmosphere of Stevenson is splendidly maintained and this picture went over in great shape. Box office excellent. (South.)

Conrad in Quest of His Youth—

Drew about average crowds during the entire week. People characterized it as "very good." (East.)

Her Husband's Friend—

Fair attraction with business about as usual. (West.)

The Testing Block—

Wonderful picture which sure did make the money pour in. The audiences were delighted with it, and said it was great. (West.)

Another of Edward L. Hyman's hand drawn ads. advertising "Dangerous Business" showing last week at the Strand theatre, Brooklyn

Paul Gusdanovic Presents at his
STRAND
ONE WEEK BEGINNING TODAY
LOUISE GLAUM
IN
LOVE
A delicate subject, frankly but delicately handled in the most artistic drama ever given the screen. A characterization no other woman but Louise Glaum could possibly portray.
PERSONALLY RECOMMENDED BY PAUL GUSDANOVIC

Third of a page in Sunday's papers for "Love" by the Strand theatre of Cleveland, O.

Something to Think About—

Good houses for fifth week, which speaks for itself. A good attraction for the box office. (West.)

To Please One Woman—

Just an average picture and it played to fair business. (Middle West.)

Idols of Clay—

Held over for second week but business did not hold up. (Middle West.)

Cradle of Courage—

Fair. Not a knock-out. The public who like Hart insist upon his playing "Westerns." This was a somewhat illogical thing, but I cleared a little more than expenses on it. (South.)

Heliotrope—

Fairly entertaining picture given a good production and attracting good business for week run. (East.)

Good picture well worth seeing, which was attested by my houses which were pretty well crowded. (West.)

Always Audacious—

A splendid picture play which brought capacity business. Reid at his best in dual role. This star is becoming a favorite at this theatre. (East.)

Burglar Proof—

Mediocre picture. Business fair. (East.)

The Restless Sex—

A fair picture and box office attraction, which keeps up the suspense well. Contains some rather lavish spectacles of studio life. (Middle West.)

FIRST NATIONAL

Dangerous Business—

Constance Talmadge has become a real contender with her sister Norma for big receipts. The picture pleased. (Middle West.)

Star is a big favorite at this theatre. Picture gave entire satisfaction. (East.)

Excellent attraction which went over big. Star at her best. Pleased immensely. (Middle West.)

Harriet and the Piper—

They liked it—but did not do capacity business. Just fair. Wherever Miss Stewart is popular it should be a knockout. (South.)

A rather poorly motivated play based on an old theme. Anita Stewart's charm and ability help to make it an average drawing card. (Middle West.)

The Devil's Garden—

It's too heavy for the average audience. And it's too gloomy. For those who go to the theatre to see fine acting, this will be a splendid attraction, but not for the vast majority who go only to be amused. (Middle West.)

Twin Beds—

One of the best comedies I have played in a long time. Went over great. Box office receipts entirely satisfactory for week's run. (South.)

The Branded Woman—

The Talmadge fans turned out strong here to see this picture which brought out the S. R. O. sign at most performances. It was a splendid exposition of the theory that most of Norma's admirers go to see her instead of her pictures, because the photoplay in the opinion of most was the poorest thing Norma has ever played in.

The Yellow Typhoon—

Diverting story well acted. Full of action. Anita Stewart, however, should never appear in the role of the villain and with a blonde wig. Fair business at box office. (East.)

Curtain—

Very entertaining picture which went over big. Well liked by the audiences. (West.)

Fair picture. Usual box office receipts. (West.)

REALART

The Furnace—

Unusually good audience picture. Everybody liked it. Opened to big Sunday business. (Middle West.)

Very big production. Business better than average. (Middle West.)

Sweet Lavender—

One of the greatest surprises of the season. Considered the poorest picture this star has ever played in—yet it did capacity business. (South.)

Food for Scandal—

Very well liked. Brought large box office receipts. (West.)

The Law of the Yukon—

Poor picture but went over big. (West.)

The Soul of Youth—

Very well liked. Brought packed houses. (West.)

Oh, Lady, Lady—

Fine picture, very entertaining. More than usual business. (West.)

METRO

Billions—

Nazimova shows a decided improvement in this picture over "Madame Peacock." Well taken by big audiences for the entire week. (East.)

CRYSTAL
ALL THIS WEEK
The Radiant Star
ALICE JOYCE
In a Four-Cornered Love Tangle
"THE VICE OF FOOLS"
A Snappy Series of Follies of the Smart Set That Will Thrill.
None So Blind As a Man Who Loves a Woman.
CRYSTAL ENTERTAINERS

This one, six inches double column, for "The Vice of Fools," is the work of the Crystal theatre, Indianapolis, Ind.

Here is a display used by the Pantheon theatre of Toledo for the showing of "The Last of the Mohicans"

Hearts Are Trumps—

There is nothing startling about this production. Ranks about average. (East.)

Clothes—

Very good. The title pulled well and the picture pleased. Played a week to good busines. It would stand some careful editing for it's too long. On the whole, a nice little picture.

Madame Peacock—

Exploitation put this picture over. A poor production. (West.)

Old Lady 31—

This picture was liked by very few. Business about average. (West.)

FOX

Three Gold Coins—

Typically a Tom Mix attraction. Those who like the hero will like the play. (Middle West.)

The Face at Your Window—

Propaganda against Bolshevism that did not please. Receipts not up to usual. (Middle West.)

Drag Harlan—

Farnum always goes over big in a Western picture. (West.)

UNIVERSAL

Once to Every Woman—

Am playing it for a second week in a town where "Humoresque" played only one week. One of the best attractions I have played this season. (East.)

Dorothy Phillips does some of best work of her career in this picture which is interesting and handsomely produced. Did splendid business at this theatre. (Middle West.)

Just completed second and very successful week. I make a practice of one week runs, or even three days, but this picture played to two weeks' capacity business. (East.)

Quarter page for "The Furnace," by the Madison theatre of Detroit

PATHE

The Girl in the Web—

Fair. Don't think Blanche Sweet belongs in these silly namby-pamby roles. She is one of the best emotional actresses on the screen—but wasted in drivel like this. Box office only fair. (South.)

This "The Face at Your Window" display is by the William Fox Washington theatre, Detroit

ASSOCIATED PRODUCERS

Love—

The title's enough to bring all the women. It's thrilling, and surprising, but never offensive. Good business at two simultaneous first run houses. (Middle West.)

Love Madness—

Fair picture. Average box office receipts. (West.)

UNITED ARTISTS

The Mark of Zorro—

Big box office attraction on account of star's popularity. Very good picture. (West.)

Great picture. Drew packed houses. Well received and well liked. (West.)

EQUITY

Mid-Channel—

Is finely produced and interesting picture, and coupled with the popularity of Clara Kimball Young at this house, is making a good record. Held over for the fourth week. (Middle West.)

ROBERTSON-COLE

So Long Letty—

It made even the most cynical laugh; also made a big week for the box office. (East.)

Quarter page display for "Kismet" used by the Goodwin theatre of Newark, N. J.

This picture brought good returns and seemed to please. (West.)

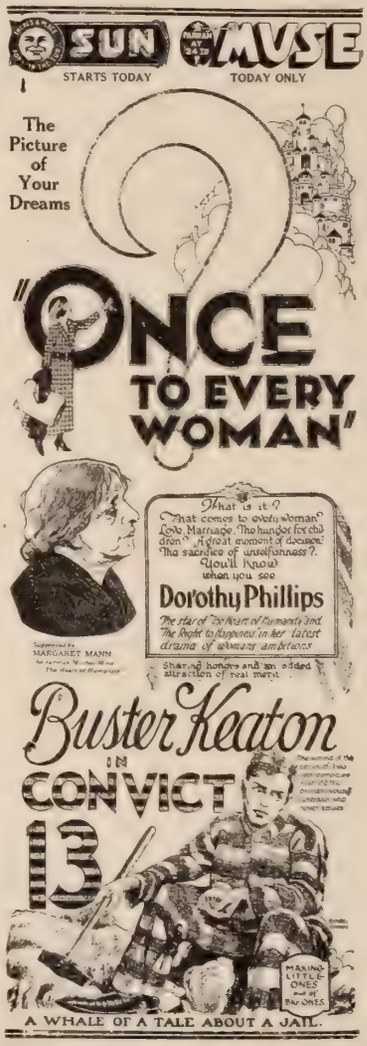
Not much as a picture and a poor box office attraction. (West.)

The Stealers—

Good acting is shown in this picture. The plot is interesting. (East.)

Kismet—

Unable to handle the crowds. Broke house record even at advance prices. (East.)



Full page in depth by three column display for "Once to Every Woman" by the Sun and Muse theatre, Omaha, Neb.

GOLDWYN

The Great Lover—

This picture was a good one and brought more than usual business. (West.)

Honest Hutch—

Rogers great as usual. This picture went over big. Box office receipts large. (West.)

It's a Great Life—

Very good. Seemed to please and brought big business. (West.)

Milestones—

Beautiful picture, well done by capable cast, but too subtle to appeal to the masses. This is a classy play all through, and will not satisfy those who are looking for cheap thrills.

Old Hutch—

Extremely fine picture but star has very little box office value in this city. More of a man's favorite than a woman's. (East.)

Quarter page for "A Romantic Adventuress," by the Missouri theatre of St. Louis

Out of the Storm—

Fairly good picture. Went over well. (East.)

Just Out of College—

Very poor production and box office receipts did not reach average. (West.)

The Branding Iron—

Strong picture with good situation and plenty of suspense. Did better than average business for a week. (Middle West.)

Earthbound—

Gave universal satisfaction. Went over big and brought big returns. (Middle West.)

A wonderful production. The box office results were very large. (West.)

Madame X—

Went very well. Good picture. (East.)

Great picture. Broke box office records. (Middle West.)

PROGRAMS FOR THE WEEK OF DEC. 11TH

With First Run Theatres

WIRE REPORTS FROM CORRESPONDENTS

NEW YORK CITY

Strand Theatre—
Overture—"Slavische Rhapsodie," by the Strand Symphony Orchestra, Carl Edouards and Francis W. Sutherland, conducting.
Current Events—Strand Topical Review.
Scenic—There is no Santa Claus—Chester.
Musical—Violin Solo, "Nocturne in E Flat," Katherine Stang, Violinist.
Feature—The Sin That Was His—William Faversham.
Vocal—"Bell Song" from "Lakme," sung by Amanda Brown, Soprano.
Organ Solo—Selection from "Lucia di Lammermoor," played by Ralph H. Brigham and Herbert Sisson.
Next Week—The Truth About Husbands—First National.

Rialto Theatre—
Overture—Prelude to "Die Meistersinger," by Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim, conducting.
Current Events—Rialto Magazine.
Musical—"Kol Nidrei," William Dege, 'Cellist.
Feature — Heliotrope — Famous Players.
Vocal—"Chanson Provencal," sung by Grace Hoffman, Soprano.
Comedy—A Homespun Hero—Christie.

Rivoli Theatre—
Overture—"Carneval," by Rivoli Orchestra, Frederick Stahlberg and Joseph Littau, conducting.
Current Events—Rivoli Pictorial.
Special—"At the Roadside," Carl Rollins, Baritone and Male Chorus.

The Adams theatre of Detroit used this display to advertise "Dangerous Business," this week's attraction

This is the first "The Great Lover" display to be secured, the work of the California theatre, Los Angeles

Feature—The Testing Block—William S. Hart.
Novelty—"Pizzicatto," Grace Eastman and Martha Shelby dancers.
Comedy—Fickle Fancy—Mack Sennett.
Organ Solo—"Festival March," Played by Prof. Firmin Swinnen.

Criterion Theatre—
Overture—"Serenata," by Criterion Orchestra. Victor Wagner and Drago Jovanovich, conducting.
Scenic—If—Prizma.
Special—"Four Seasons of Life"—Childhood, Sweethearts, Marriage, Old Age. Betty Anderson, soprano; Jean Booth, contralto; George Du Franne, tenor; Grace Eastman, Martha Shelby, and Quartette.
Feature—Midsummer Madness—William De Mille.
Novelty—"The Bubble," by Desha.
Scenic—Kaleidoscope.

Capitol Theatre—
Overture—Marche Slav—By Capitol Grand Orchestra, Erno Rapee, William Axt and David Mendoza, conducting.
Scenic—Niagara—"Might Thunderer'—Prizma.
Vocal—"Song of the Viking," sung by Erik Bye in original Norwegian, assisted by Capitol Male Ensemble.
Current Events—Capitol News.
Prologue—"In A Russian Gypsy Camp," Capitol Grand Orchestra, Ballet Corps and Russian Cathedral Choir; Gypsy—Doris Niles, Russian Bouffon Dance—Mlle. Sergeeva and Leon Leonidow.
Feature—Billions—Nazimova.
Next Week—Passion—First National.

LOS ANGELES

Grauman's Theatre—
Overtures—Violet.
Ballet—Griffin Twins in a waltzing dancing act.
Current Events—Pathe News.
Feature—To Please One Woman Lois Weber—Paramount. Presented with a prologue under the title of "An Evening With the Old Masters" with a quartet of string musicians presenting various numbers within a stage setting representing an old studio.

Miller's Theatre—
Current Events—From Pathe and Fox releases.
Scenic—Tree Top Concert Singers—Bray Goldwyn.
Vocal—The Barefoot Trail—Solo
Comedy—The Ransom of Mack—by Benj. McLaughlin. O. Henry Vitagraph.
Feature—The Star Rover—Metro special.

Symphony Theatre—
Overture—Aida.
Cartoon—Mutt and Jeff—Fox.
Current Events—Fox News.
Comedy—A Doggone Wedding—Fox.
Feature—The Iron Wider—William Russell—Presented with a prologue under the title of "The Oath," by Bob Hendricks and Guy Keen. The stage setting is a log cabin interior.

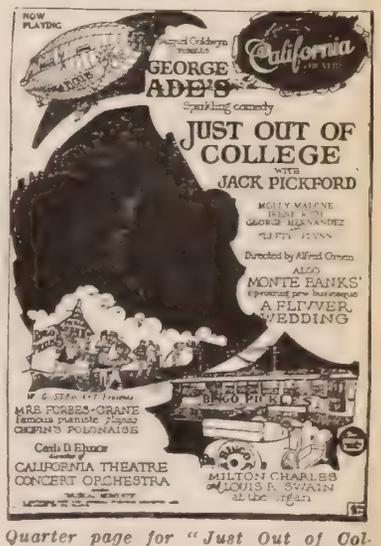
Clune's Broadway Theatre—
Current Events—From Gaumont and Selznick releases.
Comedy—Shapes and Scrapes—Vitagraph.
Vocal—Springtime—Solo by Al Penberthy.
Feature—Out of the Snow—Zeena
Next Week—Half An Hour.

Superba Theatre—
Comedy—Hot Dog—Century.
Current Events—International News.
Vocal—Moments—Sung by Leonard Van Berg.
Feature—West Is West—Harry Carey.

Tally's Theatre—
Overture—Echoes from the Operas.
Current Events—International News.
Vocal—Sol Mia—Solo by Clementine Palmese.
Feature—The Trail—Hampton.
Next Week—The Saphead.

Kinema Theatre—
Overture—Faust.
Current Events—International News.
Vocal—Go Feather Your Nest—Rendered with organ accompaniment.
Scenic—The Explorers—Bruce Educational
Feature—The Master Mind. Given with a prologue in which a male trio enter in a stage gondola before a Venetian drop and sing two songs with string accompaniment. The singers are attired in Italian costume.
Comedy—The Toonerville Trolley—Fox.
Next Week—The County Fair.

California Theatre—
Overture—Morning, Noon and Night.
Current Events—From Pathe and Fox releases.
Organ—Till We Meet Again.



Quarter page for "Just Out of College," at the premiere of this picture at the California theatre, Los Angeles

This is the way the Circle theatre, Indianapolis, Ind., billed "Dangerous Business"

Scenic—If—Prizma.
Feature—Godless Men — Barker—Goldwyn. Presented with a prologue with a drop showing a scene in Holland with a windmill at right and Vera Eslelmay, contralto, singing "Tulip Time In Holland."
Cartoon—A Family Affair—Bray Krazy Kat.
Next Week—A Voice in the Dark.

Mission Theatre—
The Mark of Zorro continues in its second week.

Grauman's Rialto—
Something to Think About continues in its fifth week.

Auditorium—
Way Down East continues in its eighth week.

SAN FRANCISCO

Strand Theatre—
Same program as reported last week complete.
Next Week—If I Were King.

California Theatre—
Overture—"Martha."
Current Events—Pathe News.
Orchestra—"Violets" and "Orpheus."
Vocal—Quartette sings aria from "Mignon" and "Tripoli."
Special—Ray Telliers, "Kings of Syncopation" band of ten pieces in popular numbers.
Feature—The Wonderful Chance—O'Brien.
Next Week—The Testing Block.

Four column by nine inch display for "The North Wind's Malice," used by the Rialto theatre of Des Moines

Imperial Theatre—
Overture—June
Current Events—Imperial Screen News.
Musical—Imperial Concert Trio in "Extase" and "Broadway Rose."
Vocal—"Old Pal Why Don't You Answer Me."
Feature — Heliotrope — Cosmopolitan-Paramount.
Next Week—The Love Flower.

Tivoli Theatre—
Features—Harriett and the Piper—Anita Stewart. A Cumberland Romance—Mary Miles Minter.
Vocal—"Down in China Town." Solo by Constance Reece.
Orchestra — "Northern Rhapsody Bells."
Next Week—Once to Every Woman.

Rialto Theatre—
Current Events—Rialto News Review.
Comedy—The Bootblack—Bray.
Scenic—The Ministeres and Brice Canyon—Special Pictures.
Orchestra—Selections from "Listen Lester" and "Japanese Sandman."
Comedy—Watch Your Husband.
Vocal—Mlle. Aabigny in songs.
Feature—What Happened to Rosa—Mabel Normand.
Next Week—The Guile of Women.

THE ALHAMBRA MUSIC
SOL. SCHAPIRO
CONDUCTING THE NEW ALHAMBRA ORCHESTRA
AND
ARTHUR KNUDSON
AT THE ORGAN
GAKE'S
ALHAMBRA
America's Favorite Human Dynamo of Dramatic Power
LIONEL BARRYMORE
IN THE PINNACLE OF HIS SCREEN SUCCESSES
THE DEVIL'S GARDEN
A JOURNEY THROUGH THE VALLEY OF TEMPTATION—WITH A MAN WHOSE BRUTAL TEMPER HAD BROUGHT UPON ITS POSSESSOR A SERIES OF SCOURGINGS AND PUNISHMENTS—BUT TO WHOSE RESCUE FATE CAME—FATE—AT FIRST SO KIND—THEN SO CRUEL—DID NOT DESERT HIM—WHEN LIFE SEEMED DARKEST—
A PLAY WITHOUT FRILLS TO SPOIL THE THRILLS!
"IT'S A FIRST NATIONAL ATTRACTION"
NEXT SUNDAY—"THE STEALERS" A Picture with a Heart and Soul

Third of a page for "The Devil's Garden" by the Alhambra theatre of Milwaukee

SEATTLE

Wintergarden—
Current Events—Fox News.
Feature Kismet—Otis Skinner.
Next Week—Kismet.

Clemmer Theatre—
Overture—"Blue Paradise" and "The Dream."
Current Events—Fox News.
Comedy—Number Please.
Feature—Parlor, Bedroom and Bath—May Allison.
Next Week—Best of Luck.

Strand Theatre—
Theme—"Because."
Educational—Bray Pictograph 463.
Educational—Big Deeds — Educational.
Feature—The Love Lawyer.
Given with prologue in which "On the Trail to Home Sweet Home" is rendered by a soloist to a dog while a film showing a storm is projected.

DENVER

America Theatre—
Vocal—"Springtime."
Sung by Henry Klotz, baritone.
Current Events — International News.
Comedy—A Fresh Start—Educational.
Feature — Trumpet Island—Alice Joyce.
Next Week—The Girl With the Jazz Heart.

Tabor Theatre—
Instrumental—"La Polma."
Violin solo by Olcott Vail.
Educational — Universal Screen Magazine.
Comedy — Solid Concrete — Vitagraph.
Feature—Rio Grande—Pathe.
Current Events—Kinograms.
Next Week—Clothes.

Rialto Theatre—
Current Events—Pathe News.
Novelty — Topics of the Day — Pathe.
Comedy—Bald Pates—Educational.
Feature — Helotrope — Cosmopolitan—Paramount.
Next Week—Idols of Clay.

Rivoli Theatre—
Overture—Poet and Peasant.
Feature—Married Life—Mack Sennett—United Artist.
Current Events—Fox News.
Cartoon—Home Brew—Mutt and Jeff.
Vocal—"Sunrise and You." Tenor solo by Harry Harper.
Next Week—The Tigers' Cub Romance.

MINNEAPOLIS

New Garrick Theatre—
Current Events—Cinema Periodical.
Educational—Screen Snapshorts.
Scenic — Silver Linings — Robert Bruce.
Special—New Garrick Ballet Classi
Special — New Garrick Ballet Classic—Dance of the Nymphs from The Atonement of Pan.
Feature — Twin Beds — Mr. and Mrs. Carter De Haven. During presentation orchestra will play the following numbers: Melodies from Apple Blossoms, by Kreisler; Air de Ballet and Canzonetta, by Herbert; Gavotte, by Goszec; Valse-Bluette, by Drigo-Auer; Lise Et Lucas, by Mouton; A Frivolous Patrol, by Goublier; Airs from The Velvet Lady, by Herbert.
Organ Solo—The Call of the Cozy Little Home,. from Take It From Me. Played by Frederic Egener.
Next Week—The Restless Sex—Marion Davies.

New Lyric Theatre—
Scenic—New Lyric Pictorial Review.
Comedy — Judge Rummy at the Hootch Ball—Cartoon.
Current Events—New Lyric Screen Journal.

This one for "Flame of Youth" and "Dice of Destiny" is by the Terminal theatre of Newark, N. J.

Feature—Dinty—Wesley Barry.
Next Week — Behold My Wife — Paramount.

CLEVELAND

Stillman—
Overture—Liszt's Polonnaise in E Major, rendered as a piano solo by Otto Munckle.
Theme — I Cannot Sleep Without Thinking of You, from The Girl in the Spotlight.
Current Events—Pathe News—Literary Digest — Topics of the Day.
Comedy — Mr. Fatima — Christie Comedy.
Feature—"An Old Fashioned Boy" —With Charles Ray.
Next Week—Slaves of Pride.

Euclid—
Overture—Gems from Apple Blossoms.
Theme — A Tender Spot in Your Eye, from The Spotlight Girl.
Current Events—Kinograms.
Comedy—Bobby Vernon in Going Thru the Rye—Christie Comedy.
Feature—Behold My Wife—Third consecutive week.
Next Week—Idols of Clay, with Mae Murray and David Powell.

Metropolitan—
Overture—Kamenoi Ostrow.

This is Arthur G. Stolte's ad. for "Dinty," playing this week at the Des Moines theatre, Des Moines, Iowa

BROADWAY STRAND
HOME OF SUPER-SPECIALS
STARTS SUNDAY, at NOON
"To Please One Woman"
a Paramount Super Special
A story as big as the Souls of Men & Women
A Melodrama of a Dozen Thundering Climaxes
Edwert Van Alstyne
A Lois Weber Production

This was a quarter page for "To Please One Woman," run in Sunday's papers by the Broadway Strand theatre, Detroit

Theme—Juanita, Silver Threads Among the Gold and Love's Old Sweet Song.
Current Events—Selznick Weekly.
Comedy—Cash Customers—Snub Pollard.
Educational—Bray Pictograph.
Feature—Milestones.
Next Week—The Scoffer, Allan Dwan production.

Alhambra—
Overture—Spanish Fantasie, compiled by Musical Director Homer Walters.
Theme—"The Glow Worm."
Current Events—Literary Digest—Loew's Up-to-Date News Events.
Feature—"The Furnace,"
Next Week—"Behold My Wife."

Knickerbocker—
Overture—"Blue Jean."
Theme—Original theme, composed by musical director Maurice Spitalny.
Current Events—Ford Weekly—Art Color Scenics.
Comedy—"12 P. M."—Special Pictures Corporation.
Feature—"The Devil's Garden" featuring Lionel Barrymore and Doris Rankin.
Next Week—"The Slim Princess" with Mabel Normand.

Strand—
Overture—"Kissing Time."
Theme—Original composition by Phil Spitalny.
Current Events—Literary Digest—Urban Movie Chats.
Comedy—"Cash Customers"—Snub Pollard.
Feature—"Love" with Louise Glaum.
Next Week—"The Scoffer"—Allan Dwan production.

Hoffman-Palace—
Overture—Popular and classic songs arranged by Musical Director Max Faetkenheuer, introducing The Temple Four,—male quartet—with complete orchestral accompaniment.
Theme—"Can It Be Love?" from "Fiddlers Three."
Current Events—International News—Pathe Review.
Comedy—"Buggins" with Leon Errol—Reelcraft picture.
Feature—"Love" with Louise Glaum.
Next Week—"Half a Chance" with Mahlon Hamilton and Lillian Rich.

BOSTON

Park Theatre—
Overture—Park Symphony Orchestra.
Century Comedy.
Weekly News—Two issues.
Features—Love—Louise Glaum; The Marriage Pit—Frank Mayo.
Next Week—The Gilded Dream—Carmel Myers; Hush—Clara Kimball Young.

Beacon Theatre—
Overture—Piano and organ.
Weekly News—Two issues.
Comedy.
Features—The Mark of Zorro—Douglas Fairbanks; S13—Arsene Lupin Story—
Next Week—Polly With a Past—Ina Clair; Her First Elopement—Wanda Hawley. The Prohibition Monkey—Comedy.

Fenway Theatre—
Overture—Fenway Orchestra.
Features—The Prince Chap—Tom Meighan; The Adventurer—Charles Chaplin.

ST. LOUIS

William Fox Liberty Theatre—
Overture—Selections from "The Fortune Teller," with Marimba xylophone variations by Ralph Gavoard.
Current Importances—Fox News.
Cartoon Special—Mutt and Jeff Comedy.
Serial—Twelfth Episode of Bride 13—The Creeping Peril.
Feature—William Christy Cabanne's The Stealers.
Musical Feature Extraordinary:
Violin Solo—"Caprice Viennois," Kreisler—David Hochman.
Cornet Solo—"Answer," Robyn—Joseph Carione.
Duet for Piano and Organ—"Fantasy,"—Demarest—John Holmes and Walter Parker.
'Cello Solo—"Elegie,"—Massenet—Dominic Sotillo.
Duet for Flute and Clarinet—"The Butterfly," Bendix—Louis Knittel and William Cavallo.
Trombone Solo—"Celeste," from "Aida," Verdi—Oscar Hallback.
String Quintette—"Mighty Lak a Rose," Nevin—David Hochman, Harry Ellman, Dominic Sotillo, Carl Tholl and Salvatore Campione.
Horn Solo—"At the Dawning," Cadman—Pellegrino Lecco.

Missouri Theatre—
Overture—Sarli's Jazz Medley introducing "The Light Cavalry Overture," "Japanese Sandman," "Hiawatha's Melody of Love," "Love Nest," and "Whispering."
Arst Study—"Pygmalion and Galatea." Posed by Mr. Fox and Miss Lee.
Presentation—Nature study in colors.
Vocal Duet—"Miserere" from Il Trovatore—By Kimbell and Mills.
Missouri Current News—Snapshots from here, there, and everywhere.
Dance—Impressionistic—"The Moth and the Flame."
Comedy—Mack Sennett's The Fireside Brewer.
The Missouri Vocalists—Medleys from Robin Hood sung by Misses Morrill and Bielke and Mr. Davies, Mr. Petrucci, and Mr. Kimbell.
Feature—Roscoe Arbuckle in The Life of the Party.

Quarter page for "Love," the work of the Palace theatre of Cleveland, O.

Del Monte Theatre—
Overture—Selections from "Miss Springtime."
Musical—Pollyana Brothers, wizards of the accordion.
Comedy—Sunshine.
Special presentation—Rajah, distinguished East India Seer.
Current Events—Pathe News.
Topical—Literary Digest Topics of the Day.
Feature—Reginald Barker's production, The Branding Iron.

Kings Theatre—
Overture—Selection from "Babes in Toyland."
Educational—Scenic.
Recent happenings—Pathe News Weekly.
Paragraphs—Literary Digest, Topics of the Day.
"Fair One," and "Japanese Sandman."
Musical—Organ solo: "Avalon,"
Comedy—Sunshine.
Feature—Milestones.

Revues—
Enid Bennett's "Silk Hosiery"—Del Monte. A very good picture which drew strongly. Good ending.
North Winds Malice—Kings Average crowds despite the fact that it was advertised greatly.

GARDEN
Beginning TODAY
Truly, Great Picture
THREE times had fate brought them together--just to meet--gaze deep into each other's eyes--and pass on--
But--tonight surrounded by the lavish gorgeousness of society's wild orgy, he felt—he sensed—he somehow knew she was calling to him--
And finally she came hurtling down through the storm swept clouds--entangled in the wreckage of the stricken plane--down into his arms--
Days--weeks--months of his life's dream came true--Then--her husband came to claim her--
"TRUMPET ISLAND"
FROM THE STORY BY
GOUVERNEUR MORRIS
The Master Craftsman Who Gave Us
"THE PENALTY"

Twelve-inch by three column ad. for "Trumpet Island" by the Garden theatre, Des Moines, Iowa

Idols of Clay—Missouri—Only 14,000 persons saw this picture the Sunday it opened. A wonderful drawing card.
The Courage of Marge O'Doone—Fox. Just fair sized audiences. Only an average feature.

BUFFALO

Shea's Hippodrome—
Overture—"Morning, Noon and Night"—Supe.
Stage Setting—Silhouette, "A Harbor Scene."
Vocal—Prologue to "Rigoletto." Sung by Greek Evans of New York.
Feature—Twin Beds—Mr. and Mrs. Carter deHaven.
Comedy—When Greek Meets Greek—Vanity Fair.
Current Events—Hippodrome Review, consisting of excerpts from the leading news weeklies, Topics of the Day and a Pathe hand-colored subject.
Next Week—D. W. Griffith's "The Love Flower."

Shea's Criterion—
Overture—"Robespierre."
Stage Setting—"Napoleon's Farewell"—painted by Horace N. Smith and staged by Harold B. Franklin.
Vocal—"The Old Refrain"—Kreisler. Sung by Leo Considine.
Feature—To Please One Woman—Lois Weber production.
Comedy—Her Doggone Wedding—Sunshine.
Current Events—Criterion Pictorial.
Next Week—Idols of Clay—Mae Murray.

Mark-Strand—
Overture—"Hungarian Rhapsody."
Current Events—Latest Pathe News.
Feature—The Vice of Fools—Alice Joyce.
Comedy—Dynamite—Mermaid.
Next Week—Big Happiness—Dustin Farnum.

Palace—
Feature—The Furnace—Agnes Ayres.

Empire—
Feature—When New York Sleeps—Fox special.

ATLANTA

Criterion—
Overture—Old-fashioned melodies Arranged by Dave Love.
Topics of the Day.

"To Please One Woman" display sponsored by the Randolph theatre, Chicago

Feature—Charles Ray in "Peaceful Valley"—First National.
Comedy — Buster Keaton in "Neighbors" — (pre-release showing)—Metro.
Pathe Review.

Tudor—
Organ Solo.
News weekly.
Feature—Eugene O'Brien in "The Wonderful Chance"—Select.
Universal Comedy.

Rialto—
Overture.
Burton Holmes Travelogue.
Feature—Maurice Tourneur's "The County Fair."
Comedy—"Nonsense" a Mermaid Comedy.

Forsyth—
Overture—Excerpts from "The Night-Boat."
Forsyth Magazine.
Feature—Mary Miles Minter in "Sweet Lavender"—Realart.
Comedy—Either Snub Pollard, or a Vanity Fair comedy—Pathe.

Loew's Grand—
Overture.
Hallroom Boys Comedy.
Universal News Events.
Feature—Buster Keaton and William H. Crane in "The Saphead"—Metro.
Gaumont Pictorial Life.
Comedy—Flanagan & Price in "The Property Man"—Capitol.

WASHINGTON

Crandall's Metropolitan—
Overture—Irene Selections.
Comedy—None.
Cartoon—Mutt and Jeff.
Current Events—Pathe News—Topics of the Day.
Feature—Nomads of the North—First National.
Next Week—Twin Beds—First National.

Loew's Columbia—
Feature—Behold My Wife (contd.)

Loew's Palace—
Overture—Echoes from the Metropolitan Opera House.
Comedy—An Elephant's Nightmare—Sunshine.
Current Events—Pathe News—Topics of the Day.
Scenic—Paramount Magazine.
Feature—Flying Pat—Paramount.
Next Week—The Frisky Mrs. Johnson—Paramount.

Moore's Garden—
Feature—Conrad in Quest of His Youth—Paramount.

Moore's Rialto—
Overture—Raymond.
Violin Solo by Mr. Breeskin—Let the Rest of the World Go By.
Current Events—Fox News.
Comedy—April Fool.
Feature—The Branding Iron—Goldwyn.

CINCINNATI

Walnut—
Overture—Tired of Me.
Current Events—Pathe No. 95.
Literary Digest No. 83.
Comedy—Egard the Explorer—Goldwyn.
Feature—Always Audacious.
Next Week—In the Heart of a Fool.

Strand—
Current Events—Pathe No. 96.

Half page for "Billions" by the Strand theatre, Milwaukee

Comedy—The Kick in High Life—Lehrman.
Feature—The Cradle of Courage.
Next Week—An Old Fashioned Boy.

Gifts—
Current Events—Fox No. 74.
Universal Comedy.
Feature—The Soul of Youth.
Next Week—Homespun Folks.

Palace—
Current Events—Kinograms.
Literary Digest No. 83.
Feature—Officer 666.
Next Week—Girl with the Jazz Heart.

ATLANTA

Howard—(Opening Week)—
Overture—Dance of the Hours, from La Giaconda, Ponchielli. This opera is made up of five smaller sketches—Dawn, Midday, Evening, Sunset and Night. There will be special color effects, etc. Enrico Liede, conductor.
Howard News and Views—Epecially edited news and scenic reel.
Solos—Herbert Waterous, basso.
(a) I Love You Truly—Carrie Bond-Jacobs.
(b) On the Way to Mandalay—Kipling.
Feature—Wallace Reid in Always Audacious.
Solo—Scene from Act III of Faust, including the Jewel Song—Alma Doria, soprano.
Comedy—Harold Lloyd in Number Please.

Criterion—
Overture—Specially arranged by Dave Love, conductor.
Topics of the Day.
Pathe Review.
Feature—Constance Talmadge in Good References.
Screen Snapshots.

Rialto—
Overture — Excerpts from The Night Boat.
Burton Holmes Travelogue.
Feature—Ethel Clayton in A City Sparrow.
Comedy—A Trayful of Trouble—Chester.

Forsyth—
Overture—Specially arranged by H. E. Boddiford, conductor.
Forsyth Magazine.
Feature — Bryant Washburn in Burglar Proof.
Madge Kennedy in The Girl with the Jazz Heart.
Rolin Comedy
Comedy—Torchy Comes Through—Chester.

CHICAGO

Woodlawn Theatre—
Organ offertory—Operatic Marches.
Woodlawn News and Views.
Overture—"The Chocolate Soldier."
Feature—Fatty Arbuckle in The Life of the Party.
Woodlawn's Brighter Side of Life.
Woodlawn Comedy Playlet.
Comedy—Get Out and Get Under.
Intermission—"Blue Jeans."
Coming Feature—Thomas Meighan in Conrad in Quest of His Youth.

Barbee's Loop Theatre—
International News.
Comedy—Edgar the Explorer.
Specialty—Pringle and Ganselyin "Melody Maidens."
Coming Feature—Bunty Pulls the Strings.

Riviera Theatre—
Scenic.
Comedy—Edgar Camps Out.
Weekly.
Literary Digest.
Overture—"Ye Olde Familiar Tunes."
Feature—Conrad in Quest of His Youth.
Coming Feature—Curtain.

Randolph Theatre—
Organ Selections.
Feature—Heliotrope.
Comedy—Homespun Hero.

Ziegfeld Theatre—
Scenic
Comedy—The Pajama Wedding.
Luke McLuke's Filmosophy.
Feature—Clara Kimball Young in Mid-Channel, fourth week.
Coming Feature—Douglas Fairbanks in The Mark of Zorro.

Central Park Theatre—
Overture—Selections from "Irene."
Central Park Topical Events.
Feature—The Inner Voice.
Coming—Charles Ray in Peaceful Valley.

BALTIMORE

New Theatre—
Current Events—Pathe and Pathe Review.
Vocal—Operatic selections.
Feature—Always Audacions—Wallace Reid.

Parkway Theatre—
Overture—"Just A-wearyin' For You."
Current Events—Parkway Review made from Pathe, Pathe Review, Bray Pictograph.
Feature—Heliotrope.

Wizard Theatre—
Current Events—Topics of the Day.
Feature—Heliotrope.

DETROIT

Adams—
Overture—"Stradella."
Current Events—Adams Topical Review.
Educational—Selected Scenic.
Vocal—Emmons and Colvin.
Feature—Dinty—Wesley Barry.
Next Week—Unseen Forces.

Broadway Strand—
Overture—"Tannhauser."
Current Events—Broadway Strand Bits and Shots.
Comedy—Lloyd Hamilton in "April Fool."
Vocal—Egbert Van Alstyne in "The Song Shop."
Feature—To Please One Woman.
Next Week—Heliotrope.

Madison—
Overture—Zampa.
Current Events—Madison Topical Review.
Educational—Selected Scenic.
Comedy—Selected.
Vocal—Ruth Chase and Walter Pontius.
Feature—The Forbidden Thing.
Next Week—The Branding Iron.

Washington—
Overture—Espana.
Current Events—Washington Animated Review.
Educational—Falling Waters.
Comedy—Mutt and Jeff in "Home Brew."
Vocal—Anna Patterson.
Feature—The Mark of Zorro—Douglas Fairbanks.
Next Week—Pearl White in "The Thief."

BROOKLYN

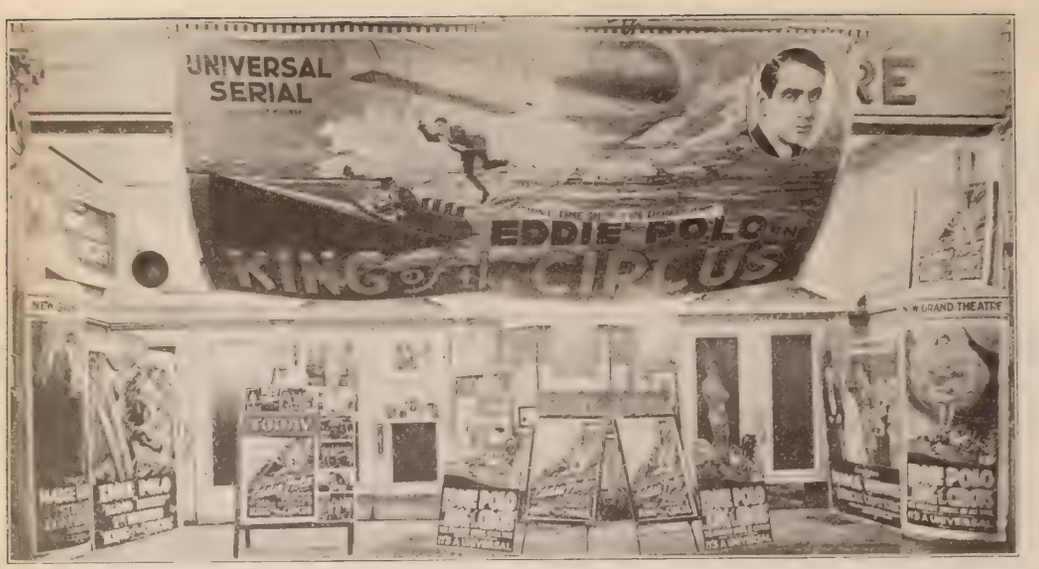
Strand Theatre—
Overture—"Sakuntala."
Strand Topical News.
Pathe, Fox News, etc.
Vocal Picture—"The Love Nest" from "Mary."
Instrumental Pictorial—"If Flowers Could Speak"—Prizma.
Vocal Pantomime—Jackson Kinsey, basso, in an ancient costume singing "Evening Star" from "Tannhauser." Set was that of a deep wooded valley.
Strand Sport Number—"The Thrill of a Thoroughbred."
Interpretation in Dance Diversion of "Harlequin and Columbine," given by Paul Oscard and Vera Myers, dancers. Arranged by Mr. Oscard, Strand ballet master.
Feature—Constance Talmadge in "Dangerous Business."
Vocal—"The Winds of the South" sung by Estelle Carey, soprano.
Comedy — "Movie Fans" — Mack Sennett.
Organ Solo—"Fanfare D'Orgue."

ST. PAUL

Capitol Theatre—
Overture—"The Beautiful Galathea."
Current Events—Pathe and International News.
Winter Time Among the French Alps—Pathecolor.
Charles Laird, basso-baritone—
1. "The Clang of the Forge,"
2. "Annie Laurie."

Exhibitors' Service Bureau—Pages 4581-4598

Novel lobby decorations for the showing of "The Branded Woman" at the Garrick theatre, Los Angeles, as told in a story on the next page.



Lobby decorations for "King of the Circus" by the New Grand theatre, one of the Julius Sax string, Portland, Ore.

Sink's Journal Cooperation

Pastime Theatre Tie-Up for "What Women Love" Easy of Accomplishment

NEWSPAPER contests are always winners for the motion picture theatre exhibitor, and that the small town man can put them over is shown by Kenneth Sink, of the Pastime theatre, Greenville, Ohio. When he booked "What Women Love" he was anxious to put over the exploitation based on the title by attempting to discover what woman love.

The advertising tie-up with local merchants, that of a combination page or double page, the co-operating merchants featuring something that could be classed under the general title of "Something that Women Love," did not especially appeal to him. The merchants in Greenville who advertise use good space and the effort to interest those who aren't in the habit of advertising seemed hardly worth the effort.

Then he saw the account of the way the title exploitation had been handled in San Jose, California, in MOTION PICTURE NEWS. While the exhibitor there had used the combination advertising, a new angle had been given to it by the merchants offering prizes for the best definition of "What Women Love."

Mr. Sink went to the Greenville Tribune. He pointed out to the editor the interest the contest had aroused in San Jose and offered to put up $15 to be distributed as prizes by the newspaper in a similar contest to be conducted by the newspaper itself. The editor liked the idea. Mr. Sink made no stipulations of any kind on the theory he would profit more by what the newspaper would give willingly than if he attempted to bargain with them for free publicity or a stated number of times that the picture must be mentioned.

The newspaper made the announcement of the prizes on the front page. It was a newspaper contest pure and simple and gave the picture the creamiest sort of boosting by declaring that the productions set forth so clearly the answer to the question of "What Women Love" that the contest would close the day the run of the picture started at the Pastime theatre. For eight days prior to the date set for the opening of the run, the newspaper featured the contest on the front page.

Once a newspaper is interested in a contest the certainty that it will be pushed for all there is in it, can be taken for granted. The newspaper has to get a big response in order to justify its own pulling powers. The Greenville Tribune was no exception and before the picture ever hit Greenville it was the talk of the city.

The House Manager had arranged for three hundred copies of the front page of the Tribune on which the prize winning essay was printed, to be reproduced on cardboard and as soon as they were ready they had been taken to a printer.

The cards were all tacked up during the night.

Above is shown the way that Mrs. Emma Choen, manager of the Casino theatre, Chicago, decorated her lobby for the showing of "Once to Every Woman"

Ben Ali Theatre, Lexington, Presents Style Show

Elaborate co-operation with the Lexington (Ky.) merchants dealing in apparel served to put over "Clothes," at the Ben Ali theatre, with unusual success.

A style show prologue, arranged by S. B. Sparks, superintendent and exploitation manager for the Phoenix Amusement Company, comprising two first-run theatres in Lexington and houses in Frankfort, Winchester, Paris and Richmond, was the central feature.

Advertising of this began about a week in advance of the event. Space was taken in the newspapers, special announcements were printed on window cards and placards were placed in the hotels.

Besides the exhibition on the stage of the Ben Ali of clothes for men, women and children for morning, afternoon and evening, there was a supplementary display of such articles in the lobby, so that the audience, on strolling out, might again look over the merchandise offered by merchants, members of the clothes show.

The prologue, when presented, was divided into three acts, the first showing street and afternoon dresses and men's business suits; the second displaying sport clothes, and the third evening and other clothes, and furs. Mike's orchestra and the College Quintette provided music during the action. Following this the picture was shown, then the slide: "Upon passing out, give your attention to the lobby booth display of CLOTHES."

Garrick Theatre Uses Lobby Display for "Branded Woman"

A novelty in a lobby display was used by the Garrick theatre in Los Angeles for the exploitation of "The Branded Woman," when the production was brought back to that theatre for a second run.

The Garrick is located on Broadway, the busiest traffic street in Los Angeles and for that reason has always specialized in lobby displays. For the return engagement of the Norma Talmadge production, however, an entirely new effect was used.

The whole top of the lobby, from the roof of the box office to the ceiling, was converted into a stage. The necessary drops and set pieces were installed for the creation of a genuine pastoral scene. In the foreground a cut-out of Miss Talmadge in the arms of her leading man was used as the only figures in the whole scene. Curtains were draped on both sides to add realism to the stage effect.

The whole arrangement was one of the most effective lobby displays ever used by the Garrick, and the management of the theatre gives credit to it for a great part of the magnificent business done by the houses on the two weeks special engagement of the feature.

This is the ancient cab used in the exploitation of "Humoresque" at the Kimmel theatre, Cairo, Ill., as told in the accompanying article

Raymond Makes Capital of Cairo History

Ancient Hack Basis of Unusual Exploitation Story

CAIRO is the name of a small Southern Illinois municipality which rests on the bank of the Mississippi River and whose history is interwoven with numerous and picturesque legends. Cairo is a town that was the center of considerable martial action during the ante-bellum and post-bellum days of 1860. It was there that many of the famous Civil War heroes passed and in this connection there came about a legend that today is often the subject of fireplace gossip.

It dealt with the story of an old shay that was used on an unusual occasion. Although Cairo was in a nominally Northern state, much sympathy of its inhabitants went to the cause of the Confederacy. The sympathy for the South grew so formidable that soon it developed into a recalcitrant hatred for the North. This was even before the actual fighting. In accordance with their sympathies, the cab drivers of Cairo formed an honorable agreement among themselves. Because of the fact that many Northern soldiers were often in Cairo on various missions, it was decided by the four cab drivers, who constituted the entire taxi force of that day, not to carry a Northern military man, regardless of circumstance or occasion. They swore solemn oaths during a specially called meeting and forthwith took themselves away to abide by their vows.

Three months previous to the outbreak of hostilities General Sherman paid a visit to Cairo. It was necessary to take the distinguished military leader about the town and into neighboring communities. A cab must be hired. But abiding by their agreement the cabbies refused the comfort of their vehicles. After considerable persuasion, both mental and financial, one of the four drivers consented to take the Northerner to a neighboring town under the cover of night, provided, however, that the other three would not be made acquainted with his act. According to the legend General Sherman would not ride a horse on certain days due to eccentricity and superstition.

The journey was made.

Two days later the cab and the driver disappeared off the face of the earth. No trace of either the human or the four-wheeled carriage could be discerned. And so grew the legend. It is on the tongues of the children of Cairo as well as on the old tongues of the elders. The mysterious evanescence has been a subject of discussion for more than sixty years.

And here is where the Kimmel theatre cashed in in connection with the "Humoresque" which played for three days beginning November 15.

Charles Raymond, exploitation representative of the Famous Players-Lasky Corporation, announced in the two dailies at Cairo in startling type-faces that the old cab had been found and that it would be paraded over the business section of the city on Sunday, November 14, the day previous to the opening of the feature. The advertisements were repeated on several occasions and soon the interest of the townsfolk was at a hectic stage. Excitement was running feverishly because of the fact that in addition to the announcement that the cab had been recovered no mention was made of the discoverers or the person or persons connected with the recent importance. The daily press printed stories telling how the cabby of the Civil War days had broken his pledge because of the fact that he had been robbed on the night previous to his act, and had conveyed the General in order to reimburse himself for his losses. The story was at great length, all of which brought interest to a higher pitch.

On Sunday at the scheduled hour, amid the blare of two trumpets marshaled for the occasion, the ancient cab appeared on the streets drawn by a pair of decrepit mares and driven by a livery boy. More than 75 per cent of the population turned out to witness the return of the cab, which had been drafted from a near-by village by Raymond.

A canvas sign on the two sides of the vehicle read:

"If you are broke, like me,
Borrow money to see
'HUMORESQUE'
at the Kimmel, Mon., Tues., & Wed.
SPECIAL MUSIC."

To say that admissions were actually refused at the box office because of the inadequacy of the seating capacity to accommodate the resulting throngs is putting it lightly. Outside of the cost of the newspaper space, which is a weekly appropriation the stunt set the Kimmel theatre back the total sum of $10, and sent "Humoresque" over in a bigger way than any picture ever featured in Cairo.

Another "What Women Love" Tie-Up

Another good illustration of what may be accomplished in the way of cooperative advertising comes from Altoona, Pa., where the Strand theatre, managed by Silverman Brothers, with M. H. Russell as publicity director, put over a two-page spread in the Altoona Mirror for "What Women Love" in connection with a number of local merchants.

"What Women Love" was the catch line in all the ads with a banner across the two pages reading "'What Women Love'—Today at the Strand" at both the top and bottom.

The result of the stunt, according to Mr. Russell, was such that the theatre, newspapers and merchants were all immensely pleased and ready to get together again when an appropriate tie-up picture comes along.

A "set house" blacksmith shop used in the "Something to Think About" prologue number staged by the Strand theatre, Omaha, Neb., as described above

Tacoma Ledger Prints Movie Section in Two Colors

Tacoma, Wash., came to life with a whizz bang, as far as the motion picture world is concerned, on October 31, when the Tacoma Sunday Ledger printed its motion picture section with a front page in two colors. The idea was the result of a selling talk by Wayland H. Taylor, Famous Players-Lasky Corporation's exploitation representative at the Seattle exchange.

The section marked an innovation in Tacoma and was greeted with so much favorable comment that it promises to become a permanent feature on the paper.

Well's Makes Special Bid for Juvenile Business

One of the small town exhibitors who is going after the children's business with success is O. F. Wells, manager of the Lincoln theatre of Chariton, Iowa.

Mr. Well's recently booked "His Picture in the Papers," and a Chaplin comedy and then had special tickets printed which, when distributed at the school houses as school was out, brought a big crowd of youngsters for a matinee beginning at four thirty.

A special admission price of ten cents, if the child had one of Mr. Well's cards was made for the day. The Lincoln played to a house full of youngsters and as many more were turned away.

Watts Presents Another Fine Prologue

Perhaps the competition is keener in Omaha or the inspiration is of a more sublime order; but the fact remains that some of the best prologues given to the motion picture orbit have emanated from the Nebraska metropolis. A striking example of the artistry with which Omaha managers provide their audiences with the proper atmosphere for a feature production was offered when Manager Watts of the Strand theatre made up his program for "Something to Think About."

The stage was given a rustic setting, the main scene representing a country roadside at noontime in midsummer. The converging of two roads by a tall elm tree marked the gathering place of the singers as they strolled in from the fields at the noon hour. To the left side of the stage was the village smithy from which the prologue took its title. The scene was reproduced to portray the setting of Theodore Roberts' blacksmith shop as it appears in "Something to Think About."

The musical numbers were selected from rural numbers and concluded with a selection of "Love's Old Sweet Song" by the entire company. During the action there was a brief pause, marking the elapse of time from noon till twilight, and as the final chorus closed the stage lights were dimmed to impressionize the fading daylight. With the dying away of the final echoes, the house was plunged into darkness and the screen lowered. Within five seconds the projection machine had flashed the first titles of the feature picture.

Manager Watts was so enthusiastic over his prologue that he decided it was worth advertising, and it occupied a good portion of the space used in the Sunday newspaper space of the Strand theatre. "Special electrical stage setting for 'The Village Smithy.' A Musical Treat with H. S. Disbrow, held over by popular demand," was the way in which this part of the copy read. Prologues have become an important part of the Strand's program.

Prologue stage setting for the showing of "Something to Think About" at the Strand theatre, Omaha, Neb.

Stage setting and characters presented in a recent feature number on the bill at Grauman's Los Angeles theatre under the title of "An Evening of Harmony at Home"

Schaefer's Teaser Campaign A Success

Novel Exploitation for "The Face at Your Window" Staged at St. Louis

MANAGER WALTER SCHAEFER, of the William Fox Liberty theatre, St. Louis, continues to give the attractions booked at this house unique publicity. For the showing of "The Face at Your Window" Schaefer pulled some stunts that had St. Louis residents sitting up nights to protect house and home.

Here follows the story of Schaefer's success:

Across the bottom of every morning and afternoon paper in St. Louis (there are four of them) appeared one day the imperative statement, "Watch the Face at Your Window." This was several days previous to the presentation of the feature and was intended for teaser purposes. And it teased St. Louisans. The advertisement was repeated three times at intervals of forty-eight hours. Because of the fact that much crime is being experienced in this city at the present time, the admonition to "watch the face at the window," while not being very significant, was to say the least extremely psychological. The effect was that everyone, whether interested in the theatres or not, took the sentence up as a slang expression.

When one was desirous of advising his friend to take heed of any particular matter he would tell him to "watch the face at his window." It is only putting it lightly to say that the sentence gained undisputed supremacy over the popular existing vernacular expression, and all because of its presentation to the public at the most psychological moment.

Just when St. Louis was all wrought up on the subject of watching faces at the windows — and also wondering what the warning meant — Schaefer pulled his second string. Three assistants of Schaefer appeared at the press room of the afternoon dailies at 11 o'clock of the day previous to the first showing of the feature. This was press-time and the three assistants informed the foremen of newspaper press-rooms that they each wanted 10,000 copies of the edition that was just about to be printed. Not only that but they wanted the first 10,000 to come out of the press. Two of the papers objected to the unusual transaction, but a little persuasion soon won them over.

Immediately after obtaining the reward of their missions the assistants hurried the total of 30,000 newspapers to a job printer with whom arrangements had been made to further the publicity gag. In less than an hour and a half several small boys were running frantically over the streets of all sections of St. Louis crying "Extra!" and exhorting the passers-by to buy. An extra in St. Louis always has a large sale because of the fact that this city does not enjoy any unusually sensational newspapers. When an extra edition is published, it usually indicates some great or important news event. So the 30,000 papers found ready receivers who found that they did not have to pay for the paper, but that it was being given away.

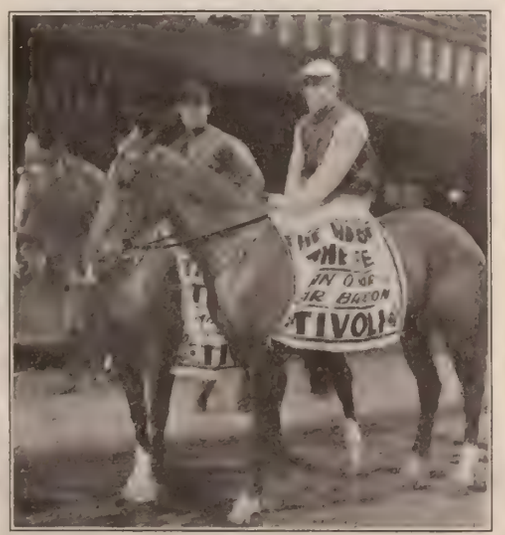
Of course, they read it. Who wouldn't read an extra that was given gratis. And what was the extra about? Well, the headlines printed in red over the black-typed matter of the pages follow:

EXTRA! Sensational feature comes to Liberty! Extra!

See the face at the window all week.

A large supply of the newspapers were driven about the city and distributed from a small cart with two shetland ponies driven by a dwarf who was supplied with a megaphone to shout his EXTRA!

And that is how Schaefer put over another masterpiece of exploitation.



This is the way that Frank J. Costello, manager of the Tivoli theatre of San Francisco, advertised "The Race of the Age." The jockeys rode the streets during the whole week of the picture's engagement

Shop Early Warns Exploitation Cards

"Do Your Christmas Shopping Early" warn placards in stores of Albany, Troy, Schenectady and adjacent territory, which add that it is "Something to Think About."

Exhibitors playing the picture have, in this suggestion, a simple, inexpensive but effective way to exploit it. The idea, originated by Norman L. Dixon, at the Des Moines Exchange of Famous Players-Lasky Corporation, has been carried out by Harry Swift.

The lobby decorations which the Royal theatre, Des Moines, originated for the showing of "Love Madness"

Robinson's New "Still" Idea

Newark Manager Discovers Another Way to Sell Cooperative Advertising

H. K. ROBINSON, manager of the Terminal theatre, conducted by William Fox, in Newark, N. J., turned to mighty good account an idea he had that "stills" of a photoplay, rightly selected and applied, would form an excellent basis for advertising merchandise. He played Pearl White in "The Thief," the week ending December 4th, and as soon as the booking was definite began putting his idea into practical operation. As the Robinson method may be applied to any city of any size that supports a daily paper or a town where weekly papers furnish the local news, a detailed account of how the Fox manager went about his business will serve to help other live showmen make use of a "hook-up" that has some entirely new angles.

Mr. Robinson first arranged with the advertising department of the Newark Star-Eagle for one-third of a page to be paid for by Fox and applying solely to Pearl White in "The Thief." Then, with the co-operation of the newspaper's solicitors, merchants were visited and "stills" representing Pearl White in scenes from "The Thief" were used as a selling argument for a "hook-up" with eighteen different lines of merchandizing.

The outcome was a three-page showing that immediately preceded the regular amusement portion of the Saturday evening issue of the Star-Eagle, preceding the Sunday opening. In everyone of these advertisements Pearl White was pictured and "The Thief" was referred to in the text advertising the various commodities.

Pearl White was seated on a divan; was at a piano; at the head of a banquet table; leaned over a victrola; reclined in a sun-parlor, and posed, never twice alike in various attitudes—all "stills" from the picture that are available to other showmen who try the idea.

The stills were associated with Star-Eagle patrons who dealt in watches, pianos, paints, furniture, automobiles, weather strips and screens, drugs, jewelry, rugs, corsets, millinery, silverware and gowns; also the Berwick Hotel.

Another Small Town Manager Who Does Things

Manager W. H. Ostenburg, Jr., of the Orpheum theatre, Scottsbluff, Neb., has recently put in some lobby displays that, for a small town, in a two-day house, have excelled those of almost any exhibitor in the country. His most recent display was for "The Revenge of Tarzan," and was so artistic and made the entrance to his theatre look so much like a bit of African jungle that the Scottsbluff newspaper felt called upon to publish a story about it, thus adding further fuel to Mr. Ostenburg's exploitation flame.

The display cost almost nothing, as the palms and ferns were dug out of the store room or borrowed, and the other jungle "effects" were obtained from the woods and fields near Scottsbluff and from posters. We quote from the newspaper story of the display:

"A thick grove of palms shot above an even denser undergrowth of foliage, providing a natural home for the more or less natural lions that looked out from the bushes, and apes that swung from overhead branches. The display set up under the artistic jungle eye of W. H. Osterburg, Jr., was one of the most effective the Orpheum has recently shown.

"In fact, the illusion might have been complete had not the passer-by observed the sure sign of civilization—the ticket window with its quotations on the war tax."

Display and story, with the usual amount of billing and advertising, served to bring the fans out in force for the two-day showing of "The Revenge of Tarzan."

"The Revenge of Tarzan" lobby display arranged by the Orpheum theatre, Scottsbluff, Neb. Good results were obtained without much expense

"Peaceful Valley" stage setting with the characters appearing in a prologue staged during the showing of this picture at the Kinema theatre, Los Angeles. A story concerning the prologue appears on this page

Kinema Theatre Stages Novel Prologue

Los Angeles Theatre Gives "45 Minutes from Broadway" Excellent Presentation

A VERY novel prologue and one that is not too expensive for even the smaller houses of the country was recently staged by the Kinema theatre of Los Angeles, California, in the presentation of "Peaceful Valley."

A cross-section of one room of a country home occupied one half of the stage while a door led from this room out to a small porch and thence to the yard of the home.

The room, which represented an old fashioned parlor, boasted one of the horn phonographs of years ago, brightly colored wall paper and a reading table with a brilliant red calico cover. As the lighting for the room was furnished entirely by the shaded lamp on the table, with what little aid was gained from the light of the log fire, the shaded effects were beautiful.

On the back porch there rested an old, galvanized metal wash tub, sober reminder of the good old Saturday night recognized by farmers and farm hands alike. A bench on which sat a wash basin and a pitcher of water, a towel hanging on a nail outside the door and a few vines growing up the posts supporting the roof of the porch added immeasurably to the realistic effect desired.

The yard was nothing less than a masterpiece all of its own. An old picket fence, that one who had ever lived in the country could easily imagine as a part of their own home, ran across the stage from the house. Just outside this fence and to the extreme left of the stage stood a well with the usual "old oaken bucket" resting on the top of the stone and mortar protection. The well was covered with a shelter so often seen over the wells of that type in Alabama and Tennessee as well as other Southern states where the life of the country still exists as of yore.

A background of trees furnished the garnishment necessary to make the scene one of extreme beauty while the lighting effects were of the brightly shining moon casting its shadows and lights among the branches of the trees. For the most part the trees were part of the scenery property of the theatre, but to make it even more realistic branches of real trees were scattered throughout and around the house.

To open the little scene the man walked through the yard and into the house, singing "The Old Oaken Bucket." A moment's pause beside the well and a glance at the bucket gave the audience the sequence of the song. Entering the house, he bent over and lit the light, then the fireplace. As the flames flared up the room was lit with a subdued light of deep red tone.

Suddenly the man ceased his humming and raised himself as though to listen. From what seemed to be the far distance came the whistling of a songbird and presently the girl entered, whistling (a professional whistler played this role) a song and introducing the notes of the birds of the Woodland. She entered the room, where the man hastened to make her at home. Her whistling ended, she turned on the phonograph and the soft notes of a violin played across the air. Then she added to the music by picking up a violin that lay on the table and playing an accompaniment to the phonograph, and presently broke into a soft whistle. As the last notes of the song were dying down, the man started humming and the chorus was again played, the phonograph, the whistle, the violin and the man singing, the curtains slowly closing on perfect harmony.

Rivoli Presenting Prologue for "The Testing Block"

AS a prologue for "The Testing Block," playing this week at the Rivoli theatre, New York, Managing Director Reisenfeld is presenting Carl Rollins, baritone, and the Rivoli male chorus, dressed as cowboys in a series of Western and male quartette songs.

A stage setting showing a scene similar to those in which the exteriors of the Hart picture are filmed is used for the number. In the distance are mountains with pine trees, a river and other typical objects in the foreground.

The act begins with the actor cowboys sitting about for the singing of an old time favorite. Later they rise and sing typical camp songs. The finish is a chorus of pistol shots fired in the air. The lighting is for night with a moon a part of the stage setting drop.

Stellings Strong for Novelty Throwaways

Ernest Stellings, manager of the Grand theatre, Wilmington, N. C., is a firm believer in the efficiency of inexpensive herald novelties as exploitation mediums. One of his recent innovations in this line was a six-page little booklet for "What's Your Husband Doing?"

It was labeled "For Women Only" on the opening page and on the other pages contained questions based on the title of the picture, inferring that the male of the species needed watching.

Stage setting and prologue number for "Nomads of the North" staged by the Kinema theatre of Los Angeles as told in the accompanying story

Skinner's Campaign for "Humoresque"

Buffalo Residential House Sets Fast Exploitation Pace

ARTHUR L. SKINNER is the man who sits in the office of the Victoria theatre, Buffalo, one of the finest neighborhood houses in the state, and figures out new ideas in "vicinity exploitation," in which he has become a trail blazer. Arthur is not a believer in the theory that just because one of the big downtown houses presents a certain production for an extended period to big business, that his patrons are sold on the picture and that no further effort is necessary to put it over on its arrival in the outlying districts of the city.

Last week the Victoria theatre pilot presented "Humoresque" for the entertainment of his "customers" with a series of excellent exploitation stunts. To start his campaign Mr. Skinner arranged an excellent tieup with a new Victrola store near his theatre. He persuaded the manager of the store to stick a horn through a window on the second floor through which a Victrola record continually poured forth the strains of "Humoresque." Passersby could not help but notice the music, and stopping to find out whence it came, were confronted with two windows jammed with photographs from the picture play at the Victoria. Several other attractive trims were put over in various vicinity stores.

Perhaps the decoration inside the Victoria was the most interesting. Mr. Skinner transformed the "sitting room" which opens directly off the lobby into a music room, in which he installed a piano, a Victrola and a local violinist, who before each show in the evening and as the audiences were flocking in, played the Dvorak classic. When the violinist had finished the Victrola started and some of the world famous violinists played the same number.

A prologue for "Humoresque" was also put on in excellent manner. Following the weekly and scenic, Mr. Skinner flooded his house with light gradually dimming as the organist improvised. Then followed a rendition of "Kol Nedri," with the chimes being used. Each time the chimes were "hammered" a bunch of lights went out in the house. When the theatre was in darkness, the stage gradually was illuminated, a blue blending into a heavy blue, to cherry, to deep purple. The stage was then flooded with a purple light and in the wings Alphonse Schneider, a prominent local violin virtuoso, began to play "Humoresque," softly, increasing in volume as he approached the center of the stage. Arriving in full view of the audience an amber spotlight "was thrown right in his face" and the entire orchestra took up the accompaniment. As the solo neared the end, the feature faded into the screen.

In return for a small card placed in a corner of the "music room" Mr. Skinner was able to get some of the finest furniture for the display from a big store near the theatre. Mr. Skinner has worked up this cooperation idea to a point where he is having every merchant in the vicinity of the Victoria plugging for him. One grocer is giving away cards, supplied by Mr. Skinner, which entitles the bearer to a five-cent reduction on a ticket for the Staurday matinee. Mr. Skinner figures it is worth the five cents to build up his business for this show. This tieup is in force for a month only. "Art" is continually giving special shows in cooperation with organizations in the neighborhood, the whole resulting in making the Victoria a certain "home" proposition.

"No house need fear for business, if a manager will play up this community spirit idea," says Mr. Skinner. "In fact it is almost an absolute necessity. One must make every member of every family in the vicinity a fan for his house. Once accomplished this pays large dividends at the box office. No neighborhood manager can 'live apart' from his patrons, sit in his office and count the receipts and hope that the next day's will be as large. He has got to 'mix in.'"

It might be mentioned that the Victoria is now doing more business than at any time in its history. There's a reason.

Saginaw Deluged in "What's Your Hurry?" Campaign

Saginaw, Mich., was greeted with a regular barrage of exploitation when "What's Your Hurry," the Wallace Reid starring vehicle, played at the Mecca-Palace theatre in that city. Exploitation representative L. F. Whelan, of the Detroit Exchange of Famous Players-Lasky Corporation, made the trip to the Michigan city and placarded every automobile, telephone post and store with the sign, using every conceivable dodge to bring the title slogan to bear upon every line of business.

As the crowning feat of his ingenuity, an anti-speed campaign against automobilists was inaugurated with "What's Your Hurry" as its keynote; the Saginaw Chambers of Commerce used the campaign as the leading article for the current issue of its bulletin; the Saginaw News-Courier published several editorials on careful motor driving under the caption, "What's Your Hurry"; and His Honor, Mayor B. N. Mercer, imbibing the spirit of the campaign, proclaimed a "What's Your Hurry" day, October 2, as a warning to motorists to "stop, look and listen."

The Chamber of Commerce Bulletin was perhaps as forceful as any article ever written, for it adopted the slogan after having recognized its advertising potentiality.

Cady Does Things for "Scratch My Back"

Claude Cady, manager of the Gladmer theatre, Lansing, Michigan, with the co-operation and assistant of C. C. Deardorff, division publicity manager for Goldwyn Pictures Corporation, worked out an experiment with Lansing photo fans in connection with his recent engagement of "Scratch My Back," that proved highly satisfactory both psychologically and financially. Everybody's interested in the inexplicable, so Cady started out with an unknown quantity. The unknown quantity was a Mystery Girl and from the time a girl, dressed in black, and wearing a black satin face mask, stepped out of the train, until she was safely registered at the Kearns' Hotel, she was followed by a regular procession of inquisitives. This all happened on the Thursday preceding the Sunday opening of "Scratch My Back." The *Lansing State Journal* fell right in with the plan, and gave the mystery girl prominent space in its news section.

That Thursday happened to fall on Armistice Day. There was a big parade in Lansing in honor of the country's heroes, and Cady lost no time in getting in on the procession. The Reo Motor Car Company offered one of their limousines and placarded on both sides with "WHO IS SHE?" the mystery girl trailed the soldiers up one street and down the other, the only uninvited guest of the parade. She got fully as much attention from the large crowds as did the soldiers.

On Friday, the newspaper continued to give the girl front place prominence, wondering who she was, and what was her business. And on Saturday, it came out with an expose story, telling the whole tale. At the same time, the girl rode around town in the Reo car, and gave everybody a chance to see her and to read from placards attached to the car, what her business in Lansing was.

The big laugh, however, and the stunt that caught the town like wildfire, was what took place at the theatre at the opening performance. Apparently, all was as usual when the show commenced. Seated in the boxes were many prominent people, so the girl in evening clothes, and the man, dressed to match, who occupied a box, were not particularly conspicuous. The show opened. There was music, followed by a comedy, and this, in turn, by a news reel. At the conclusion of the news reel, all lights were suddenly turned off. The house was in utter darkness for the flash of a second. But during that second, a woman's scream sounded all through the house. The lights were on again in an instant. The whole thing didn't take longer than the blink of an eye. But the lights that went on were focused straight on the box containing the girl and man in evening clothes. She looked distressed. She was twitching her shoulders in a manner denoting discomfort. Her companion wasn't paying any attention to her. She kept on twitching her shoulders until finally, desperate, she touched her companion on the arm, and motioned to her back. Then he leaned forward, and, as the accompanying photograph shows, he scratched her back.

Above is one of the several wondow display tieups effected by Manager E. H. Helmts, of the Rialto theatre, Des Moines, for the showing of "Civilian Clothes."

Helmts Doing Things Again

That Middle West live wire, E. H. Helmts, manager of the Rialto theatre, Des Moines, has been doing things again.

His engagement of "Civilian Clothes," suggested that the picture was a good one to hook up with local merchants in various advertising stunts, so he went out one afternoon and the result was a great window display with a Des Moines clothier (accompanying cut illustrates how same was arranged) and a page display ad at a total cost to the Rialto of $32.50.

According to Mr. Helmts business was great for both the Rialto and the clothing firm that went in with him on the stunt.

On the engagement of "The Devil's Passkey" Mr. Halmts adopted a teaser advertising campaign and succeeded in exciting the curiosity of everybody in Des Moines who ever goes to pictures

For "What Women Love," the exploitation campaign included an unusual number of 24-sheet stands, and a number of novelties among which were blotters gotten up in clever fashion.

The "mystery girl" used by Claude Cady, manager of the Gladmer theatre, Lansing, Mich., for the engagement of "Scratch My Back," as described in the accompanying story

Service Is Strong's Long Suit

Talk about service. The Strand of Syracuse, N. Y., has it these days 100 per cent plus. It is not so much in itself, but it is scoring heavily with the patrons of the house, at least with the male sex.

A young man is stationed in the rear of the house, and if one is to judge from appearances, his sole business is to assist the men with their overcoats.

And it is done without any of the outward manifestations of the ever present tip expected, all of which adds to one's pleasure.

"May I assist you with your overcoat?" inquires the young man. The overcoat slips on, possible congestion is diverted, and all in all, the idea is worth while.

Here is an original painting used by Manager E. R. Brown of the Rialto theatre, Chattanooga, Tenn., for the showing of "The Courage of Marge O'Doone."

Johnson Uses Teaser Campaign for "Good References"

Herbert H. Johnson, manager of the Luna theatre, Lafayette, Ind., has the honor of originating a new teaser advertising idea for "Good References" that ought to be widely copied.

Mr. Johnson's teaser campaign cost no more than two additional inches of newspaper space (which, incidentally, was left blank), and at the same time brought several hundred letters to the theatre as an evidence of the interest aroused. For instance, this following word comprised newspaper advertisements used several days in advance of the opening day's engagement of the feature:

"What is it that every housewife demands of her cook?

"What must every banker show his patrons?

"What is it every father requires of his prospective son-in-law?

"What does every child expect of his parents?

"What is more valuable in establishing oneself in a community than gold, beauty, fine clothes?"

An additional sentence announced that prizes would be given by the newspaper for the correct answer to the questions.

The advertisement ran for three days in the paper, hundreds of answers being received but those responding having been kept wholly in the dark regarding the purpose of the questions.

On the fourth day the correct answer was published. It was "Good References," with the added information that the picture by this title was to be played at the Luna the following week.

Rogers and His Lobby Paintings

Another of the artistic lobby paintings which E. R. Rogers, manager of the Tennessee Enterprises, Inc., theatres of Chattanooga, Tenn., uses to sell seats to the theatres under his direction is reproduced above.

This cabin was made out of real logs and the frosted window pane cast an amber light, while a "spot" shot salmon colored streaks on the snow in front of the hut. In behind the chimney could be seen the pink rays of the morning sun, which blended into the deep blue of the sky. The foreground was pink while the left-hand corner cast a red glow. A mass of frosted trees were shown in the corner with the colors reflected by imitation snow. The display was used at the Rialto on one of the S. A. Lynch string.

Lobby decorations for "The Girl in No. 29" and Nazimova by the Rialto theatre of Valdosta, Ga.

Mystery Girl Stunt Works Once More

The "mystery" girl refuses to die in picture exploitation and proves just as much alive and just as effective, if properly introduced in a town, now as she did upon her first appearance in forgotten antiquity. An exploitation stunt is never too old to use if the exhibitor or the exploitation man brings a little ingenuity to bear upon the method of introducing it. In other words, an exploitation stunt is just as old as it is presented.

C. C. Deardourff, Goldwyn's exploitation representative at the Cleveland exchange, resurrected the mystery girl and sent her to Jackson, Mich., to exploit the showing of "Scratch My Back," at the Majestic theatre. The Jackson News was tipped off as to the arrival of the mystery girl and a reporter was assigned to the job of watching her, resulting in a two-column head story for three days with a photograph of herself masked with the first story and two photos, masked and unmasked, on the third day.

On her first day in Jackson the masked girl registered at the Otsego Hotel, after creating a great stir at the station and in the hotel lobby. She visited department stores and shops. She rode about the city in an automobile. In the evening, still masked, she sat in a box at the performance of "Three Wise Fools." On the day "Scratch My Back" was to open its engagement a male companion accompanied her on her drives through the city and at intervals the mystery girl would lower her fur cape, displaying a bare back and her companion would lean forward and vigorously scratch the exposed back. Then a card bearing the words "Scratch My Back at the Majestic Theatre" would be dropped over the side of the automobile.

The reporter let on that he was taken in by the affair until the back-scratching stunt was pulled and he wrote live news stories about her doings that proved the best kind of exploitation.

Lobby display for "Sundown Slim" by the Star theatre, Portland, Ore.

Omaha's "Movie" Event

Complete Details Concerning Presentations at Strand and Rialto for "Go to the Movies" Week

OMAHA'S "Go to the Movies" week was resultant in the production of two exceedingly well devised prologues in keeping with the spirit of the exhibitors who cooperated to make the event a memorable one in the annals of motion picture history of the city.

The Rialto, the largest of Omaha's motion picture houses, and the Strand were the two which chose this form of presentation as the specialty with which to emphasize the celebration.

"Dawn in the North Woods" was the title given the prologue at the Strand. The setting was a scene in the north woods with a cabin in the foreground. The scene opened in darkness, the orchestra playing a descriptive piece of night sounds in which the call of the whippoorwill was featured. The lighting of the stage slowly changed to semi-gloom, as the orchestra changed to the calls of morning birds. The background sky became brighter and as an orange glow appeared the stage setting appeared in its sumptuousness.

The outer walls of the cabin were nearly covered with skins loaned by a local furrier and an appearance of realness was given to the river bank in the background by the sight of a canoe drawn up on it. Time was given for the audience to appreciate the setting, and then the door of the cabin opened for the entrance of a hunter, singing a little French chanson. He continued singing while he lighted his fire and put breakfast on to cook. His breakfast completed, he shouldered his pack, which he brought from the cabin, and walked off stage still singing. During the time he was on the stage the lighting effects had been cleverly manipulated to give the effect of a near approach of a rising sun, and the scene ended just as the back drop was flooded with the pinks and oranges of early morn that herald the coming of the sun. As the hunter made his exit the running of "The Nomads of the North," which, as the feature attraction of the week, was commenced with the voice of the singer still audible, although gradually growing lower and fainter.

The prologue at the Rialto also started with a darkened stage. A small circle spot light revealed only the head of a singer as he rendered the first verse and chorus of "That Wonderful Mother of Mine," a song that has been a terrific hit in Omaha. During the applause after the singer had withdrawn the stage was lightened and the setting of Peaceful Valley farm was disclosed. The singer started the second verse of the song off stage and then made his entrance carrying a little dog which resembled "Whiskers," the pet of Charles Ray, which is seen so often in the production.

"Viking Song" Capitol Specialty Number

THE Capitol theatre is presenting an unusual vocal number this week in the rendition of Greig's "Song of the Viking," by Erik Bye, the Norwegian baritone, who is making his debut in America assisted by the Capitol male ensemble.

Mr. Bye gives the song, a story of the military adventures of the Viking king, "Sigurd," a popular Norwegian hero of the 12th century, in the original and a stage setting and costumes appropriate to the composition have been provided.

The stage setting shows a 12th century Norwegian sailing craft with sails set and a water expanse below the skyline. The singers wear the costumes of the period of the story and are equipped with swords and shields of the Norwegian warriors.

Mr. Bye is filling an indefinite engagement, the first in America, at the Capitol.

How Horater Exploited "Earthbound"

H. C. Horater, managing director of the Alhambra and Pantheon theatres in Toledo, pulled off and especially strong exploitation stunt of a high class nature this week, in connection with his two-weeks engagement of "Earthbound" at the Pantheon, which began Sunday, November 28.

Horater invited as many representative citizens as he could muster together—some 350 people in all—and gave them a private showing of "Earthbound" at the Pantheon theatre. There were all the city officials; representatives of the press; members of the Federated Women's Clubs; representatives of the Y. W. C. A., of the Y. M. C. A., of the Women Voters' League of Toledo and of the Chamber of Commerce.

C. C. Deardorff, who is in command of the publicity department for Goldwyn in these parts, preceded the showing of "Earthbound" with a clever talk. "You all have been clamoring for better pictures," he told them. "You have criticized many of the pictures now shown on the screens, and have deplored them. You have asked for pictures of an intellectual value. 'Earthbound' is such a picture. If you are in earnest about wanting better pictures, then, after seeing 'Earthbound go out into the city, and tell the people that this is the picture they have been waiting for."

Horater doesn't do things by halves. He gave his guests the best he had to offer. He gave them a complete show, with full orchestra, and presented "Earthbound" as it was to be presented during its regular engagement, with the same electrical effects that were so successfully employed at the Astor theatre in New York.

SOMETHING TO THINK ABOUT
A Columbia Grafonola — A Beautiful Article
SOMETHING TO THINK ABOUT
"FAIR ONE"
SOMETHING TO THINK ABOUT

Two "Something to Think About" windows secured from Indianapolis merchants for the engagement of this picture at the Ohio theatre as told by the accompanying story

Kantner Puts Over Big Stunt

Indianapolis, "Something to Think About" Campaign Brings Big Business to the Ohio

"SOMETHING TO THINK ABOUT," playing at the Ohio theatre, Indianapolis, Ind., came in for an exploitation campaign that set a new standard for Indianapolis theatres.

Oscar A. Kantner, exploitation representative for Famous Players-Lasky Corporation's Indianapolis exchange had charge of the exploitation which was centered in tie-ups in window displays and newspaper advertising with local merchants.

Twenty-two firms co-operated in newspaper advertising and nineteen permitted tie-ups in their windows. It was impossible to walk a block downtown without bumping into a show window with the legend, "Something to Think About," prominently displayed.

Electric supply houses, clothing dealers, shoe repair shops, clothing stores, sporting goods stores and almost every other kind of retail establishment fell in line with window displays.

The big smash came on the opening day when an eight-page supplement to the Indianapolis Sunday Star was run.

The window signs were made applicable to the particular business with the use of of a catch phrase under each "Something to Think About." Thus one of the electric shops' sign read, "Something to Think About." Make This An Electrical Christmas. Illuminate Your Home. The shoe repair shop sign was: "Something to Think About." Why Throw Away a Partly Worn out Pair of Shoes? Old Shoes Rebuilt Here, Not Cobbled. That's "Something to Think About." Get More Shoe Mileage from Your Old Shoes, That's "Something to Think About." One of the music shops advertised: "Something to Think About" Music in Your Home on Christmas Day, and another: "Something to Think About" Dad's Gift to the Family—It Should be a Brunswick. In a window full of toys for the kiddies to travel on one of the sporting goods stores put a sign reading: "Something to Think About" Children Like Things on Wheels.

Burns Decorates for "Trumpet Island"

Frank H. Burns transferred his activities from the S. A. Lynch houses at Jacksonville to Orlando, Fla., some three weeks go to do publicity work for the Orlando Enterprises, Inc., operating the Grand and the Phillips theatres, and just to demonstrate that he is a live wire started the exploitation ball rolling by arranging a lobby display for "Trumpet Island" that brought home the bacon.

On this page is a cut from a photograph of the Grand display. Mr. Burns built a huge pair of aeroplane wings in the lobby as shown in the cut and then borrowed a small local aeroplane. He reports that it is estimated that the display doubled the business for "Trumpet Island." The feature was run at the Grand theatre.

Hyman Specialty Makes Big Hit

That Brooklyn is indeed a city of homes was proved absolutely at the Brooklyn Strand theatre recently when Managing Director Edward L. Hyman brought the home idea out with full force in a novelty which had love and home as the main theme, and in which a specially designed scenic set, mechanical effects, soloists, lights and both instrumental and vocal music were utilized.

The idea rotated around "The Love Nest," a popular song hit from "Mary," and the Strand management in making the idea realistic had a wonderful model home built by the stage carpenter and also showed real doves cooing and billing in a tiny dove cote perched in the crotch of a tree above where two lovers wooed.

The theme, of course, was taken from the song. The back drop was the skyline of a great city with the night lights glimmering. The front set was a wooded nook with a great oak, around the base of which had been built a rustic seat.

As the curtains parted on the set the orchestra was flooded with blue lights showing a young girl in white party dress resting on the tree seat with a young man in evening dress. Above their heads, on a tree bough, was the nest of doves. To their right was the miniature home which is described so vividly in the words of the song. The pair of lovers sang the number. As the chorus was reached the tiny house was lighted up as if with the coming of dusk the newly married pair had flooded the home with light. The spot centered on the dove cote where the two birds nestled.

The use of the miniature "love nest" and the live doves in their little home added to the realism, and the careful distribution of the lighting effects all helped to make the novelty one which would appeal to all ages.

Here is Frank Burns' lobby display for "Trumpet Island" when this picture played the Rialto theatre, Orlando, Florida

Johnson Puts Over Good Campaign for "Silver Horde"

Leroy V. Johnson, manager of the Alcazar, Great Falls, Mont., is a believer in exploitation. When he booked "The Silver Horde" he at once got busy on an inexpensive scheme for obtaining publicity. Mr. Johnson decorated his lobby front in such a manner as to strike the attention of all passers-by and at the same time give a hint as to the nature of the picture. At each side of the entrance arch he placed mounted paintings of tall pine trees heavily laden with snow. Across the upper part of the arch in large letters was the following: "Rex Beach's latest production, 'The Silver Horde.'" In the center of the archway, against the ticket booth, was a frame of "Silver Horde" stills, while on each lobby panel were three-sheet posters of the picture.

From the top of the small tower that surmounts the Alcazar theatre, Mr. Johnson swung a sixty-foot banner across the street to the top of another building. The same wording was used on the banner as was employed at the top of the entrance arch.

This exploitation cost almost nothing, yet it was done in such a manner as to strike the attention of almost anyone who happened to be downtown in Great Falls. The picture did a tremendous business, which speaks for the effectiveness of Mr. Johnson's work.

Criterion Staging Novelty Specialty

THE specialty number presented with the showing of "Midsummer Madness," opening Sunday at the Criterion theatre, New York, is titled "Four Seasons of Life," being four separate tableaus identified under the captions of "Childhood," "Sweethearts," "Marriage" and "Old Age."

A big circle cut out with black facing is used to screen the wings on all the numbers.

"Childhood" shows a pretty summer landscape with a practical well on which a child is seated when the drapes are parted. Later she recites a little poem about her lost doll and does a dance with another performer also dressed as a child. The scene is faded out and into "Sweethearts" showing a garden as a stage setting with a young couple attired in the costume of the Sixty's seated on a bench. They sing a ballad as a duet.

The third scene is a landscape showing hills, trees, etc., with three middle aged ladies grouped on the stage with an old fashioned cradle as a prop. The trio sing a song popular in the Seventy's and wear costumes of this period.

The fourth number goes to an interior set, a drop showing the wall of a house with a fireplace in the center and two windows on either side. Through the windows snow can be seen falling.

In front of the fire in rocking chairs are two old people. They sing one of the old time favorite songs.

The artists taking part in the cycle are Betty Anderson, soprano; Jean Booth, contralto; Georges Du Franne, tenor; Grace Eastman and Martha Shelby, assisted by members of Hugo Reisenfeld's new school of opera and ensemble. During the momentary waits between the numbers necessary to shift the sets the chorus sings off stage.

Importance of Mailing List Demonstrated

Some exhibitors who operate in small towns are prone to deny the importance of an accurate, up-to-date mailing list. T. C. Cary, of the Princess theatre, Honea Path, S. C., effectually proved, to his own satisfaction, at least, that this is a very grave error.

Business in the South is not in a flourishing state due to the failure of King Cotton, and the illness (from a business standpoint) of Duke Tobacco. But Mr. Cary believes that where there's a will, there's a way. And when he booked "Scratch My Back" he put on his thinking cap—and to good effect.

About ten days before the picture was to open, he began to get his mailing list together, paying particular attention to the newly-weds as named in the "Society" department of the local paper. So that, about a week before the picture opened, every man on the mailing list received a note—a pale pink "correspondence card" such as is used by "stylish" young ladies, on which, in a feminine hand, was written just "Scratch My Back." In place of a signature, there was a question-mark.

The cards had scarcely had time to be distributed by the postman, when the trouble began. Heaven only knows how many wholly innocent married men returned to their homes after a hard day's work, to meet an irate wife brandishing a rolling pin, and demanding to know the name of the "hussy."

The exploitation was successful, as many a man who narrowly escaped divorce proceedings will assure you.

Woodhead Makes the Most of Masque

How the Manager of the Globe Theatre, Clinton, Mass., Obtained Publicity for "Yes or No?"

BELIEVING that live newspaper stories represent an exploitation medium of infinite value, W. W. Woodhead, manager of the Globe theatre, Clinton, Mass., recently devised an advertiseing stunt calculated to inspire press stories and which had direct bearing on his successful showing of "Yes or No."

A prominent local dancing instructor held a costume dance in the municipal building and invited the general public. A fine was to be imposed upon those attending without fancy costume. Therefore, Manager Woodhead found two women willing to attend the dance at his expense, and in his interest, and at the same time quite willing to receive a sum of money for carrying out an advertising stunt which the local newspaper played up in grand style.

The grand march was scheduled to begin at 9 o'clock and partners were being selected by the young men when exactly at 8.50 P. M. two young girls, very attractive and apparently twins, entered the hall, passed by friends without saluting and seated themselves in a conspicuous place in the hall. Very unconcerned by the evening's proceedings and apparently unconscious that every eye in the hall was being cast upon them, the twins watched the fun. Their costumes were made of paper with the words "Yes or No" printed all over the skirt and waist. Their shoes were white with "Yes or No" painted all over them, and the same phrase spotted even their hair ribbons and stockings. Naturally they were the center of attraction. When the grand march began they refused gentlemen partners. Arm in arm, they marched up and down with all eyes on them and to their amusement heard remarks such as "Do you suppose it has anything to do with the liquor question?" passed about them.

A prize was offered by the dancing teacher for the couple with the best costumes, and when it came to a selection the judges kept their eyes on the twins in an attempt to solve what had become a matter of considerable curiosity on the part of the guests. The twins were awarded the prize, not altogether because of the beauty of their costumes but because of the impression they made, and when the girls were called to the stage to receive the award, they opened the skirts of their dresses, turned them inside out and revealed the fact that "Yes or No" was a feature picture booked for the Globe theatre in a few weeks.

The twins then explained to their friends the evident snubbing was a ruse to get them interested. During the remainder of the evening the duo congratulated themselves on their nights' work, for they not only enjoyed the dance but also won the prize, and Manager Woodhead's compensation.

The effect of the costumes was amazing. The next day, as was anticipated, it was the talk of the town and the evening newspaper came out with the story in headlines, praising Mr. Woodhead for his advertising genius. Manager Woodhead advises other exhibitors to try this stunt and assures them that if the opportunity is afforded them their twins will come out "headliners" as his did.

Window display for "Behold My Wife," secured during the run of this picture at the Hippodrome, Gloversville, N. Y.

Creston, Iowa, Has a "Wild Man" Scare

Metzar's "Go and Get It" Stunt Makes Iowans Lie Awake Nights

FROM Creston, Iowa, and E. Metzgar of the Strand theatre of that city comes an exploitation for "Go and Get It" that is bound to attract attention. if a man who is not afraid of being shot up by excited citizens can be found to pull the stunt.

The stunt that Mr. Metzger put over was in connection with a special feature attraction that has already been exploited by a number of extra novel campaigns ranging from teaser stunts to cut-outs of an ape-man in the lobby. This, naturally, identifies the picture "Go and Get It." Mr. Metzger picked out what be believed to be the most gripping element in this box-office story, and brought it to life. That was why people began to believe the city was haunted when a creature that resembled a half-man-and-half-ape was seen by several very frightened Crestonians. There was a great deal of excitement. This strange species was seen just at dusk by a resident who received a real scare and then disappeared; but the story spread from mouth to mouth. This was just the beginning of other things which were going to happen to cause Creston people to feel that something strange and mysterious was in their midst. A lady returning to her home about dark again saw the object, which seemed to resemble a huge gorilla or ape. The fact that no one saw it only just at dark or too late to get a fair look at it and the fact that only two or three had seen it and could not fully describe its appearance, soon began to make the majority of the citizens believe that it was just a story; but the interest in the matter was kept at its height for the strange animal appeared at which seemed to be opportune times and then disappeared. The fact that there was really such a thing in the city, however, was soon to be made plain, for one evening, when the streets were filled with people, the animal appeared on top of the most prominent building in the city, hung over the edge for just a moment, uttering strange cries, and then utterly disappeared. A search failed to leave any sign of it, however. A day later, just one day before "Go and Get It" was to be shown at the Strand, the ape-face appeared in the window of one of the upper hotel rooms and uttered cries which soon attracted the attention. At last the animal was trapped and in a room. How had it got there and had it hurt the parties therein. An investigation was immediately made and the crowd proceeded to the room and upon looking over the transom thereof saw, not the animal which had appeared at the window, but one of the local boys reading. "Where did it go? Did he see it? What was it all about?" The youth was innocent of it all and still some wondered. On the night of the initial showing an ad appeared in the daily paper in the form of a news item stating Mr. E. Metzger, manager of the Strand theatre, had captured that strange animal which had been seen by the citizens upon various occasions and would have it on display at his theatre that evening in connection with his regular show. It need not be said that Mr. Metzger packed his house both days and that while some thought this stunt a little too serious the officials of the city who were in on it were inclined to laugh and the rest laughed with them. The cost of pulling off the exploitation stunt was slight in comparison with the results which were obtained. The equipment, which consisted of only a gorilla costume which was rented at Des Moines for a few days, cost only a moderate sum and the services of the local youth were secured at wages which were reasonable indeed. "Some time the most inexpensive stunts which I have pulled in this city are the ones which

(*Continued on page* 4595)

Lobby display for the recent engagement of "Down on the Farm" at the Orpheum theatre, Connellsville, Pa., with grape vines, pumpkins, chickens, turkeys, corn, branches of trees, etc., playing a prominent part

The above cut shows some of the "Good References" exploitation put over at Keith's 81st Street theatre as told in the accompanying story

Creston Has Wild Man Scare

(*Continued from page* 4594)

have gotten me the biggest results," says Manager Metzger. "First plan on just how much you can afford to spend, in order to put your features over in a way that will bring you the biggest returns. In order to pull the stunt in a manner which will make them sit up and take notice, and insure the fact that the man playing the gorilla part will not get shot or injured by some of his fellow citizens you should get in touch with the local police force and then go after the newspaper reporters.

Finds Programs Used as Heralds Good Exploitation

J. L. Johnston, advertising manager for the Finkelstein and Ruben Enterprises, Minneapolis, has found that the distribution of several thousand programs for the New Garrick and New Lyric theatres each week is a cheap form of advertising productive of very good results.

These programs are placed in the better class of apartment buildings in and on the outskirts of the downtown district and in the leading hotels.

Part of the Keith's 81st Street theatre exploitation for the showing of "Good References" as described below

Here's a New One for "Good References"

Jazzing up little old New York with an automobile load of characters from whom no one would expect good references is the way Frank Gerard and Eddie Lewis, manager and exploitation director, respectively, of the Eighty-first Street theatre, jammed that house full for a week's showing on "Good References."

The automobile carried a vamp, a convict, a bell hop and a "Broadway Rose." A man in the uniform of a prison guard with a rifle over his shoulder gave effectiveness to the sign that was exhibited on each side of the car:

"We May Not Look As If We Had
"GOOD REFERENCES
at
"Keith's 81st Street Theatre."

The automobile made the rounds of the New York business streets during the daylight hours. During the evening performance the bell hop was on duty in front of the theatre with a large sign reading:

"STOP!
"Where Are Your References?

Girls.	Men.
Do you shimmie?	Do you wear spats?
Do you smoke?	Have you a mother-in-law?
Can you cook home brew?	Do you crochet?

"Everybody Likes 'Connie' Talmadge's
"Good References"
"Inside."

Illustrating how Ralph Ruffner, manager of the Strand theatre, Seattle, Wash., decorated his lobby for the showing of "Behold My Wife"

Zorn Digs Out the Personal Guarantee

Edward A. Zorn recently used a very elaborate series of "guaranteed production" display ads for "Behold My Wife" when this picture played the Temple theatre, Toledo, Ohio, of which Mr. Zorn is manager, with such excellent results that this somewhat old form of publicity is to be continued for such pictures as are booked that the management thinks are good enough to deserve it.

Mr. Zorn's ads were orthodox announcements for the picture, giving the title, cast and a short line or two of selling talk, to which was added the personal guarantee under a cut signature. The displays were used in all three of the Toledo papers with box-office results a few dollars short of the high water mark. The Temple advertising is prepared by E. G. Bride, the People's Amusement Company's publicity director.

Ruffner's Exploitation for "Behold My Wife"

An attractive lobby display and unusual outdoor exploitation were the two features of the presentation of "Behold My Wife" at the Strand theatre, Seattle, last week.

Ralph Ruffner, manager of the theatre, whose lobbies are noted for their smart appearance, batted 1.000 per cent on his latest endeavor. The white painted trimmings of the doors and panels showed up to specially favorable advantage against the settings for a picture that dealt largely with outdoor life and incidents in the Canadian snows. The streamer with the title, running across the entire length of the top of the lobby, carried a snow scene in which the names of the featured players and Christmas trees with a waste of snow land in the Canadian wilds were portrayed. At the left of the lobby was a statuesque ten-foot cutout of Mabel Julienne Scott, taken from the 24-sheet lithograph.

As outside exploitation, two sisters employed by the Seattle F. P. exchange were induced to portray the parts of the wife of "Behold My Wife"

The F. P. Twins who helped advertise "Behold My Wife" at the Strand theatre, Portland, Ore., as told in the account of Ralph Ruffner's exploitation of this picture

Minneapolis House Gives "Earthbound" Good Campaign

Several columns of publicity for "Earthbound" were obtained in the Minneapolis newspapers when the picture opened there at the Blue Mouse theatre on the fact that little "Billie" Cotton, who plays the part of the child in "Earthbound," was born in Minneapolis. Each of the three big dailies in the city ran a story about the little girl with a photograph several days before the showing, in addition to playing up reproductions of stills in which she figured in their Sunday amusement sections and singling her out for special mention in the reviews. The girl's father still lives in Minneapolis.

Aside from exploiting the fact that "Billie" was a Minneapolitan, the publicity campaign for the Minneapolis showing of "Earthbound" was confined to the regular channels of billboard and newspaper advertising.

Howard, Exploitation Man, Turns Poet

Following is a poem written by John D. Howard, Famous Players-Lasky exploitation representative from the San Francisco exchange, and mailed to all the salesmen in the West Coast territory:

DRIVE IT HOME

How's your punch, how's your pep,
Can you stand the last test
That will make Nineteen-Twenty
Not just "better" but "best"?

How's your nerve, how's your grit?
Have you gained or stood still?
Don't slacken the pace, boys,
Say "I must" and "I will."

If you fail, come back strong,
Make the last two months count.
You're not licked 'till you're dead.
Drive it home—Paramount.

Schaefer Featuring His Musicians

Of the thirteen musicians comprising the orchestra of the William Fox Liberty theatre, five are members of the St. Louis Symphony Orchestra. With this fact in view Manager Schaefer arranged one of the most daring musical programs ever offered a local motion picture audience. More than one-half of the program, in which "The Stealers" was featured, was devoted to classical musical numbers in the form of a symphony concert.

To begin with Schaefer obtained the list of over 3,000 subscribers to the symphony fund. To each of these he sent an attractive announcement which stated that the next week's program would more resemble a symphonic concert than a motion picture arrangement. All were invited to attend and the majority did. Schaefer discovered early that St. Louis is a music loving town and that anything which was tied up in any way with good music was certain to succeed. Anything that tied up with the Symphony Orchestra was bound to succeed big. And his plan was a success.

The musical numbers were arranged by Director Herbert Hochman, however, each individual musician played the piece which had gained the greatest amount of favor for him in the eyes of the symphony followers, thus insuring double success at the Liberty.

How Jack Lourie Put Over "Love"

Jacob Lourie is a business man and a showman.

That's why this impresario of the Park, Modern and Beacon theatres of Boston, appreciated the vast exploitation possibilities in the tag day propaganda conceived for the benefit of Louise Glaum in "Love."

Sig Schlaper, J. Parker Read, Jr.'s, representative, went to Boston, arranged with the biggest hotels to hang the "Louise Glaum Tag" on all dining room table lamps and to sell them for the benefit of the Boston *American* Christmas Tree Fund.

He supplied several thousand tags to the *American* and also arranged a special showing of "Love" at the Park for the Saturday morning at the end of the week of showing—the proceeds accruing to the *American* fund.

The tieup pledged columns of free publicity for Lourie in the most difficult type of newspaper to interest in exploiting any but Hearst pictures. It brought the Park picture layouts in the *American* and the fullest meed of journalistic co-operation.

Del Monte Theatre Stages Fashion Show

One of the most daring and at the same time artistically unique presentations that ever accompanied a motion picture feature in St. Louis theatres was attempted last week by the Del Monte in connection with the showing of "Silk Hosiery."

The "Fashion Revue," as it was called in the total of three solid pages of newspaper advertising which preceded the opening, consisted of an array of twenty-two local and New York models who displayed gowns, dresses, and suits of fashion's latest decree. A specially built causeway led from off the stage and extended over several rows of the audience, thus permitting the models to preen their feathers in close view of even those who sat in the rear of America's largest one-floor theatre.

One of the main features of the revue was the displaying of a $30,000 chinchilla coat of knee's length which was borrowed from New York especially for the occasion. The revue of Spring styles was conducted during both evening and one afternoon performances.

Rothapfel Has Prologue for "Billions"

As a prologue for "Billions," the current attraction at the Capitol theatre, S. L. Rothapfel is staging an elaborate ballet and vocal number under the title of "In a Russian Gypsy Camp."

With a stage setting showing a hill rising to a sky line of futurist design, Doris Niles, Mlle. Sergeeva and Leon Leonidow, and the Russian Cathedral Choir present original Russian folk dances and folk songs.

The scene is a Russian Gypsy camp with a bucket sweep well and a camp fire dressing the stage.

The various dances and different native melodies used have been synchronized into what is practically an opera. The players are attired in Russian Gypsy costume. The dances, including a specialty number under the title of "Russian Buffon Dance," given by Mlle. Sergeeva and Leon Leonidow, were staged by Alexander Oumansky, while the musical score is arranged by K. M. Buketoff, director of the Cathedral Choir. The settings are by John Wenger.

NOW CLAUD YOU VOTE THE WAY I TELL YOU ! OR YOU—WILL—HAVE— SOMETHING TO THINK ABOUT WHEN YOU GET HOME
JOE'S YES TODAY
?
Some Married Men Will have SOMETHING TO THINK ABOUT Today

Cartoon which ran in the Omaha News as explained in the accompanying story

Bakery Provides Ideal Exploitation Medium

Searching for a medium to get his exploitation before the largest number of people, Albert S. Nathan, exploitation representative of Famous Players-Lasky Corporation for the Buffalo territory, connected with Cahill's bakery in Syracuse. He worked a tie-up with the bakery and Paramount pictures showing at the Crescent theatre.

Since bread is the one article which goes into practically every home the tie-up was attended by phenomenal success. Exploitation slips were included in every wrapper in which the loaves were sent out. The first one was on "The Right to Love" good bread.

The success and interest resulting from the first attempt made the Cahill Bakery a convert to the cause of motion picture exploitation and ever since their facilities have been at the disposal of Mr. Nathan and the Crescent theatre.

Subsequent exploitation slips have advertised "Something to Think About. When You Want Pure Food for All the Family Order Cahill's Perfection Bread and See 'Something to Think About,' a Paramount Picture at the Crescent Theatre," and "Behold My Wife." The latter picture fitted in splendidly with the baking establishment, the exploitation copy reading "Behold My Wife! She Used to Make Her Own Bread. Now She Buys Cahill's Perfection Bread."

Stillman, Cleveland, Stages Overture Novelty

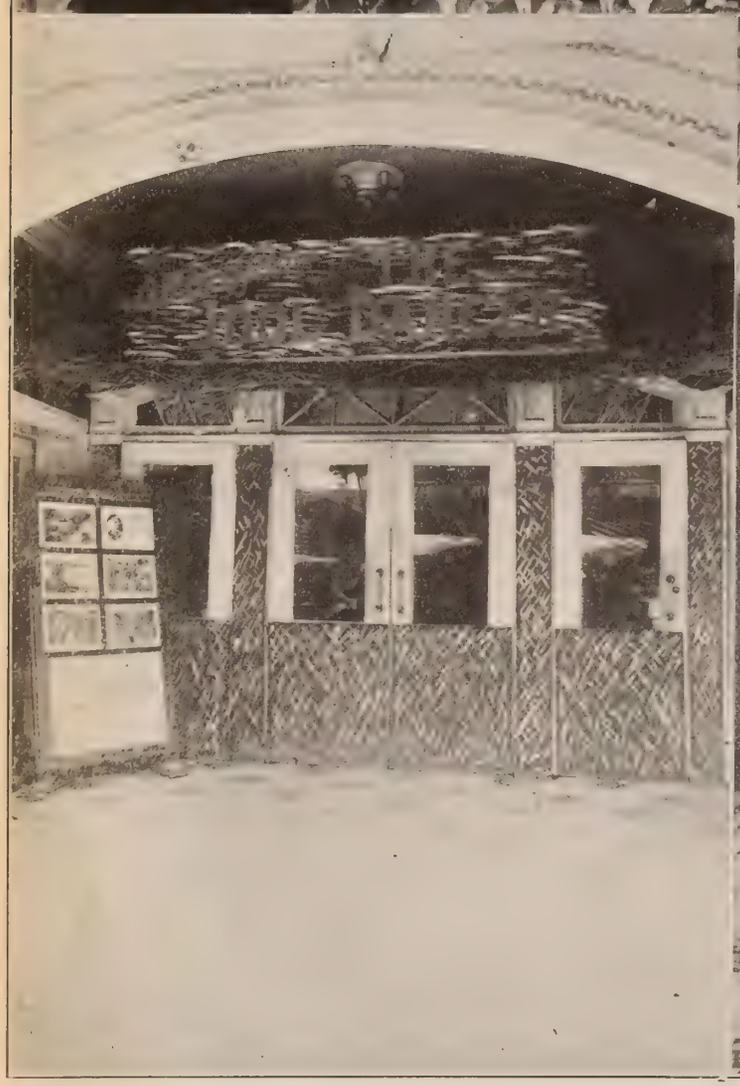
"A Few Musical Moments with Masters, Past and Present," was the title of the novelty overture featured on last week's bill at the Stillman theatre.

In connection with modelling the heads of world famous composers shown on the screen Musical Director Hyman L. Spitalny arranged a high class musical setting that was vigorously applauded.

"Military Polonaise" accompanied the moulding of the head of Chopin. Next came Liszt, while the orchestra played "Rhapsodie Hongroise." "The Moonlight Sonata," played softly, while the artist produced the head of Beethoven from a mass of clay. This was followed by the Miserere from "Il Trovatore," as the features of Verdi gradually took shape. Mendelssohn appeared on the screen gradually to the strains of the familar "Spring Song." Coming to the modern musicians, Mischa Elman's features appeared while "Humoresque" was played by the orchestra. Caruso's lips were closed while the quartet from "I Pagliacci" was being played. Sousa's replica was roundly applauded when it appeared simultaneous to the playing of "The Stars and Stripes Forever." "You're a Grand Old Flag," with George M. Cohan's bust, and "I Love a Lassie," with Harry Lauder on the screen brought the novelty to a close.

The Tivoli's Unique Presentation of "The Idol Dancer"

At the left is shown the stage setting for a prologue number used in connection with the presentation of "The Idol Dancer" at the Tivoli theatre, San Francisco. Below is shown the lobby decorations at the above mentioned theatre



NEWSY BRIEFS FROM CENTRAL FILM BELT

Chicago and the Mid-West

L. H. MASON, REPRESENTATIVE, 220 SO. STATE ST.

C. B. Price, of the C. B. Price Company, was in Chicago last week exploiting the picture entitled, "Your Daughter and Mine." Bert Lubin was also in town showing his latest production which is entitled, "Honeymoon Ranch."

Chicago is to have another loop theatre, according to plans being made by the Syndicate Theatre Owners, of which Harry M. Ortenstein is president. The house will be located on Adams street, east of State, and ground will be broken soon after the first of year, according to reports.

The first Sherman Productions, Incorporated, features, "Man and Woman" and "Miss 139," are ready for booking. The Sherman Productions are being handled in this territory by the Superior Screen Service, and Messrs. Weiss and Aiken are preparing a big exploitation campaign to put them over in a big way. Harry Sherman was in the city last week conferring with the Superior officials, and while here entertained Dustin Farnum and his director, Ernest Ward, who were passing through on their way to the Coast. It is rumored that Sherman Productions will handle the pictures produced by Farnum, who has completed his contract with Robertson-Cole.

Dr. Sam Atkinson, business manager of the Allied Amusements Association, left this week for New York, and will remain in the East for about a week.

It is understood that plans are being drawn by Burnham & Co. for a new theatre in Evanston. They already have one theatre there known as the Hoyburn.

Henry Igle, of the Chicago Censor Board, recently was married to Miss Harriet Van Buren, who formerly was chief inspector at First National Exchange. Henry, although a censor, is a popular member of the industry, and his many friends are offering him their congratulations on becoming benedick.

W. H. Hill, who for the last year had charge of First National's publicity department in the Chicago territory, has resigned to accept a similar position with Universal, succeeding Harry Rice. A. W. Gilliam, it is understood, will become publicity man for First National. Mr. Hill has made a splendid record during his connection with the First National Exchange of Chicago, and before that was connected with the Famous Players-Lasky offices at Chicago and Pittsburgh, and also has a wide experience as a theatre manager.

There are persistent reports around the exchanges that Dee Robinson, owner of the Madison and Appolo theatres at Peria, has taken over the Irwin theatre in Bloomington, Ill. These reports have not yet been confirmed, but well-informed theatre men believe they are true.

C. D. Sigler has opened his new theatre at Tolleston, Ind. which will be known as the Tolleston theatre. He will operate it as a high-grade picture house.

Ben Weissenbach has been added to the staff of Celebrated Players Film Corporation as city salesman. He resigned a similar position with Associated Producers to take the new job.

Joseph Kline, of D. M. Schwab Pictures, has disposed of that company's entire product featuring David Butler, to President Vandawalker of the Doll-Van Film Corporation of Illinois.

Arrow Film Company's production, "The Golden Trail," featuring Jane Novak, has been taken by the Superior Screen Service for Illinois and Indiana.

A. J. Hill, owner of the Glenn theatre, Armitage Avenue, has gone to the hospital, where he will undergo a serious operation.

Lila Lee was given a unique and mighty hearty home-coming welcome when she spent several days in Chicago recently. The climax of a long series of attentions from friends and the public in general, was a banquet at Miss Lee's father's North Side Turner Hall. More than two hundred persons were present as the guests of Charles Appel, Miss Lee's daddy. Miss Peggy Lee, a protege of David Belasco, also was on hand. Newspaper men, from managers to financial reporters, dramatic editors, feature writers, and even Dan O'Leary, veteran reporter of Chicago, were among those present. Official Chicago was there in the persons of aldermen and corporation counsel. Attorney Sulten, Miss Lila Lee's guardian, also was there. Miss Lee's family was given a private view of "Midsummer Madness" at the Paramount Exchange. Miss Lee's wonderfully fine work in this picture made everybody say that Lila's hope for the future is particularly bright.

A. P. Desormeaux, of the Strand theatre, Madison, Wis., was in Chicago this week. He was seen at the Paramount Exchange with his booking sheets and reported a record breaker on "Humoresque."

Kankakee is to have a new, big picture house. Lease on property for a big theatre has been secured by Wm. Cadoret, who owns the La Petite theatre. He will start building as soon as possible.

Ascher Brothers' West Englewood theatre will be open on or about Christmas Eve. The West Englewood, located at Sixty-third and Marshfield avenue, will add another link to the now large chain of Ascher Brothers' theatres. This beautiful theatre will be operated on the same plan as Aschers' Chateau theatre on Broadway and Grace street, offering only the highest standard of motion pictures and vaudeville.

Ascher Brothers have added two new names to their large staff of theatre managers. G. E. Braddock, who has made a reputation as a theatre manager throughout the Northwest, and Geo. E. Aylsworth, former manager of the Princess theatre in Calgary, Alberta, Canada, being the newcomers.

H. J. Brown, recently exploitation and sales manager for Colonel Fred Levey's First National Louisville headquarters, has returned to Chicago from Des Moines, Iowa, after a visit with A. G. Stolte, manager of the Des Moines A. H. Bland theatre, "Des Moines." Mr. Brown states that Mr. Stolte's presentation in the Highway theatre was worth making a long trip to view. Mr. Brown says that the Des Moines theatre is where music and pictures meet.

Douglass D. Rothacker, manager of the Rothacker Film Company's Industrial Division, was host at the Cafe Boulevard to the members of the New York Industrial Division. The eastern Industrial Division has been established less than a year, but, according to Mr. Rothacker, the results achieved thus far were such as an organization established ten years might be proud of. Mr. Rothacker said that the Chicago, St. Louis, Peoria, Milwaukee and Cleveland Divisions were batting an average which he hoped would be surpassed by the eastern division. "The achievements of the various Rothacker branches are proving an inspiration to each other," he said. Mr. Rothacker predicted that the coming year would be three hundred per cent bigger than any year the practical picture field has ever known.

B. Herbert Milligan reports that Barney Fagan of the Independent Film Exchange of St. Louis has purchased "The Freedom of Ireland" for Southern Illinois and Eastern Missouri. Mr. Milligan has sold the rights to the same picture for Western Missouri and Kansas City to the Independent Film Company of Missouri. About sixty per cent of the United States territory has now been sold on "The Freedom of Ireland" and deals which are now pending will probably bring this to one hundred per cent within a very few days. Mr. Milligan has moved into his new offices at 404 Consumers Building.

Harry Rice, business manager, Independent Films Association, is in New York this week. During his eastern visit he will confer with several producers in regard to taking over their productions for distribution through Independent.

Walter C. Hyland, who has been connected with the Universal Chicago Exchange for six years, and for the last three years has been booker, has been promoted to service manager to fill the position made vacant by the resignation of R. C. Smith. It is understood that Mr. Smith has had an exceptionally good offer from a New York film concern which he has accepted. In announcing the promotion of Mr. Hyland, Manager Lesserman stated it was his policy, wherever possible, to reward good work by the members of the organization by giving them the preference.

Gollos and Gollos Film Company announce that they have purchased "The Sacred Flame" featuring Emily Stevens and will release it in this territory early in January. A trade showing was held at Universal Film Company's projection room last week and excellent comments were heard on the picture. Gollos and Gollos expect to release a number of other interesting productions within the next few weeks.

Ben Beadell, when he opens his new office as Chicago manager for Stoll Film Corporation this week, will display one of the handsomest desk sets which ever graced a manager's office. The set was the parting gift of the employees who worked under him in his former office and was a token of their good will and love for their popular chief.

Chicago exhibitors are preparing to co-operate with the Chicago American in making that paper's annual "Go to Movie Week" a big success and are booking pictures and arranging special presentations which will make the period between Christmas and New Year a success from a box-office standpoint and bridge over the seven days which are generally considered a dull period.

Music and The Picture

The Complete Picture Production

A Talk to Producers

By Charles D. Isaacson

OUR editorial chief, who signs in bold strokes, "W. A. Johnston," on the first page of each week's NEWS, once made a very astonishing statement.

We were in conference in his inner sanctum sanctorum, with several important gentlemen; a certain production then before the field came up for discussion, when Mr. Johnston said:

"I tell you, that they could have added $75,000 to the value of that picture, if they had provided it with the right kind of music!"

Everybody gasped; I didn't, because I have long seen the light in that way, nevertheless I was delighted that the Chief had caught the fever and had analyzed the possibilities so accurately. Then and there I determined I should make the matter the subject of a special article in the music department, and here it is.

One will admit that a big feature is not complete, no matter how well it is made, until it has been provided with its musical atmosphere. Then how short-sighted it is, under examination, for a producer to spend a fortune in the taking of the scenes, in advertising the production, and then neglecting to add the finishing touches of the music.

I am reminded of former days when I was associated with the matter of national advertising. It was the fever at the time of everybody to rush into the *Saturday Evening Post* with pages and double pages, at five and ten thousand dollars a chance. Having the space the advertiser sat back and took a deep breath and objected to the proper making of drawings, engravings, type-setting to make that space look most attractive—he objected to the use of Brains to put into the space. What good were the two pages at ten thousand unless as much as was deemed wise was spent to make the advertising pull?

If a picture can be ruined by bad music, why should the producer take a chance on it? Is that good business? I would say that it is mightily short-sighted to send the big investment out on luck that it will be taken care of, in some way.

If a picture can be practically carried over by good music, why shouldn't the producer spend all that is deemed necessary to leave no stone unturned to provide the best music?

Making a big feature and then calling in any old individual for a quick glimpse at the advance screening, and being satisfied with a typewritten "cue-sheet" is the height of folly.

It should be thoroughly believed by now, that the money spent for the music must go on the production costs—not on the distribution. Moreover, in the appropriation for making a picture, sufficient leeway ought to be left for providing the music.

It should be considered that the money spent for the right music score is *Picture Insurance.*

It must tear the heart out of a director to walk into a theatre and hear a fifty-cent musical accompanniment to his five thousand dollar picture. It must make him think of a diamond set in brass—and the diamond looks like a piece of glass.

The question of Music Score for the Feature Picture is so important that it ought to engage the serious attention of every producer, director and star.

A bad picture can be glossed over and made to seem good with a wonderful musical score. A good picture can be kept up to its standard with the right kind of musical score.

Here is the way that the producer, the man who puts up the capital for the production, the author who writes it, the director who puts it out, the star whose acting and reputation are at stake, should think—*We don't want to endanger our offering with a chance on the music."*

I know that no serious producer would be so short-sighted that he would refuse to hire the right kind of actors at any price—the right kind of director—the right kind of scenic artist. Why skimp on the music?

Remember that you're not through with your picture until it is all complete, foolproof, self-starting and self-selling.

You spend a fortune on your advertising to the exhibitor and then give him a complete selling and advertising campaign. You won't take a chance on his failing to find the keynote in your publicity and exploitation appeal. How do you know he can find the keynote in the emotional appeal for the music?

The biggest feature successes, we all know, have been those which have been accompanied on tour by complete paraphernalia of score, and even the orchestra and singers and dancers!

But it isn't necessary to go that far.

The theatre man wants to know how to stage your feature, Mr. Producer. He has his orchestra, whether it be eighty-five pieces or less; he has his instruments. He is willing to make special arrangements for the picture to put it over right—he will engage extra musicians, singers, dancers—if he knows what to do with them.

Now, as I see it, the far-visioned, hard-headed producer will engage the best picture-composer he can find. Long before the picture is ready for release, he will put the composer to work. He will not say: "Compose me a complete score." But he will say: "Show me how to put that feature over musically." Then the composer will select the music of literature that fits best, and compose what doesn't fit. He will orchestrate it for the big-city first-run houses; he will then make several adaptations. He will scale it down to all size orchestras—and even to a piano score.

It will cost money—of course it will. But suppose it costs $20,000 to make the music right. And suppose only that much comes back on the music—(it is assumed that if necessary the scores could be sold at printing cost—although I would not recommend that)—isn't it good picture insurance?

The producer can say to his exhibitor: "This feature is ready for production. The picture is not only a winner, it has not only the most perfect exploitation angles—but we have made it all ready for your musical director. Not just a cue-sheet made by a hack, but a score specially adapted to this one picture—and in special arrangements to fit every size of house and orchestra. We have shown what special acts can go with it—what songs can be interpolated in it, what kind of a prologue is suitable, etc., etc."

Personally I would go further. I would engage musical directors to see the picture into the houses. I will tell you of my

(*Continued on page* 4665)

PROMINENT FIGURES TO ATTEND THE FIRST ANNUAL MOTION PICTURE-MUSICAL CONFERENCE

New York City, January 24-25-26, 1921
Hotel Astor, Official Headquarters

Send in your name at once to Motion Picture News announcing you are coming, so proper arrangements can be made, for many important enterprises to be carried on during the sessions.

TO BE REPRESENTED:

- **Many of the most prominent theatres and chain theatres of all sections of the country.**
- **Many of the most prominent film-music conductors; also many of the grand opera and symphonic musicians, composers and conductors.**
- **Many of the leading producers.**
- **Many of the great musical periodicals.**
- **Associations of exhibitors.**
- **Associations of musicians, including the musical unions.**
- **Association of musical artists.**
- **The motion picture directing fraternity.**
- **Cue-sheet makers; instrument builders; music publishers; managers of artists; the new distributing agencies, etc., etc.**

CURRENT RELEASES

SOMEONE IN THE HOUSE
by Larry Evans, George S. Kaufman and Walter Percival.
ALL-STAR CAST

JACK LONDON'S
The STAR ROVER
ALL-STAR CAST

POLLY WITH A PAST
by Geo. Middleton & Guy Bolton.
Starring INA CLAIRE

BUSTER KEATON
in The Scarecrow, Convict 13 and One Week

COMING RELEASES

THE MISLEADING LADY
By Paul Dickey & Charles Goddard
Starring
Mr. BERT LYTELL

CINDERELLA'S TWIN
By Luther Reed
Starring VIOLA DANA

JEWEL CARMEN
in THE SILVER LINING
A Roland West Production

BUSTER KEATON
in NEIGHBORS

METRO
PICTURES CORPORATION

IN THE BLINDING SNOW
OF THE ALPS
THE GIRL FLED FROM HER
ARMED PURSUER

All seemed hopeless... lost.. until a sound smote her ears and his.. A muffled roar like distant thunder.. then louder, nearer. The man halted, caught like a rat in a trap.

IT WAS AN AVALANCHE !!!

HEARTS ARE TRUMPS

With an ALL STAR CAST

Based on CECIL RALEIGH'S *colossal stage success.*
Scenario by JUNE MATHIS. *Directed by* Rex INGRAM

METRO

JURY IMPERIAL PICTURES Ltd., *Exclusive Distributors thro out Great Britain. Sir William Jury, Managing Dir.*

BOX-OFFICE WORRIES END *with* BUSTER KEATON COMEDIES

What they're all saying

TO RECEIVE ATTENTION, ALL COMMUNICATIONS MUST BE ADDRESSED TO THE COMPANY

Shea Amusement Company

BUFFALO, N. Y.

SHEA'S HIPPODROME DIVISION
580 MAIN STREET
HAROLD B. FRANKLIN
MANAGING DIRECTOR

October 24, 1920.

Metro Pictures Corporation,
1480 Broadway,
New York, N. Y.

Gentlemen:

Attention Mr. Saunders

When we played Buster Keaton in "One Week" we concluded that Buster was designed to become one of the screen's best comedians. When we played Buster Keaton in "The Convict" we knew that our opinion was confirmed. After screening "The Scarecrow" we know that Buster Keaton is one of ths screen's best comedians.

Very truly yours,

SHEA HIPPODROME DIVISION,
Harold B. Franklin
Managing Director.

HBF/MLB

One of Thousands

Exclusive METRO Distributors

TERRITORIAL SALES AND PURCHASES

In the Independent Field

STATE RIGHT AND EXPORT NEWS AND VIEWS

Joe Brandt, president of the C. B. C. Film Sales Corporation of New York, left Monday for a special sales trip to Chicago, Atlanta, New Orleans and Dallas for the purpose of planting special exploitation for the C. B. C. pictures which are being offered the State Rights' market and include the Hallroom Boys comedies, Star Ranch Westerners, "The Victim" and "Dangerous Love." In addition to the special exploitation Mr. Brandt will inaugurate, he expects to close up any remaining open territories for these productions.

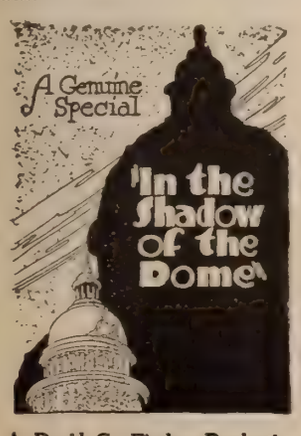
Ford Sterling Comedy Due December 12th

December 12th has been set as the release date for the first Ford Sterling comedy to be made by the former Sennett comedian under his new contract with the Special Pictures Corporation. "A Ball Room Romeo" is the title. Reggie Morris is directing Sterling in his first vehicle.

Charlotte Merriam heads the list of the supporting cast, which includes Jay Belasco, Margaret Cullington, Eddie Baker, Will Sloan and others.

Popular Comedians in Reelcraft Releases

Flora Finch and George Roi Clarke are the two latest stars to make pictures for the Reelcraft short subject program. Mr. Clarke has completed two comedies of the series which will be known as "Paragon Comedies." The title of Flora Finch's first comedy for the Royal series is "The Sure Fire Sleuth."



A David G. Fischer Production

Reed Picture Near Ready

Ziegfeld's First Feature, With Florence Reed, Soon to Be Cut

EXHIBITORS, producers and distributers are eagerly awaiting the first showing of W. K. Ziegfeld's initial screen offering, now being completed at the Peerless Studios in Fort Lee.

With a battery of four cameramen working day and night, Director Emile Chautard expects to put the finishing touches to the final scenes of W. K. Ziegfeld's initial screen offering the latter part of this week and begin cutting Monday or Tuesday. The picture is being made at the Peerless Studios in Fort Lee.

W. K. Ziegfeld's advent into the motion picture field created a stir in motion picture circles as the producer, who is known throughout the world as a theatrical manager and musical educator, declared that he would restrict himself as far as he possibly could to directors, actors and writers from the legitimate stage.

Closely following this announcement, word came that he had signed up Florence Reed, of "The Mirage" as the star for his first production. With this stellar light to open the way, Ziegfeld then scoured the field for a director with legitimate training and finally secured the services of Emile Chautard, who has directed a score of screen stars and previous to his entry into the screen world was director-general of the Theatre Rejane in Paris.

Adhering to his original intention of recruiting his associates from the field of the "legitimate," Ziegfeld then signed Philip Bartholomae author of "Very Good Eddie," "When Dreams Come True," and other plays, as scenario writer and followed this with contracts with such artists as Norman Trevor, now co-starring with Gilda Varesi in "Enter Madame"; Earle Foxe, who had just closed as a featured player in "Come Seven"; Tyrone Power, the tragedian who played the title role in "Chu Chin Chow"; Henry Stephenson, now playing a leading role in "Spanish Love" William Roselle, featured player in a score of Broadway hits; Paula Shay, a well-known Henry Savage player; Mlle. Dazie, former Follies and Winter Garden star, Earnest Lambart, and many others.

Although Ziegfeld has been in close communication with several of the larger distributing organizations, no definite releasing arrangements have yet been made for Ziegfeld Films.

Luporini Bros. Are Active

Well-Known Exporters Plan Big Publicity and Advertising Drive

PLANS for an extensive and far-reaching advertising and publicity campaign, to be conducted in the motion picture trade journals of an international nature, and designed to engender greater interest in the product of Luporini Brothers—exporters of American-made motion pictures, have been approved by Ferdinand Luporini, managing director of the company, according to an announcement issued to the trade press recently. A large appropriation has been set aside from which available funds will be drawn for the successful execution of the campaign, which it is said, will cover a wide territory.

For the work in question, the services of A. L. Feihman, advertising and publicity counsel, have been secured, and effective with the coming month, in consultation with Mr. Luporini, Mr. Feinman will henceforth plan and direct all advertising and publicity emanating from the Luporini offices.

The decision to start an advertising campaign the effects of which will be felt in almost every foreign territory in the world, is sufficient evidence with which to brand Luporini Brothers as a progressive export organization.

All advertising and publicity issued from the Luporini offices will be subject to approval by Ferdinand Luporini.

Esther Lindner Resigns From Levey Corp.

Esther Lindher, who has handled the publicity of the Harry Service Corporation since its organization, announces that she has resigned from that company to take effect immediately. Miss Lindner did excellent work in the publicity campaign on "Uncle Sam of Freedom Ridge." She will be succeeded by Miss Vivian Radcliffe.

Milton C. Work, president of the Peerless Feature Producing Company, announced yesterday that he had completed arrangements for the purchase of "Whispering Shadows," the latest Emil Chautard production for Mayflower.

The story of "Whispering Shadows" is based upon a play written by Walter Hackett. Lucy Cotton is the star. She has risen rapidly within the last year and has been the leading woman for George Arliss, William Faversham and Bert Lytell. Within a few days the Peerless Feature Producing Company will start an extensive advertising campaign in connection with this picture, which is to be distributed on the States Rights basis.

First Sale of Swain Comedies Reported

The initial step in the disposition of the state rights throughout the United States and Canada on the Perry Comedies, starring Mack Swain, has been announced by Walter J. Porges, president of Herald Productions, Incorporated. It will be remembered that these comedies consist of a series of twelve two-reel productions starring "the one and only Ambrose," of which three are ready for immediate release: "A Moonlight Knight," "See America First," and "Full of Spirit."

The New York rights on the entire series were bought for the Mentor Motion Picture Corporation by Syd Samson, manager. Porges states that the coming week will mark the closing of several other territories.

A thrilling moment from "Velvet Fingers," the Geo. B. Seitz serial, released by Pathe

Gish Series for State Rights

Frohman Rejects Offers of Distributing Organizations

ANNOUNCEMENT is forthcoming from the Frohman Amusement Corporation that the productions to be made by it and in which Miss Lillian Gish is to star will be distributed under franchises to be awarded independent buyers. This announcement, it is expected by Frohman will cause a radical change to be made with respect to the special productions to be made by other stars and is indicative of the trend which producers will follow.

William L. Sherrill, president of the Frohman Amusement Corporation, gave out the following statement at his offices in the Times Building:

"Since the first public announcement of our having contracted with Miss Lillian Gish, we have been in receipt of numerous inquiries from independent buyers and several of the national distributing organizations in an endeavor to learn of our plans of distribution. We have given the subject serious thought since that time, seeking only for that worldwide distribution which we believe the productions and Miss Gish's popularity and ability merit.

"We were flattered by the offers from two of the national distributing organizations, yet after thoroughly canvassing the situation, Miss Gish agreed with a suggestion that to independently exploit the productions would be a far better medium and pursuing a policy that must ultimately be followed in other cases where super-attractions are made. However, in the first instance we were somewhat diffident because of the possibility of our not being able to secure 100 per cent distribution in the United States through the medium of exchanges with whom we would care to do business—that is, exchanges so equipped as to properly exploit and handle these attractions caused us to hesitate. Our investigation then revealed that the independent or state right market was thoroughly established and that certain exchanges is individual territories were doing business on a profitable basis and along proper business lines. A survey of the first run houses in the United States convinced us that they are at all times prepared to book a worth while or super-attraction of independent release and to pay for it commensurate with its true box office worth.

"The productions we will make will number no less than four and no more than five during the year 1921, and the same number during the year 1922. We have surrounded Miss Gish with every convenience and every form of assistance that will leave nothing to be desired as far as human ability and intelligence can anticipate. The story of her first picture, to our mind, is unsurpassed for intensity of dramatic theme, depth of heart interest and general appeal. It was written by Madame "Fred" de Gresac.

"Jerome Storm, who is directing

Lillian Gish as she looks in her first production for Frohman Amusement Corp. This picture, directed by Jerome Storm, is to be sold on the independent market

Miss Gish in this initial production, of course, needs no introduction to either the trade or the motion picture going public. I have watched his work as far as we have gone and I realize why he is held in such high esteem by the profession and the public.

"The exploitation must be in keeping with the magnitude of the production itself, and we are mapping out a plan of exploitation that will continue week in and week out for the entire term of our contract with Miss Gish, which extends over the period of two years.

"I feel that the independent buyer will appreciate this opportunity to acquire productions as great and as big as any made by any other organization, whether a national distributor or otherwise.

"The various exhibitors' organizations of the United States passed resolutions urging support of the independent producer and the independent distributor pledged their cooperation, and I believe that both are sincere, and it is fundamentally because of that that I have prevailed upon Miss Gish to consent to this medium of distribution."

The first production, the working title of which is "World Shadows," but the releasing title of which has not been determined, will be ready for release about February 15th, 1921. The company has been actively engaged in production work at the Biograph studios in New York for upwards of six weeks.

Five franchises have already been awarded to state right buyers, but announcement of the exchanges acquiring the Lillian Gish productions will not be made until the entire United States has been disposed of.

Negotiations are pending for the disposal of the foreign rights of the production, two offers having already been cabled from London.

12 New Reelcraft Pictures

Production Department Turns Out Record Number of Short Subjects

THE productions department of the Reelcraft Pictures Corporation has established a new record for the company by completing twelve productions during the past two weeks for the exclusive Short Subject program of Reelcraft.

At the Hollywood studio of Reelcraft eight single reel comedies were completed and shipped to the general office. The single reel comedy unit in which Billy Franey is featured with Glover Jones directing completed six productions for shipment. The titles are "The Thief," "The Messenger," "The Lawyer," "The Taxi Driver," "The Dancer" and "The Tourist."

The Paragon single reel comedy unit, featuring George Clarke, the latest star to be added to the Reelcraft program, shipped two single reel comedies titled "The Fire Bug" and "The Pussyfoot," directed by James Howe. This new series will be a weekly single reel release and ready for the market in January.

In the Royal Comedy series, a two reel comedy titled "The Shemale Sleuth" in which Flora Finch is featured has been finally cut and edited ready for distribution.

The Reelcraft Scenic Nature Beautiful series is also scheduled for first release in January, and has ten releases already completed and ready for distribution. The titles of the first six are "The Mountain That Was God," "Crater Lake," "Wandering," "Wind Goddess," "Lake Chelan" and "The Spirit of the Trapper."

Dennis Neilson Terry in Stoll Production

Dennis Neilson Terry, who plays Lord Saltash in "The Hundredth Chance," a fascinating love and racing story evolved for the screen by Sinclair Hill from Ethel M. Dell's novel of the same name, is the son of Ellen Terry, one of the most famous women of the English speaking stage and Sir Henry Irving's co-star throughout his Lyceum theatre successes. Miss Terry made several tours of this country with Irving. "The Hundredth Chance" is to be released by the Stoll Corporation January 9.

Fourth Neal Hart Picture is "Totem Law"

"Totem Law" is the name selected for the fourth picture of the Neal Hart series, and it is said that portions of this picture will be filmed in San Antonio, Texas. The story is by W. C. Tuttle.

The Allens will handle the Jans production, "Madonnas and Men," for the Dominion of Canada. According to Mr. Jans, before leaving for Toronto, this fact does not interfere with the elaborate presentations already arranged, which will, with the full approval of the Allens, be given in Peterboro, Ottawa, Hamilton and London. These showings include a prologue which is proving to be a real sensation, as it includes the "Four Daring Diving Horses" and other novel features.

It was at the Allens suggestion that Mr. Jans retained the bookings laid out for the big picture in Driscoll's legitimate theatres.

Shallenberger Resigns from Federated

An announcement is made by W. E. Shallenberger of his resignation as general manager of the Federated Film Exchanges of America, Inc., to become effective December 15th.

Dr. Shallenberger stated that it was with extreme regret that he felt obliged to tender his resignation as general manager of Federated but that it was made necessary by the expansion of the Arrow Film Corporation of which he is president. He states that he finds that the increased activities of the Arrow will require all his time and attention and that he would not be able to do justice to Federated and the Arrow at the same time.

Dr. Shallenberger further stated that Federated were now in wonderful shape and that he considers their success is assured. He says that they have an organization perfectly welded together and that they have made remarkable strides. Business is prosperous in all of their branches and productions they are now handling are meeting with great success, and he considers the outlook very promising, in fact he believes Federated will be one of the strongest organizations of its kind ever formed and believes that they will take a leading place in the distributing end of the motion picture industry.

New "Screen Snapshots" Full of Interest

Frank Borzage, director of "Humoresque," caught at work on a new picture is one of the many features in Issue No. 15 of "Screen Snapshots," the Screen Fan Magazine produced by Jack Cohn and Louis Lewyn.

Charles Hutchinson, Josie Sedgwick, Robert Brunton and William Van Dyke staging a serial! Doraldina having her limbs insured for $125,000. Anetha Getwell, winner of the National Fame and Fortune Contest; Marion Davies, Francis X. Bushman, Beverley Bayne, Ralph Bushman and Baby Richard Bushman; and Teddy, the famous dog seen in Mack Sennett comedies, are among the other subjects of this bi-monthly single reel.

Betty Compson, Billy Rhodes, Eddie Barry and Neal Burns are the principal stars in a series of sixteen single-reel comedies to be reissued by the Reelcraft Pictures Corporation. This series of pictures were introduced to the trade as Cub Comedies and were produced by Al Christie.

This addition to the exclusive Short Subject program of Reelcraft will be ready for distribution on December 26th, and released on a weekly schedule through the Reelcraft and allied Independent Exchanges.

"Still" Camera for All World Branches

The World Motion Picture Corporation announces this week a plan to supply each branch office of the World with a graflex "still" camera.

This will assure the World of a still-photographer always available at each of the twenty-five branch offices in this country. Each branch-manager or his assistant will be schooled in the operation of the still camera and should the occasion arise that the motion picture camera operator be otherwise engaged, the manager or his assistant will be in a position to obtain still pictures for use in the daily-news-service to be supplied to a large number of the newspapers of the country. The still camera operator will also be in a position to assist the motion picture operator when he is engaged in "grinding."

Sherman Franchise for Boston Photoplays Co.

According to an announcement made early this week the Boston Photoplays Company, one of the best known independent exchanges in New England, has secured a franchise for the exclusive distribution of all pictures produced by Sherman Productions Corporation in the States of Maine, Massachusetts, Vermont, New Hampshire, Connecticut and Rhode Island.

Fred B. Murphy, general manager of Boston Photoplays Company, and Harry A. Sherman president of Sherman Productions Corporation, arranged the details of the deal.

Nat'l. Amer. Film Has "Forbidden Love"

Thomas de Vassey, vice-president of the National American Film Corporation, announces the completion of their super-special, "Forbidden Love," adapted by Edward Russell and directed by Philip Van Loan. The all-star cast includes Creighton Hale, George MacQuarrie, Marguerite Clayton, Harold Thomas, Peggy Shaw and Thomas Cameron.

Harry Rice Comes East

Harry Rice, one of the executives of the Independent Films Association, left Chicago this week on a trip to New York and Boston.

Ruby De Remer Prize Beauty

Artist Selects Star as America's Most Beautiful Woman

GREAT interest has been aroused in motion picture as well as in art circles over the announcement issued by M. Paul Helleu that he has, after a careful search, selected Miss Rubye De Remer as the most beautiful woman in America.

The selection was made by M. Helleu while Miss De Remer was enacting scenes for Arrow's production, "The Way Women Love." He visited the studio and watched Miss De Remer making some of the scenes, after which he asked her to pose for him for her portrait, and told her that he had selected her as being the exemplification of the beauty and charm of the typical American woman.

His announcement that he had chosen Miss De Remer for this honor created a furore in the daily press and magazines throughout the country and columns were devoted to articles dealing with her, her home and work, and pictures of her were used in conjunction with these articles which in many cases appeared on the front page.

The advertising and publicity department of the Arrow Film Corporation point out the tremendous value of this publicity to the exhibitors booking "The Way Women Love," the first production which she has just completed for Arrow and which will be released on December 15th. It affords, they claim, wonderful opportunity for advertising of an unusual nature and special advertising and publicity matter has been prepared by Arrow to be used in this connection.

Arrow announces that Miss De Remer has posed for a number of special and exclusive photographs to be used in exploiting "The Way Women Love" and state that they consider this publicity a very valuable asset to a man who books this picture.

Miss De Remer is one of the best known of American stage and screen actresses, having made her initial appearance as a member of the Ziegfeld Midnight Frolic in 1917, when she was one of the sensations of the year, being called the reigning beauty of the Ziegfeld Frolic that year. From there she entered the ranks of screen players, where she has remained till the present date. Miss De Remer is a pronounced blonde, fair complexion and blue eyes. She was born in Denver, Col., and came to New York to study music. It was then that she was seen by Mr. Ziegfeld, and he was so impressed with her striking personality that he persuaded her to go on the stage. She made such a hit that she was sought after for motion picture work. Her success on the screen was greater than on the stage.

"The Way Women Love" is a special production made by Lyric Productions from the novel "Behind the Green Portieres," by Herman Landon, which first appeared in print in the Detective Stories Magazine. It was directed by Marcelle Perez and has a supporting cast headed by Walter Miller. Others having prominent parts in the picture are Rose Mintz, Henry W. Pemberton, Thomas A. Magrane, Edward Elkas, Walter D. Greene and Harry C. Young.

A special line of advertising accessories has been prepared and Arrow announces that every aid will be given the exhibitors in booking this picture which they feel will prove an exceptionally fine attraction for all exhibitors. Work on the second Rubye De Remer production, "Luxury," is well under way. An announcement will be made regarding same in the near future.

Rubye De Remer, Arrow star, who has been selected by Paul Helleu as the most beautiful woman in America. She is now appearing in "The Way Women Love"

Hirsh Has Pickford Series

Two Reelers Made for Biograph Acquired by Aywon Film Corp.

NATHAN HIRSH, president of the Aywon Film Corporation, makes an especially important announcement this week relative to his acquiring the world's right to a series of Mary Pickford pictures.

Mr. Hirsh has bought the world's rights for his firm to a series of fifteen Mary Pickford two-reelers that the famous star made for the Biograph company. It was in this series that Miss Pickford first came into prominence.

Already Mr. Hirsh has sold the territorial rights to these Mary Pickford pictures to such well known men as Bromberg, of Atlanta; Hertz, of Chicago, and the Premier people of Charlotte. At the present time a large amount of territory is being contracted for.

The foreign rights to Aywon's series of fifteen Mary Pickford two-reelers have been sold to the Motion Picture Sales Company of London, England. These people at once saw the amazing box office possibilities of these pictures and were quick to close a deal that gave to them foreign rights.

Mr. Hirsh is now busily engaged in getting the E. K. Lincoln feature, "The Man of Courage," ready for release.

Week's Sales in the Independent Market

"Screen Snapshots" (C. B. C. Film Sales) to Fontenelle Feature Films, of Omaha, for Iowa and Nebraska.

Star Ranch Western (C. B. C. Film Sales) to Standard Film Service, of Cleveland, for Ohio, Kentucky and Michigan.

Star Ranch Westerns to Crescent Film Exchange of Kansas City, Mo., for Kansas and Western Missouri.

Star Ranch Westerns to Consolidated Film Corporation, of San Francisco, for California, Nevada and Hawaiian Islands.

Star Ranch Westerns to Specialty Film Exchange of Dallas, for Texas, Oklahoma and Arkansas.

Star Ranch Westerns to Fontenelle Feature Films for Nebraska and Iowa.

"Madonnas and Men" (Hans Pictures Inc.) to John H. Kunsky for Michigan.

"Madonnas and Men" to Joseph Skirboll, of Pittsburgh, for Western Pennsylvania.

"Madonnas and Men" to Ben Fitzer, of Buffalo, for New York State.

"Isobel" (George Davis) to the First National Exhibitors Exchange of New York, for New York State.

"Isobel" to Sol Lesser, of All-Star Feature Distributors, of Los Angeles and San Francisco, for California, Arizona, Nevada.

"Isobel" to Phil Selznick, of Cleveland, for Ohio.

"Isobel" to De Luxe Film Exchange, of Seattle, for Oregon, Washington, Idaho and Montana.

"Cowboy Jazz" (S-E Enterprises) to Leo Garner, of the Reliance Film Company of Washington, D. C., for District of Columbia, Maryland, Delaware and Virginia.

"Honeymoon Ranch" (Bert Lubin) to D. Mundstuk, of Strand Features, Inc., of Detroit, for the State of Michigan.

"Smiling All the Way" (D. B. Schwab) to First National Exchange of New York, for New York State.

"Smiling All the Way," to Supreme Photoplay Productions, of Pittsburgh.

"Smiling All the Way," to Doll-Van Film Corporation, of Chicago.

"Girls Don't Gamble" (D. N. Schwab), to Supreme Photoplay Productions, of Pittsburgh.

"Girls Don't Gamble," to Doll-Van Film Corporation, of Chicago.

"The Sacred Flame" (Schomer-Ross Productions, Inc.), to Pearce Films, of New Orleans, for Louisiana and Mississippi.

"The Sacred Flame," to Gallos and Gallos Enterprises, of Chicago, for Illinois.

"The Sacred Flame," to the Middle West Film Amusement Company, of Cincinnati, for Ohio and Kentucky.

Billy Ruge Comedies (Film Sales Company), to Joy Film Distributing Co., for Greater New York and Northern New Jersey.

Billy Ruge Comedies, to Will T. Richards for Mississippi and Louisiana.

Billy Ruge Comedies, to Arthur S. Hyman Attractions for Michigan.

"Toreador" (Romayne Superfilm Co.), to Clune Film Exchange for California, Arizona and Nevada.

"Toreador," to Federated Film Exchange, of Boston, for the New England States.

"Toreador," to Empire State Film Corp., for Greater New York, New York and Northern New Jersey.

"Toreador," to Columbia Film Service for Western Pennsylvania and West Virginia.

"Toreador," to Standard Film Service Co., for Ohio and Michigan.

"Toreador," to First National Exhibitors Exchange for Kentucky and Tennessee.

"Toreador," to Masterpiece Film Attractions, for Eastern Pennsylvania and Southern New Jersey.

"Toreador," to Elmhirst and Coburn, for Texas and Louisiana.

12 William Fairbanks Productions (Western Star Productions), to Savini Film, of Atlanta, Ga., for Georgia, Alabama and Florida.

12 William Fairbanks Westerns, to Big Feature Rights Corp., of Louisville, Ky., for Kentucky and Tennessee.

12 William Fairbanks Westerns for Detroit Film Co., of Detroit, Mich., for the State of Michigan, excluding the northern peninsula.

Bobbie Ray Tusan Comedies (Russell-Greiver-Russell), to Independent Master Films Co., of Detroit, for Michigan.

Bobbie Ray Tusan Comedies to Pearce Films, New Orleans, La., for Mississippi, North Carolina, South Carolina, Alabama, Georgia, Tennessee and Florida.

Bobbie Ray Tusan Comedies to Masterpiece Film Attractions, Philadelphia, Pa., for eastern Pennsylvania and southern New Jersey.

Bobbie Ray Tusan Comedies to Standard Film Company, Kansas City, Mo., for Missouri and southern Illinois.

Bobbie Ray Tusan Comedies to R. D. Lewis Film Company, Dallas, Texas, for Arkansas and Oklahoma.

Bobbie Ray Tusan Comedies to Peerless Film Service, San Francisco and Los Angeles.

Bobbie Ray Tusan Comedies to Unity Film Corporation, Chicago, for Indiana and Illinois.

"Why Leave Your Husband?" (Equality Photoplay Corp.) to Empire Film Co., of Chicago, for Indiana.

"Why Leave Your Husband?" to Quality Film Sales for Northern New Jersey and New York.

"Why Leave Your Husband?" to Twentieth Century Film Co., of Philadelphia, for Eastern Pennsylvania and Southern New Jersey.

"Why Leave Your Husband?" to Liberty Film Renting Co., of Pittsburgh, Pa., for Western Pennsylvania and West Virginia.

"Why Leave Your Husband?" to National Film Service, of Cleveland, O., for Ohio and Kentucky.

"Why Leave Your Husband?" to Commodore Film Co., of Baltimore, Md., for Maryland, Delaware, District of Columbia and Virginia.

"Why Leave Your Husband?" to Capital Film Co., of Atlanta for North and South Carolina, Georgia, Florida, Alabama and Tennessee.

"The Woman Above Reproach" (Aywon Film Corp.), to Middle West Film Amusement Co., for Ohio.

Fifteen Helen Holmes Two-Reelers (Aywon Film Corp.) to Middle West Film Amusement Co., for Ohio.

12 Two-Reel Mack Swain Comedies (Herald Productions, Inc.), to S. S. Film and Supply Co., for West Virginia and Western Pennsylvania.

12 Mack Swain Comedies (Herald Productions, Inc.), to Southeastern Pictures Corporation for North and South Carolina, Georgia, Alabama, Florida, Louisiana, Tennessee, and Mississippi.

Buffalo Exchange Reports

"JUST recently," writes C. A. Taylor, general manager of Gardiner Pictures, Inc., of Buffalo, N. Y., "one of the motion picture magazines gave vent to the cry that the independent field was being crowded out of the first-run houses, making it rather hard for the independent productions to get dates.

"If what was said was based on the opinions of Independent Exchange Men, none such opinions came from our office, as Buffalo can be counted out of the list, as our big super features are easily placed in first-run houses.

"In the first place the biggest Independent Producer is D. W. Griffith, he has had no trouble in getting his worth-while productions such as "Way Down East' placed all over the country. Why? Because Griffith not only sells film, he sells production, he sells publicity, he sells music and mainly sells the Public.

"The only missing link with some of the average exchangemen is their sympathetic friendly ideas on selling their film. There is no time to waste friendship because you do not have the real features, they must have the real selling ideas to a theatre, then the public, backed with good service and different publicity ideas: these win.

"Our slogan is 'Service after the Contract' and we have had no trouble getting dates for worth-while productions such as 'The County Fair' 'Mickey' 'Before the White Man Came' and others. Of course I agree with you that some sections may be a little off but any independent exchanges that have worthwhile big features with big planned ideas to sell to the public, the big theatre will find open time for them.

"In conclusion some of the so-called independent producers are really near to a joke in putting on the market nice little seven fifty and ten dollar pictures with the vivid imagination that they are hundred dollar features ,and until they wake up, some independent exchanges will cry with distress.

"The day is past for bilking the exhibitor. There is room for real live independent exchanges all over the good old U. S. A."

Everett Maxwell Joins Continuity Staff

Everett Maxwell, well known Saturday Evening Post writer, has been engaged as comedy continuity expert for the Chester Conklin productions released by Special pictures. Frank Terry, who wrote many of Harold Lloyd's successes, prepares the Conklin stories, while Maxwell puts them into scenario form.

Buffalo Showing for "Madonnas and Men"

"Madonnas and Men," the new Jans production which Ben Fitzer is distributing in New York state, was shown to a capacity audience of exhibitors, city officials, newspaper men and invited guests in the Buffalo Mark Strang theatre on Thursday evening, December 2. The entire Strand orchestra accompanied the presentation. Following the screening, Mr. Fitzer received congratulations on the excellence of the production and was offered several bookings right on the spot. Mr. Fitzer, however, is planning to present the production in one of the local legitimate theatres for an extended run at advanced prices.

On Tuesday evening, December 7, Mr. Fitzer took the picture to Syracuse, where in the Strand theatre he showed it to exhibitors in the vicinity of the college town. Mr. Fitzer declares that "Madonnas and Men" is going to be one of the biggest hits of the new year.

Shallenberger Returns From Extended Trip

W. E. Shallenberger, president of the Arrow Film Corporation, returned from an extended trip on Monday, December 6. Dr. Shallenberger has been gone since November 14, at which time he left to attend the meeting of the members of the Federated Film Exchanges of America, Inc., in St. Louis, Mo.

Dr. Shallenberger stated that he found conditions generally very good and the independent market exceptionally strong. He stated that he looked forward to 1921 being the best year in the history of the independents and stated that he would have an important announcement to make in the very near future.

Atlanta Theatre Leased for Fifteen Years

Definite announcement is made that the Criterion theatre, in Atlanta, Ga., has been leased to the present holders for a period of fifteen years as from Nov. 15 last. The announcement which is subscribed to by the owner of the property straightens out a tangle which has resulted through claims on the parts of various bidders for the theatre, including one advertised announcement that they had procured the handling of the motion picture house.

The lease is for a period of fifteen years and provides for an aggregate rental of approximately $500,000. The Criterion holds the Atlanta franchise of Associated First National Pictures, Inc.

New Hallroom Comedy Is Completed

"A Close Shave," the second release of the new series of the Hallroom Boys Comedies, which was directed by Del Pratt under the personal supervision of Harry Cohn, is now ready, according to the announcement made by the C. B. C. Film Sales Corporation which is offering thee comedies to state rights buyers.

Harry McCoy and Sid Smith play the parts of Percie and Ferdie, while Polly Moran assumes the role of the half-witted cousin of Miss Millionbucks.

Fifth Young Film Announced

"Hush" to Follow "Midchannel" on Equity Schedule

THE EQUITY PICTURES CORPORATION announces this week that the fifth Clara Kimball Young production, "Hush," consisting of six reels, is now ready for release. The author is Sada Cowen, also responsible for "Why Change Your Wife?" She was engaged exclusively for the Garson Productions two months ago, and immediately began work on "Hush," an original theme particularly constructed for Miss Young.

The cast, headed by Clara Kimball Young, who takes the role of the youthful Vera Stanford, wife of Jack Stanford, is supported by J. Frank Glendon, the leading man, Bertram Grassby, Kathlyn Williams, Jack Pratt, Gerard Alexander, Beatrice le Plante, and John Underhill. The production is directed by Harry Garson.

The release of "Hush" comes comparatively early, as only two months have elapsed since the release of Miss Young's fourth production, "Midchannel," which has just begun its successful career. The reason for the brief interval between both releases, according to Equity, is that the franchise-holders of the Young productions have requested as speedy a release of "Hush" as possible.

The usual wealth of beautiful gowns is said to be surpassed in variety and extravagance in "Hush." The interior sets and decorations are described as the height of magnificence, rivalling the indoor investitures of "Midchannel" in beauty. Among the many gorgeous spectacles in the story are a brilliant dining-room scene, an oriental fete, a fantastic artist's studio, a garden party, a seashore scene and a succession of moonlight landscapes.

The action of "Hush" is based on the question of absolute faithfulness of a married couple. As suggested by the significant title, the lesson of the story is that the past of a young married couple should be characterized by silence, lest some unfortunate incident be dug up which might be misconstrued by either and mar an otherwise happy future.

In this production Miss Young, it is claimed, rises to the zenith of her dramatic power, and depicts the inner suffering of a young wife, battling against her secret, with forceful effect. It enables the Equity star to display the endless variety of mood and emotion of which she is such a supreme master. It also affords Kathlyn Williams to reveal a sympathetic characterization as the friend of Vera and of Hugh Graham, the artist who is falsely suspected by Vera's husband.

The selection of the theme is considered to be eminently fit. Instead of chosing some story of bygone ages, Sada Cowen created this photo-drama of modern, American life, with situations that have arisen in the experience of most men and women. It is thought that this step showed excellent judgment, and will justify its wisdom by a most successful run throughout the country.

Big Publicity for World

Eight Page Supplement to Appear in 25,000 Papers Weekly in U. S.

ONE of the latest departures from the beaten path relative to publicity has been inaugurated by the World Motion Picture Corporation of 500 Fifth Ave., New York City. This is in the form of a News Illustration Supplement that will appear in over one thousand papers throughout the United States. The author of this weekly sheet is David Murphy, who is director of the Newspaper Service Department of this Corporation.

It is stated that the least amount of News Illustration Supplements that will be handled by any one paper will be 25,000 weekly. There will be one thousand newspapers handling this service. Thus it is expected that 25,000,000 readers each week will digest the entire contents of this supplement.

The initial copy of the World's News Illustration Supplement contains eight pages, five pages being devoted to topical news events, one page to up-to-date modes and fashions, one page to movie stars and a full page announcement of the World Motion Picture Corporation regarding some of its methods and several of its forthcoming stars.

In commenting upon this sheet, James B. Kelly, Managing Director of Sales of this Corporation, made the following statement: "Our News Illustration Sheet is simply one of a hundred up-to-date and progressive methods that will be used by this Corporation in bringing the public to a closer relationship with the most powerful medium of intelligent education to-day, namely, the moving picture screen. This is one of the methods that we will use in order to increase the box office receipts to the exhibitors throughout the country."

Credit on Screen for Cameraspondents

All cameraspondents of the World Motion Picture Corporation will receive full credit on the screen for all exceptional shots used in the World's News Pictures, the news-reel to be issued by the World. This is probably the first time any news-reel producing organization has accorded a news-cameraman such a privilege.

The announcement made this week by this company states that this will stimulate competition among the cameramen and will cause them to strive for remarkable and exceptional views of all events to which they are assigned. It will also acquaint the public with the cameramen who often risk their lives to obtain exclusive shots.

Tusun Comedy Dec. 20

The first of the Tusun comedies produced by Russell, Griever and Russell will be ready for release about Dec. 20. It is entitled "New Ralgia." Bobby Ray is featured in these single reelers.

Two appealing scenes from "Hush," the latest Clara Kimball Young picture to be released by Equity Pictures

Large Stage Built for Century Comedies

Word comes from the Coast that a big new stage has been constructed at the Hollywood plant of the Century Film Corporation, makers of Century Comedies, released by Universal. It is 125 feet long and 60 feet wide, and is connected to the lion arena by a system of runaways, making it available for the production of the "lion comedies" which have won the Century Company a well recognized place in the comedy field.

The new stage was constructed primarily so that the Los Angeles rainy season will not halt production work. The Century Company now is putting out one two-reel comedy reach week, in addition to more pretenious productions, at least one of which is always under way.

"Song of the Soul" Is in Heavy Demand

The first of the Messmore Kendall Productions, released through Goldwyn, "The Song of the Soul," from William J. Locke's story, "An Old World Romance," starring Vivian Martin, has been in heavy demand by exhibitors since its release a month or so ago, according to Goldwyn.

Miss Martin's second production under contract with Mr. Kendall and Robert W. Chambers is almost the exact antithesis of "The Song of the Soul," for it is a comedy which at times approaches the farcical. It was written by Edward Childs Carpenter and given the working title of "Polly," the name of Miss Martin's role. Sydney Olcott directed "Polly," which will soon be completed.

Big Business Reported on "The Furnace"

Exhibitors from all parts of the country are reporting big business on "The Furnace," the William D. Taylor special, according to reports from Realart. Among the exhibitors who wrote or wired their appreciation to the Realart home office, were L. W. Barclay, managing director of the Nemo theatre, of Johnstown, Pa., who stated that "it should pack any theatre with proper handling," and E. H. Gentle, manager of the Valentine theatre in Toledo, Ohio, who wrote that he believed it to be one of the best features he has ever played at his house.

"The Furnace" had its New York premiere on November 21 at the Rialto theatre, where Dr. Riensenfeld booked it for a week's run.

Saenger Company Books "The Tiger's Coat"

"The Tiger's Coat," the Dial Film Company's picturization of Elizabeth DeJean's story, which appeared both in novel form and as serial in the Pictorial Review, has been booked by the Saenger Amusement Company of New Orleans, La., for their circuit. The production will open at the Trianon Theatre, New Orleans, the first week of December.

Leonhardt Finishes Picture

Completes "The Devil" in Association with Andrew J. Callaghan

AFTER a career of thirty years in all branches of showmanship, Harry Leonhardt, the builder of the California theatre of Los Angeles, has completed his first motion picture as an independent producer.

His first picture, made in association with Andrew J. Callaghan is "The Devil," featuring George Arliss, and according to executives of The Associated Exhibitors, Inc., the production bears every evidence of the long box office experience of Mr. Leonhardt. It is confidently predicted by Associated Exhibitors officials that it will rank with the really big successes of the screen.

"The Devil" is but the first production of Leonhardt & Callaghan, and it is stated that it is the beginning of a comprehensive production program outlined for the coming year.

"I have talked to exhibitors from California to New York City," Mr. Leonhardt said when interviewed upon his arrival from the Coast, "and they are all of one mind. They believe they have been carrying the burden of a tremendous and unnecessary overhead in production. They believe they have been carrying the burden of too much financing, of too much promotion, and too little actual production. They also believe they have been paying for a lack of cooperation between the box office and the studio, and they are ready to welcome into the field of production those men who have had long and successful experience in the theatre, in the actual selling of pictures to the public."

The picture will be distributed by the Pathe Exchange, Inc., in accordance with the selection of that organization by The Associated Exhibitors.

Sunrise Campaign Started

Teasers Will Attract Attention to New Peggy Hyland Production

THE first stunt in a nation-wide teaser campaign in connection with the forthcoming release of Peggy Hyland in "The Price of Silence" by the Sunrise Pictures Corporation, No. 220 West 42nd Street, was completed yesterday when more than 10,000 post cards pictures of Peggy Hyland was sent broadcast to state right buyer and exhibitor alike. The card merely contained a few teaser lines, the name of the star and picture, and no mention was made of the distributing company about to release this super-independent special. Beginning this week, some of the teaser ads which exhibitors will be urged to use later on, will appear in the trade papers.

Many inquiries from state right buyers and exhibitors have come in to General Manager Winfield F. Kelley during the week following the announcement to the trade of the acquisition of a new Peggy Hyland feature. The picture is still in the laboratory and will be shown to state right buyers next week.

An announcement from Nat Dorfman, publicity director, states that a novel lobby display and a series of oil paintings will add to the already large list of accessories.

President Carnot announced yesterday that Alfred Timen was made treasurer of the company, and I. Oppenheim, secretary.

New Concern Tells Plans

Associated Photoplays Announces Picture; to Have New York Office

THE first announcement of the release of features through the recently organized Associated Photoplays, Inc., is announced this week from the Los Angeles office by Manager Victor B. Fisher. The first release will be a six-reel western subject, titled "No Man's Woman," starring Helen Gibson, formerly featured in Universal western subjects after a long engagement with the Kalen Company, where she played the name part in a series of railroad melodramas, "The Hazards of Helen." Miss Gibson also made a number of western subjects for the Capitol Film Company. The coming production will have a cast of well-known players supported by western men of actual experience in the cattle country.

Another production nearing completion is being made by Berwilla Film Corp., and features Neva Gerber and Ben Wilson. This is said to be founded on a stirring theme with a strong punch in which humor, pathos, and the much sought-after faith interest are skillfully interwoven.

Elaborate preparations are under way toward organization of the New York executive offices upon the arrival there of Samuel H. London, general manager of the Associated Photo-Plays, Inc., following his transcontinental trip, on which he interviewed the corporation's franchise holders and outlined its plans and program.

The Production Department, under the supervision of John L. Dewey, is in full operation, and it is expected will be working to capacity within a few days.

Federated Announces Shortest Statement

"In this day and age of long and often verbose statements," states Federated, "issued indiscriminately by executive and department heads of various producing and distributing organizations, it is a relief to say and a pleasure to record what is probably the shortest statement of a motion picture executive on record."

The executive referred to is W. G. Underwood, of the Specialty Film Company, Dallas, Texas, who has recently acquired membership in the Federated Film Exchanges of America, Incorporated, arranging to distribute Federated products in Texas, Oklahoma and Arkansas. "The reason I became a member of the Federated Exchanges," said Mr. Underwood, "is that a careful survey of the industry proved that Federated offers the independent exchangeman the greatest opportunity to make money in the business."

"The DoubleAdventure" Is Now Complete

"The Double Adventure," the fifteen episode serial starring Charles Hutchison, has been completed in every detail, according to recent report from the House of Serials. The picture was directed by W. S. Van Dyke and produced by Robert Brunton. It is on the Pathe serial list for 1921.

Opens Big House with "The Furnace"

John Hamrick will open his new 1,250-seat motion picture theatre in Seattle on December 22, with Realart's William D. Taylor special, "The Furnace." The theatre is the Blue Mouse and is described by Realart to be one of the largest in the Pacific Northwest.

Gordon H. Standing in Barrie Playlet

Gordon H. Standing, who plays a prominent part in "The Foreigner," the Ralph Connor story, and many other screen successes, has temporarily forsaken the silent drama to play a part on the speaking stage in a Barrie playlet, called "Half an Hour."

Some of his most recent screen successes in addition to "The Foreigner" are "Man and Woman" and "Miss 139" both of which will be released by the Sherman Productions Corporation.

Rothacker Pictures to Teach Freight Packing

The Rothacker Film Company announces that it is to produce two pictures for the New York Central lines to combat the faulty packing of freight which resulted in the loss of one hundred million last year. One film will show the proper way to pack goods of all descriptions and the other will visualize the correct way for railway employees to handle goods while in shipment. The New York Central plans to give wide circulation to both films.

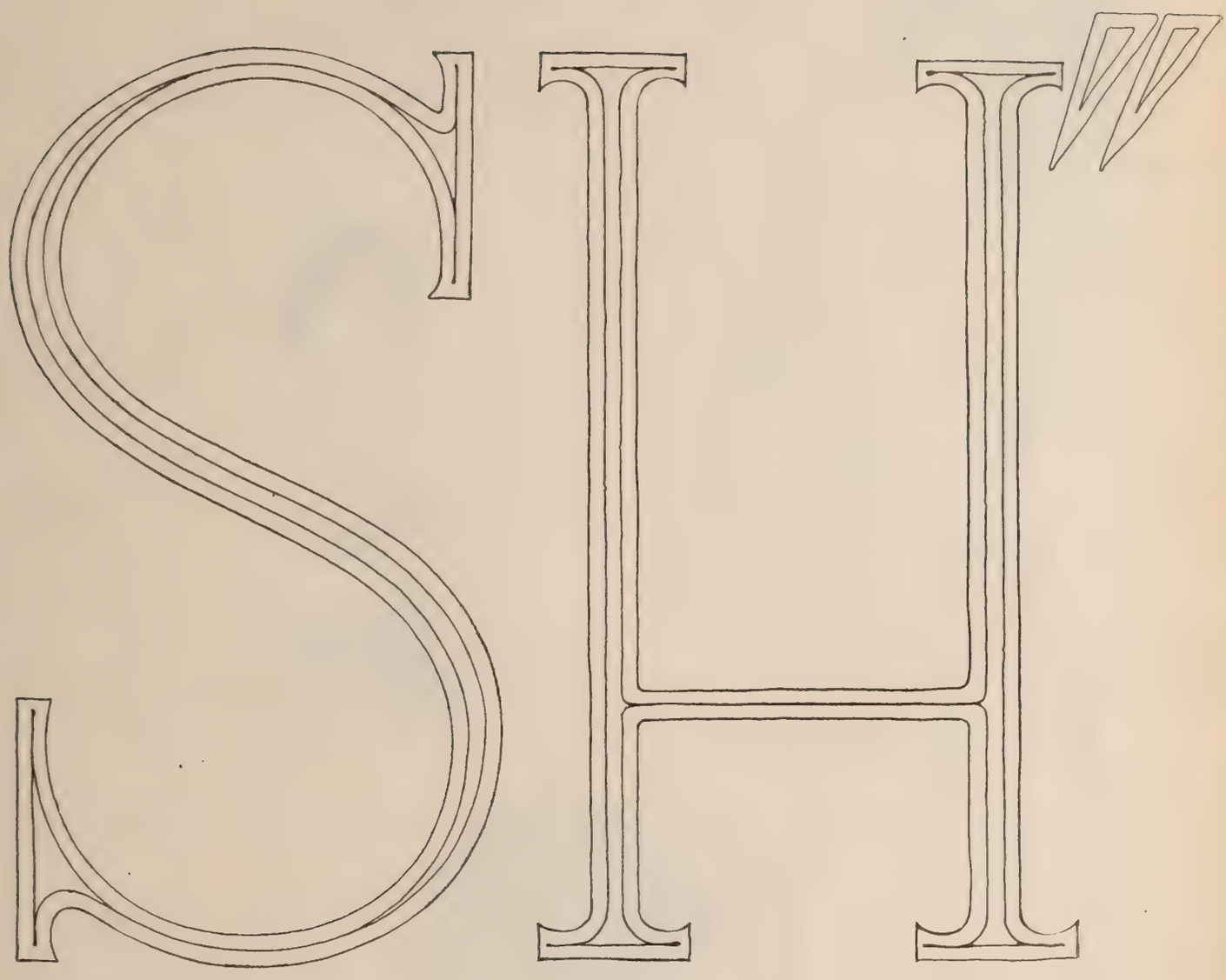
Harry Garson Presents

Clara Kimball Young

in her latest and
most daring production

O

From the pen of Sada Cowan, gifted author of "Why Change Your Wife."



A daring drama dedicated
to women who have told
their husbands too much

CLARA KIMBALL YOUNG

in her latest picture "HUSH," brings to the screen a character of de luxe cinema entertainment that theatres everywhere can stage as "an event." Filmed from the original story by Sada Cowan, author of "Why Change Your Wife?" and fashioned so as to bring out those fascinating personalities for which Miss Young is famous—this production marks an advance in pictures of the finest sort. Never has Miss Young been so gorgeously gowned and never has she appeared to more splendid advantage in her rare charms than in "HUSH."

Book thru any Equity Franchise Holder or Communicate with

Equity Pictures Corporation

Aeolian Hall, New York

Depression Fears Are Caused by Extravagant Producers

By J. J. Schnitzer, President of Equity Pictures

WILL you permit me to venture an opinion on the subject of the future that apparently "threatens" our industry. Several members of the motion-picture field whose word carries the weight of experience have hastened to sound the alarm of "Danger Ahead." They have, consciously or unconsciously, uncovered a hornet's nest of panic and bugaboo, so that it has now become the order of the day for one-half of the industry to set up a woeful wail about the black and bleak outlook and the other half to soothe the howling chorus with assurances that things are not what they seem and that the dark clouds will soon clear off.

Anyone witnessing the anxiety that has suddenly gripped us as to fate of business that occurred in an East Side theatre some weeks ago when some brainless being shouted "Fire!" when there was only chimney smoke, and caused a stampede in which nine children lost their lives. Some "penny-wise and pound-foolish" exhibitors whose business has lately been dull for the obvious reason that their pictures were poor proceeded to cry "Wolf!" when not even a puppy dog was in sight, and infected their brethren with their own nervousness. The effect has been a stampede from fear to folly.

Our attention, however, is chiefly directed to the leaders in the field who handle a really worthy product and who, nevertheless, see bad times ahead of us. It is this group, to whom the rest look for guidance and who give the cue to the fold who must first be answered.

If the vanguard of the industry is to throw up its hands in holy horror before the ghost of fear, then a general confusion throughout the field is to be expected. When a regiment is routed it is not the private but the officers who are responsible. If pandemonium becomes rampant in the film field it will be the fault of the men at its head. An exhibitor here or there warning the world at large of an unseen foe is not as significant or as authoritative as a commanding figure beating a retreat.

It is easy for those who know from past experience that apprehension for the future is groundless, to laugh off these fears and ascribe the panicky sentiments of those who see red, to mental illusion. But this would not relieve the situation, for it is a well known psychological fact that if men believe a lie, it becomes the truth for them. It is therefore the duty of conscientious members of our industry to treat the disturbance seriously before it gains headway. Overlooking a disease will not remove it.

The fact is, as those who remember war-times well know, that the amusement field is the last to feel an economy wave, and, as pointed out in Mr. Johnstone's editorial in the MOTION PICTURE NEWS of some weeks ago, that the film business may even gain from the loss sustained by other interests. Motion-pictures, being the cheapest form of amusement and recreation, will certainly cut least into the public purse. If attendance at legitimate shows should fall, which is highly improbable if we are to believe our eyes, then motion-picture patronage will, if anything, be the beneficiary.

There is, to my mind, still another root underlying the fears of our prominent producer-distributors as to the oncoming situation. Having indulged their taste for "lavish" productions, the big producers are becoming anxious over their investment. With hundreds of thousands of dollars already sunk into some super-special, news of frugality in the exhibitor market is very discouraging. It has been hard enough in normal times for producers to realize what they have spent, and something besides, on an expensive picture. They are, therefore, somewhat shaky about their chances of recovering their huge outlay on a costly feature. The announcement of the release of another "million-dollar" production nowadays is no longer sweet music to an exhibitor's ears, for it means that he will have to stand part of that expenditure by high rentals. I do not blame these producers for their nervousness about the future, but I certainly do criticize them for laying the blame on "general business conditions," instead of their own extravagance.

This period of tension should constitute a timely warning for sponsors of "luxurious" productions to be heeded in normal times as well. Just as a tenant hurries to take an insurance policy when his neighbor's house is on fire, so should our ambitious producers take their lesson from the troubles—as imaginary as they may be—in other quarters. To me it has always been a puzzle why a picture must have sumptuous background to be a success. There are plays built around a setting of poverty that have scored as big hits as those laid in extravagance. Propagators of pompous productions might as well make a virtue of necessity for economy in expenditure by making their action internal, instead of external, and confine their scenes to the regions of the sentiment, rather than outdoor spectacle. The man who now comes forth with "the costliest" picture ever made is looked upon more as an enemy than a friend.

Because the large program-producers have made the "panic" worse by releasing expensive pictures, the exhibitors are turning to the independent producers for relief. The independent, enjoying a small overhead expense and marketing pictures at moderate terms, is coming into his own.

Only by curtailment of production-cost and by facing facts, not fancy, will any unrest in the motion picture industry be avoided. If, instead of expressing our fears, we should express our hopes, the future would assume its normal color. The widespread building and expansion of theatres now going forward vigorously should in itself give the lie to any doubts of prosperity. The moment we are afraid of the future, the future will automatically become dark for us.

Billy Rhodes Comedies for Special Pictures

Announcement has been made by Max Roth, eastern district manager for Special Pictures Corporation, to the effect that Billie Rhodes, well known comedy star, recently signed a contract to produce twenty-six comedies during the coming year for Special Pictures Corporation.

These comedies will be released one every other week; through Special Pictures Corporation, beginning at an early date.

Foreign Conditions Improved, Says Hammond

Guy R. Hammond, manager of the foreign department of the Arrow Film Corporation, in a statement issued this week, says that so far as their experience goes the foreign market is in an extremely healthy condition and this in spite of the fact that an undoubted handicap exists, due to the extremely poor rate of exchange now existing in the various foreign countries.

He states that general conditions abroad are improving and says that they are in receipt of advice from their London and Paris offices to this fact.

Sherman Sees Banner Year

Discounts Talk of Bad Business and Expects Rise of Independents

WITH practically all territory allotted in the United States and Canada Harry A. Sherman, president of Sherman Productions Corporation, looks forward to 1921 as a banner year in the independent field.

In discussing his plans for the coming season, Mr. Sherman said: "I am looking forward to 1921 to be the banner year, not only for Sherman Productions Corporation, but also for the entire independent field.

"The wonderful response that I have received from the leading exchange men all over the country and the great interest they have shown in the proposition and its possibilities are most gratifying. I am convinced that the independents are going to come into their own during the coming year in a fashion never before believed possible.

"Right now we are passing through a period when there is talk of 'bad business,' 'slump,' 'over production,' and so on. The calamity howler is on deck as usual.

"But a little investigation will show that most of those who are going around with a gloom-brush laying it on thick over conditions in the independent market have got pictures for which they have been trying to get prices out of all proportion to the picture's value.

"There are plenty of productions on the market, so that the independent distributor can exercise a choice and, of course, he is doing it at the expense of the poor picture. But there is no trouble in marketing a production that has real attraction value.

"In my opinion 1921 is going to be a year in which all the many and great possibilities for mutual co-operation and advantage between the independent producer, distributor and exhibitor will be realized and developed in a degree never before possible. Producing costs will be stabilized and fairly and evenly distributed and the quality of productions standardized and maintained at a consistently high point."

Buyers Are Shown New Hallroom Series

The first three releases of the series of Hallroom Boys Comedies were given a special premiere showing on Tuesday to twenty exhibitors of New York and prominent State Rights' buyers by Jack Cohn of the C. B. C. Film Sales Corporation of New York.

Mr. Cohn announces that something new in comedy exploitation is provided for this new series of Hallroom Boys comedies in regular campaign sheets similar to the big features with posters and special exploitation aids.

Another innovation in the production of the new series of Hallroom Boys comedies is what may be termed duplex directing. With a two-reel comedy to be turned out every two weeks, two directors are constantly employed. While one is shooting on a picture, the other is free to plan his own next picture.

Other State Right News
Will Be Found on
Page 4670

ADVANCE VIEWS OF COMING ATTRACTIONS

Live News From Producers

WHAT THE MAKERS SAY ABOUT PICTURES

Reports from Fox Film officials show that the bookings on the new serial "Fantomas" are greater at the present time than those of the first serial, "Bride 13." Furthermore, the bookings show that over 95 per cent of the exhibitors who booked "Bride 13," — which is still being shown throughout the country—have also signed contracts for the showing of "Fantomas." This serial will be released immediately after the finishing episodes of "Bride 13." "Fantomas" looks to the Fox organization like a 100 per cent booking serial.

"Bride 13" has made the sale of "Fantomas" easy for the Fox branch managers and salesmen, declares William Fox. So satisfied have exhibitors been that they have wired or written to Mr. Fox complimenting him on the pulling power of the serial and declaring it to be, in their judgment, the best they have ever shown.

Mae Marsh (and George Berthelon, Jr.) in "The Little 'Fraid Lady," a Robertson-Cole super-special

Special Cast Assembled

Fine Support Assured Marguerite Clark in "Scrambled Wives"

DIRECTOR E. H. GRIFFITH announces an exceptionally strong cast to support Miss Marguerite Clark in the comedy "Scrambled Wives," her first independent production which is to be released by Associated First National Pictures, Inc. There are at least two actresses in the cast who have appeared as stars in their own right, and nearly every actor and actress has had important parts on the screen or the stage, which have made them known to the theatre-going public.

Florence Evelyn Martin, who plays Bessie Carlton, is a well known leading woman on the legitimate stage, and recently appeared as co-star with Guy Empey in the film success, "The Undercurrent."

Virginia Lee, a Southern girl, who has played in such productions as "The Fortune Teller" with Marjorie Rambeau; as co-star with Emmett Dalton in "Beyond the Law;" as the star of "Love or Money;" and in "If Women Only Knew," the recently completed production of J. N. Naulty and Gardner Hunting, plays the part of Beatrice Harlow.

Leon Gendron, who plays the leading role opposite Miss Clark, has had a swift rise to screen fame. His first appearance was made only a few months ago when he played with Madge Kennedy in "The Girl With the Jazz Heart." More recently he had an important part in "If Women Only Knew."

The part of John Chiverick is in the hands of Ralph Bunker, who was originally cast for this part in the stage production and who has a record of successes as a comedian both on the legitimate stage and on the screen.

Alice Mann, who has the part of Connie Chiverick, has been featured in such popular screen comedies as "Fatty at Coney Island" (with Roscoe Arbuckle); and America Cheddister, who plays Mrs. Halsey, is a recent recruit from the stage.

Other parts are in the hands of Frank Badgley, John Mayer, John Washburn, Thomas A. Braidon, Harry Fisher, Wesley Jenkins, Ada Neville and Emma Wilcox.

Predicts Big Welcome for "East Lynne"

That "East Lynne," the production which Hugo Ballin is now engaged in making for Hodkinson release, will meet with an enthusiastic response is the contention of S. A. Arnold, Hodkinson representative in the Little Rock territory. Mr. Arnold writes the Hodkinson home-office as follows:

"I want to take this opportunity to tell you that the next Hugo Ballin picture must certainly prove a winner, for even now, months in advance of this release date, I have been swamped with inquiries from different exhibitors concerning it."

Meighan Goes West to Finish "The Quarry"

Thomas Meighan is commuting to Hollywood again. This time to finish his latest Paramount picture, "The Quarry." This is the fourth time in a year that Mr. Meighan has traveled between New York and Hollywood for picture making. "The Frontier of the Stars" and "Civilian Clothes" he made in the east, and "Conrad in Quest of His Youth" and "Why Change Your Wife?" were produced on the West Coast. For the latter picture Mr. Meighan jumped to the Pennsylvania station, New York, for several scenes.

Hodkinson Pictures Get First-Run Bookings

Word has been received at the home office of the W. W. Hodkinson Corporation that W. O. Edmunds, Hodkinson representative at San Francisco, has sold the "The U. P. Trail" and "The Brute Master" for first run showings at Goddard's theatre (C. W. Goddard, owner). "The U. P. Trail" is a Benjamin B. Hampton production with an all-star cast made from Zane Grey's novel. "The Brute Master" is a J. Parker Read, Jr., production, a stirring sea story, in which Mr. Bosworth has the central role, supported by Anna Q. Nilsson and a strong cast.

Wallace Worsley has renewed his contract with Goldwyn Pictures Corporation to direct the production of feature pictures. His direction of Goldwyn's production of "The Penalty," from Gouverneur Morris' novel of the same name, was one of the distinct directorial achievements of the year, in the opinion of Goldwyn officials. Since finishing that photoplay he has directed Madge Kennedy's latest picture for Goldwyn, "The Highest Bidder," from Maximilian Foster's novel, "The Trap," and is now wielding the megaphone for Gertrude Atherton's first story written directly for the screen, tentatively known as "Noblesse Oblige."

"Photo" Expert Lodges a Counterclaim

In contradiction of a recent story published in a popular magazine, Alvin Wyckoff, director of photography at the Lasky studio, rises to remark that he and Howard Ewing, former chief electrician with Cecil B. DeMille's company, were the first ones to perfect and use the tiny arclight for use in a picture wherein a character lights a match to touch to his cigarette or cigar. This was first used years ago by Elliott Dexter in "A Romance of the Redwoods," asserts the Paramount expert.

Metro to Produce Real California Story

A real California story, with a natural California background, furnished the theme and setting for the forthcoming all-star picturization of "What Is the Matter with Marriage?," based on Jack London's novel, "The Little Lady of the Big House," which will be produced at Metro's West Coast studios in Hollywood. The story, replete with action, deals with typical California ranch life among the immensely wealthy land owners.

Report Heavy Booking for Pioneer Releasse

"Thoughtless Women," Daniel Carson Goodman's production, starring Alma Rubens, which is now being released by the Pioneer Film Corporation, promises to receive a larger number of bookings than any feature on the Pioneer list this year, according to word from the Pioneer headquarters. The advance bookings are said to be far in excess of any previous feature.

Geraldine Bonner Aids in Adapting Play

Coincidental with the news from Los Angeles that "Sham" by Elmer Harris and Geraldine Bonner has been purchased for screening as a Paramount Picture, comes word that Mrs. Bonner has arrived on the Coast to assist Mr. Harris in preparing their play in its new form.

"Sham" was a big stage success of some years ago, Henrietta Crossman being the star in the East and Florence Roberts in the West. No word is yet forthcoming as to the players to be used in the screen version.

Observe Goldwyn Week in Philadelphia

The first week in December was Goldwyn week in Philadelphia, three productions from the Goldwyn studios receiving week runs. The Stanton theatre, formerly the Stanley, screened "Madame X," based upon Alexandre Bisson's play, with Pauline Frederick in the leading role.

At the Palace theatre, Will Rogers in "Honest Hutch," was the attraction, while the Victoria showed Gertrude Atherton's "Out of the Storm," based upon her novel, "The Tower of Ivory." The three productions played to remarkable business, it is stated.

Reports "Sex" as Scoring in Small Towns

Even in the small towns throughout the United States "Sex" continues to draw the crowds, states W. W. Hodkinson. The Temple theatre, Aberdeen, Miss., ran the picture two days to great houses and "cleaned up" with it, it is stated. The Rose theatre, Indianola, Miss., ran it two days with the same result, according to a statement from the Hodkinson headquarters.

Special Attention Is Given to Draperies

Under the direction of Al Meyer, the drapery department has grown to be a very important part of the machinery in the new Long Island studio. The department has been equipped with modern machinery of all kinds—button machines, hair-picking machines, and electric sewing machines. The hangings, draperies, table covers and runners for all interiors are originated in the art and decoration department and then manufactured in the drapery department.

Wanda Hawley, as she appears in her newest Realart picture, "Her First Elopement"

First view of Will Rogers' next release on the Goldwyn program, "Guile of Women"

Metro Releases for December

METRO announces for December release three picture specials, one of them an all-star production, the second starring the versatile Bert Lytell, and the third with Viola Dana in the stellar role. The release of these three pictures at this time is peculiarly appropriate, says Metro, for all of them are thoroughly imbued with the spirit of geniality and good cheer that is a feature of the Yuletide season. They are described as having all the glow of warm sentiment, delicious humor and adventure that will carry an appeal and thrill to all that behold them on the screen.

That these December releases are all out of the ordinary and in keeping with the noteworthy standards of Metro pictures, is attested ed by the fact that two are picturizations of plays that have been tried and tested in the crucible of popularity on the stage, and that one is an adaptation from an original story by Luther Reed, the prominent young playwright and scenarioist.

The First of these is "Hearts Are Trumps," to be released on December 13, with an all-star cast. It is a picturization of the great stage melodrama by Cecil Raleigh. The story is of a girl who is the stake at a game of cards, and of the feud of vengeance that bears fruit twenty years later, with an innocent daughter as the victim of two men's hate. The action begins in old England, veers to Alaska, swings back to England, and comes to a climax in the snow-clad mountains of Switzerland.

The all-star cast included such widely known players as Frank Brownlee, Alice Terry, Francelia Billington, Joseph Kilgour, Winter Hall, Brinsley Shaw, Thomas Jefferson, Norman Kennedy, Edward Connelly, Bull Montana and Howard Crampton. The melodrama was adapted to the screen by June Mathis, and was directed by Rex Ingram.

"The Misleading Lady," starring Bert Lyrell, is slated for release on December 20. This special production was adapted from the play by Charles Goddard and Paul Dickey. In this picturization Mr. Lytell again displays that exceptional versatility which has earned him a high niche in screendom. In this production he enacts the dashing role of Jack Craigen, the woman-hater, whose pride is rankled by a woman who made sport of him, and whom he completely subjugates by a course in rough treatment.

Lucy Cotton plays opposite the star as the society girl who proves her histrionic ability by making a man propose to her and then is conquered by true love. The other supporting members are Frank Currier, Stephen Grattan, Rae Allen, Cyril Chadwick, Barnet Parker and Arthur Hausman.

On December 27 "Cinderella's Twin" will be released. This original story, both written and scenarioized by the popular fictionist, Luther Reed, is a sparkling comedy which for interest outdoes the fairy story that engrossed so many in childhood days. It is the Cinderella motif with a modern twist. In this picture Viola Dana has a superb vehicle in which to star. For her supporting cast Miss Dana has Wallace MacDonald, Ruth Stonehouse, Cecil Foster, Edward Connelly, Victory Bateman, Gertrude Short, Irene Hunt, Edward Cecil and Calvert Carter.

Bruce Scenics in Fifty Houses

ACCORDING to a statement from Educational Film Exchanges, Inc., more than fifty of the principal first run theatres of the country in the same number of theatres last week gave a portion of their bill to Bruce Scenics Beautiful. This occurred without any special effort, excepting a general sales drive being put forward for that result.

"This," says Educational, "represents a new record in the short subject field and is the best possible proof of the growing popularity of these pictures. In most cases these pictures have been mentioned in the newspaper advertising and almost without exception have they been given special musical settings, on many occasions serving as prologues for features or being shown in connection with special vocal numbers or dances."

"The growth of the use of scenics such as the Bruce pictures and the attention given their presentation has been one of the striking developments of the year," according to E. W. Hammons, president of Educational. "I believe that another twelve months will see every manager in the country who is really running his house to please his patrons and who is building business for the future using a carefully selected single reel scenic or some special picture of the sort with every bill.

"The great trouble with these pictures has been the same that has prevailed in every other class of pictures—the unwillingness to put them on a quality basis. I would never ask a salesman of ours to sell one of these pictures merely to supply length on a program. I want every exhibitor to show these pictures because they mean something to his theatre, because I know that if they attempt to produce this result they will soon be bringing new patronage to their houses because of these pictures. That is best proven by the fact that ninety-eight per cent of the theatres that showed Bruce pictures four or five years ago are still taking every release—and this applies from the Rialto and Rivoli on Broadway straight through the country.

"And as much as these pictures mean to the biggest houses, they are of even more value to the neighborhood theatre and the small city house where the manager wants to establish his entertainment as the best. We long ago practically exhausted these pictures for first run bookings; the past year has shown that the demand is spreading to the smallest hamlet. I predict that before many months have passed the quality scenic pictures will be regarded as important to the theatre as the feature itself."

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The Universal Century Comedy girls keep in good shape by their gym work

Plans of Dustin Farnum

Intends Making a Series of Super Specials with Own Company; Finishes His Contract

PLANS for the production of a series of super-features have been completed by Dustin Farnum, who stopped over in Chicago for two days last week, en route from New York to his headquarters in Los Angeles. Mr. Farnum, who was accompanied by his director, Ernest Ward, stated that he has finished the pictures called for under his contract with Robertson-Cole and will now go ahead producing for himself, individually financing his own productions.

Mr. Farnum said that this is the first opportunity he has had to select his own stories and he believes that the resulting pictures will be powerful and interesting screen dramas as the stories are especially adapted to his needs. ,

He already has purchased two novels from Ridgwell Cullum, who is widely known as an author, among his most famous novels being "The Way of the Strong," "The Triumph of John Kars," "The Sheriff of Dyke Hole," "The Trail of the Axe," and "The Compact," the last two being the novels purchased by Mr. Farnum for immediate production.

Mr Farnum, before his recent trip to the East, had completed most of the outdoor portions of "The Trail of the Axe," going into the heart of the Rockies to do the work, and obtaining what he states are some of the most magnificent scenic settings ever used in a picture. On his return to Los Angeles he will complete "The Trail of the Axe" and prepare for the production of "The Compact," which will be the second in his proposed series of features.

All of the pictures planned will give him an opportunity to play the part of the virile outdoor man and will be replete with strong situations and incidents which will appeal particularly to the moving-picture public which he believes is beginning to tire of the so-called drawing-room drama.

Mr. Farnum did not disclose his distribution plans, but he was constantly with Harry Sherman of Harry Sherman Productions, Inc., while in Chicago, and there is basis for the belief that Sherman Productions will handle the forthcoming Dustin Farnum pictures.

Screen Commands Ability

Woody Sees Producing Field Winning Best in Brains and Talent

"THERE'S no question about it —motion picture production is drawing to it the very best in talent and brains." This statement, according to J. S. Woody, Realart's general manager, sums up one of the reasons for the industry's progress and particularly Realart's growth and success.

"Naturally, I have always realized that motion pictures are demanding, in their production, the highest type of men and women," said Mr. Woody, "and this realization has been strengthened by a consideration of the educational qualifications of some of Realart's employees in its West Coast studios. In looking over our records I was particularly impressed by the fact that an astonishing number are college graduates. Not only department heads, who are men and women of exceptional training, but workers in all departments of our organization are, I noted, of the same fine type.

"I am mighty proud of this showing. It indicates the high point to which motion pictures have developed and, more particularly, the unusually fine class of people who have been attracted by the business ideals of Realart Pictures Corporation."

The man who stops learning stops applying; the man who stops applying stops winning; the man who stops winning might as well be dead.

HERE IS YOUR MAN

* * * * *

IF YOU NEED A REAL SALES SUPERVISOR

HERE IS YOUR MAN

* * * * *

IF YOU NEED AN ORGANIZER WITH INITIATIVE AND REAL ABILITY

HERE IS YOUR MAN

* * * * *

IF YOU NEED AN EXECUTIVE THAT KNOWS THE SELLING END OF THE FILM BUSINESS FROM A TO Z

HE IS YOUR MAN

* * * * *

A SALESMAN FROM THE WORD GO IS AVAILABLE NOW AND WILL WELCOME THE OPPORTUNITY TO JOIN SOME DISTRIBUTING ORGANIZATION ONLY A FIRST CLASS COMPANY WILL BE CONSIDERED AND CORRESPONDENCE IS INVITED.

(Modesty prevents using name)

ADDRESS SALES MANAGER
223 WEST LOCUST ST.
DES MOINES, IOWA.

C. A. Weeks, president of Caywood Pictures Corporation, whose productions starring Irene Castle are to be released through W. W. Hodkinson Corporation

Daisy Robinson Leads in Willat Picture

Irvin V. Willat's second independent production, for Hodkinson release, "Partners of the Tide," is well under way. Mr. Willat's new leading woman is Miss Daisy Robinson, described by Hodkinson to be a singularly beautiful ingenue. Miss Robinson played with Maude Adams in "Peter Pan" and "Quality Street." She also played in "Ben Hur" and was the blind girl in "The Cricket on the Hearth."

Other members of the cast include Jack Perrin, Gordon Mullen, J. P. Lockney, Joe Miller, Bert Hadley and Ashley Cooper.

Goldwyn Will Release Geo. Bunny Comics

George Bunny, son of the late John Bunny, is now making a series of two-reel Capital Comedies for the National Film Corporation of America. These George Bunny comedies will be released through Goldwyn as have the previous Capital Comedies.

The first of these two-reel comedies by the younger Bunny, for release through Goldwyn, is "At It Again," said to be a mirth-provoking funalogue from start to finish.

Charles Ray in "Nineteen and Phyllis," produced by Arthur S. Kane for First National release

Eddie Polo Will Film in Cuba

Company in Havana Ready to Begin Next Serial

EDDIE Polo's next serial will be filmed in Cuba and other West Indian islands, it is announced by Universal. Polo and a large company are already in Havana, having arrived there from Los Angeles December 4. The tentative title for the new Polo thriller is "The Seal of Satan." It will be in eighteen episodes and will take from three to four months to film, during which time the entire company will remain in the Antilles.

Decision to film an episode-picture in Latin American surroundings was made after considerable pressure had been brought to bear upon Universal officials by West Indian, South and Central American exhibitors, in whose houses Eddie Polo is a prime favorite, say Universal officials. Although the serial will have as back-ground some of the most historical and picturesque spots of Cuba and its neighbors, the story and principal characters of the photo-drama will be American and the plot will have to do with events of particular interest to citizens of the United States.

J. P. McGowan, veteran Universal serial director, will have charge of the serial, although Polo himself has much to say about the production of his chapter-pictures. McGowan was selected by Universal officials because of his success with Polo's previous serial "King of the Circus," the last episode of which was filmed less than a month ago, and which is making records as the best serial ever released by Universal.

As in his previous serials, "King of the Circus" and "The Vanishing Dagger," Polo will not be satisfied with one leading lady for "The Seal of Satan," but will have two. In "The Seal of Satan" he will have Inez McDonald and Magda Lane.

Anthony W. Coldewey is the author of "The Seal of Satan." It was Coldewey who put Eddie Polo's life history into script form for "King of the Circus." Coldewey is in Cuba with the company and will change and improve the plot of the story as opportunities are offered to use certain localities for settings.

Already thrilling incidents have been prepared for action in such well-known localities as Morro Castle, San Juan Hill, P. R., the harbor of Santiago de Cuba and other spots equally inspiring to the American mind. In other episodes there will be shown lively fights in the old coves and other places made famous by Morgan and other buccaneers of history.

The company will return to Universal City by way of the Panama Canal, where several episodes will be filmed in the various interest points in the Zone.

J. Marchant, of the Universal directorial staff, will assist McGowan in the production of "The Seal of Satan." Cecil Myers, and Jean Perkins are the two cameramen with the expedition. C. Roberts is the technical director and David Brandman is business manager of the company.

In starting on this serial so soon after completing "King of the Circus," Polo has broken a precedent in serial production at Universal City. The extra time necessary for traveling around the West Indies made it necessary to start at once in order that the serial might be released early in 1921.

Polo had planned upon a trip to Atlanta, Ga., for the week of December 6 to 11. He had been invited as a special guest of Atlanta exhibitors and serial fans during the Moving Picture Exposition held there. A special Eddie Polo night had been planned for the closing night of the exposition, and Polo counted upon being present. It developed, however, that Polo's presence in Atlanta would delay the serial for several weeks and probably would delay its release, set for January 31. A long series of personal appearance has been arranged for Polo and his company in Cuba where his serials are said to be moneygetters always.

Fox Units Keep Busy in West

Home-Office Preparing Aids for the New Features

QUITE apart from the number of special productions William Fox is making for distribution in the early months of 1921 announcement of several offerings in which his stars will be presented in their regular series and sequence, comes from the Fox studios in Hollywood. William Russell, Eileen Percy, Shirley Mason, Louise Lovely, Buck Jones and Tom Mix are the stars concerned in the present references.

While no release date is set for any of the offerings now in work out West, advance preparations are under way at the home office in New York to equip picture showmen with aids to exploitation. More full and complete details will be provided in ample time to give exhibitors opportunity to cash in on the various plays as they come along on regular schedule.

Work on "Brute McGuire," a story by A. Channing Edington, in which William Russell will star, was begun November 4. James Patrick Hogan prepared the scenario, George Schniedermann is the cameraman and Mr. Hogan is directing from his own script. Mary Thurman will be Mr. Russell's leading woman in "Brute McGuire" and George Fisher will be the leading heavy.

"The Cheater Reformed" is the exhibition title adopted for Jules G. Furthman's story hitherto referred to as "The Cloth of Gold." Scott Dunlap directed William Russell in this presentation, an offering that is now passing through its final grooming for release.

Eileen Percy will be the star of "Why Trust Your Husband," a feature that is finishing preparation for release. George Marshall, who directed, also figured in the preparation of the story, with Paul Gazeneuvet sharing that credit. "Why Trust Your Husband" was decided upon as substitute for the preliminary caption, "Nobody Home."

Miss Percy started work November 29 on a story written and scenarized by Jules G. Furthman, who is serving also in a third capacity as director of the presentation. Herbert Heyes is playing opposite Miss Percy in "On Her Wedding Night."

Tom Mix is jumping all over Southern California while he creates thrills and makes scenes for use in "Oh, You Tex!" a work he undertook December 1 under the direction of George E. Marshall. The author of the story is William McLeod Raine, the scenarist is Frank Howard Clark and the cameraman is Ben Kline.

Buck Jones started in the middle of November to film his skill in a story written by Jules G. Furthman, now titled "Fighting Back." Jack Ford is directing, with Edward Feeny as his assistant and Fran Good as cameraman.

Louise Lovely is to be screened in "The Unbelievers," a work started November 27 under the direction of George William Hill, who takes charge of Miss Lovely's future presentations. Mr. Hill also furnishes the story and scenario. His assistant director is Arthur Delmore and Friend F. Bajer is the cameraman.

Christie Comedy Two Weeks on Broadway

For the second time in as many weeks the Rialto theatre is this week showing a two-reel comedy released through Educational Exchanges. This is "A Homespun Hero," a Christie in which Bobby Vernon is featured, supported by Helen Darling and Vera Steadman. It showed the preceding week at the Rivoli.

Last week at the Rialto was "A Tray Full of Trouble," a Chester Comedy which had played the week before at the Rivoli.

Every two-reel Christie has been booked by the Reisenfeld theatres.

Finis Fox Is Author of "Scrap Iron" Script

Charles Ray selected Finis Fox to write the continuity for "Scrap Iron," the adaptation of the late Charles E. Van Loan's story, in whose production the star is now engaged, for presentation by Arthur S. Kane,

Two scenes from the latest Carmel Meyers picture for Universal, "Beautifully Trimmed"

To Burn Tenement for Sake of Realism

A two-story brick tenement will be built by Metro on Recreation Field, near Astoria, Long Island, and then set on fire and burned to the ground in one of the night scenes of "A Message from Mars," the forthcoming Maxwell Karger Production starring Bert Lytell that is now being made by Metro. The building will represent a typical tenement in the Whitechapel district of London.

Vestoff Serova Dancers in Bert Lytell Cast

A setting of exceptional beauty is said to have been constructed for the ballet of the Vestoff Serova Dancers, which is to be a novel feature of the Christmas festival scene in the forthcoming Maxwell Karger production, "A Message from Mars," starring Bert Lytell. The picture is now being made at Metro's New York studios in West Sixty-first street. Mme. Serova, who is one of the foremost teachers of the art of dancing in America, will personally conduct her ballet.

Harold Lloyd again with Mildred Davis in his newest comedy for Pathe "Number Please"

To Reproduce Landmark

New York's Five Points Re-built as Setting in "Noblesse Oblige"

A REPLICA of the well-known Five Points section of New York City has been built on the Goldwyn lot in Culver City for the filming of Gertrude Atherton's first story written directly for the screen. It has gone into production under the working title of "Noblesse Oblige" with Wallace Worsley in charge. The set shows the Five Points section as it appeared in 1869, and it was only after a long search among the various libraries in New York that photographs of the Five Points at the desired period were found in the archives of the New York Historical Society, states Goldwyn. These photographs were followed to the minutest detail in reconstructing the part of old New York, it is declared.

In filming the sections of the Atherton photoplay in which the Five Points figure, more than 500 extra people will be used. Most of the action of the picture takes place in San Francisco of the same period. Lewis S. Stone and Mabel Julienne Scott have the leading roles, while others in the cast include Arthur Hoyt, Charles Clary, Josephine Crowell and Kate Lester. his company of twenty-five left last week for Banff, Canada, where they will make exterior scenes for "Snow Blindness," the new Katherine Newlin Burt picture. Russell Simpson, Mary Alden, Cullen Landis, Pauline Starke and Hamilton Ross have the leading roles. The company hopes to return to the studios in time to eat Christmas dinner.

Tom Moore and his supporting company in the picturization of Archibald Clavering Gunter's famous old novel and play, "Mr. Barnes of New York," have returned from Laguna Beach where they have been taking exteriors. Russ Powell and George Kinkle have been added to the cast which includes Naomi Childers, Sydney Ainsworth, Anna Lehr, Otto Hoffman, Kate Lester and Louis Willoughby. Victor Schertzinger is directing.

Hodkinson Releases to Run for 18 Days

E. P. Pickler, the Hodkinson representative in St. Louis, writes the home office as follows:

"The following is an example of what exhibitors think of Hodkinson productions:

"Last week I booked fifty pictures at a very good price to the Grand Theatre, Memphis, Mo., a town of only two thousand population. This is a new house, and will open up with Hodkinson productions running them for eighteen consecutive days. I consider this a great boost for Hodkinson and feel safe in saying to you that I shall certainly produce many more such contracts in the near future for exhibitors everywhere are rallying round the Hodkinson banner in an eminently satisfactory manner."

Metro Company Storm-Tossed for 6 Hours

The Alice Lake company, making "Mother Love" for a Metro special, underwent a dangerous experience on the Pacific recently when they were tossed about for six hours in a fifty-foot tugboat. The company had left Los Angeles on board a sailing vessel, followed by a small tugboat which was to carry them back. Despite the heavy sea that was running, the camera was transplanted to the tug, and Jack Dougherty made his leap from the big boat, although he was suffering severely from seasickness.

Special Presentation for Kineto Subject

Starting next Sunday Manager Edward Hyman, of the Brooklyn Strand, promises a presentation of another Kineto subject that will set a new standard in beauty accompaniments. The subject will be "Hiawatha," said to be one of the loveliest Kineto subjects that has been produced. The titles throughout are taken from Longfellow's poem.

Mr. Hyman intends to build up an illustrative accompaniment that would meet the artistic demands of the subject. "Hiawatha" is being billed as a "Scenic with Soloists." Three songs will be used. As the introduction there will be Caveness's "Hiawatha," a tenor solo sung on stage with a special setting. Following this comes Wiedoft's "Na-Jo" sung off stage, beginning as the lights fade out into a darkened house and the picture begins. The finale takes up "The Land of Sky Blue Waters," by Cadman, and sung by the Mendelssohn Quartet, timed to finish with the picture.

The second William Fox production in which Louise Lovely is starred will soon be released. It is titled "Partners of Fate," and is said to be a most interesting story that gives Miss Lovely plenty of opportunity for showing her ability as an actress. Miss Lovely's first picture for Fox, "The Little Grey Mouse," was well received by exhibitors and established her in favor with the public.

Supporting Miss Lovely in "Partners of Fate" are players well known to "fans" throughout the country. There is William Scott, who has appeared in a score of Fox pictures. Then there is Rosemary Theby and Phil McCullough and George Seigmann, and Richard Cummings. The baby in the play is Eileen O'Malley.

"Partners of Fate" was written by Stephen Chalmers and Robert Dillion wrote the scenaria. Bernard Durning directed the picture. Incidentally this is Durning's first Fox picture.

(C) by Underwood and Underwood

Marguerite Clark has entered the independent producing field. "Scrambled Wives," her first picture, is to be released through First National.

LEONCE PERRET

presents

"The EMPIRE OF DIAMONDS"

From the novel by Valentin Mandelstamm

Directed by LEONCE PERRET

With an All-Star Cast including

Robert Elliott, Leon Mathot, Lucy Fox, and Henry G. Sell

Pathe

GEO. B. SEITZ

"in VELVET FINGERS"

with

MARGUERITE COURTOT

Pathé Distributors

Story by
BERTRAM MILLHAUSER
Produced and
Directed by
GEO. B. SEITZ

A deft and daring man of mystery; silent and effective; battling and victorious.

A scientific student of crime for the pursuit of criminals; more daring, more mysterious, more effective.

A woman loved by both and loving but one, still never sure of just which one.

And back of it all, back of the adventure, the intrigue, the romance, the mystery, is Action—Action—Action—

This is another of those wonderful George B. Seitz serial pictures with big feature strength in every episode.

A PATHÉ SERIAL

JUNE CAPRICE and GEORGE B. SEITZ

with Marguerite Courtot

IN

ROGUES AND ROMANCE

WRITTEN, DIRECTED AND PRODUCED BY

GEORGE B. SEITZ

Pathé Distributors

Rogues are the lovable bad men—
Romance is the spirit of love and life—
Do you want laughing, loving, bad men who are not all bad?
Do you want romance that is tingling with action, and life, and heroism?
Do you want the man who put the feature atmosphere in serials to entertain your patrons with the serial action in a great feature?
Do you actually want to show your patrons a picture with four real stars, George B. Seitz, Marguerite Courtot, June Caprice, and Harry Semels, when the whole industry is just beginning to talk about all-star pictures that are made with all-star casts?
If you want to put these things over for your good business, ask to have this picture screened for you immediately.

Scenes from three forthcoming Fox releases. On the left, Louise Lovely in "Part ners of Fate"; in the centre George Walsh in "Number 17," and on the right a scene from the Eileen Percy feature, "The Lady of Jazz"

Finish Cutting Sidney Franklin Picture

Albert Kaufman, who is sponsor for the independent productions being directed by Sidney A. Franklin for Associated First National release, announces that the cutting of "Parrot and Company" has been completed by Film Editor Billy Shea. Five months have been spent in the filming of this popular Harold McGrath story. The cast includes Sylvia Breamer, Richard Dix, Molly Malone, Herbert Prior and Lloyd Whitlock.

Ellison-White Offers Educational Films

The Ellison-White Chautauqua System, whose activities cover the Western States, Canada, Australia and New Zealand, has organized a department for the collection and distribution of educational and industrial films.

Ellison-White are offering their subjects to the field, both on a rental basis to be used with other material where the user desires, or in courses, where a season program is outlined by the film department.

"Billions" Released on Dec. 6th by Metro

Metro Pictures Corporation scheduled the release of "Billions," Nazimova's most recent starring vehicle, for December 6. "Billions" is the romance of a Russian princess and a Washington Square poet. Greenwich Village, the Russia of Czardom and the high life of the exclusive winter resorts of California form the background.

Universal City Made a 3rd Class Postoffice

The United States Postoffice Department has just promoted the Universal City postoffice from a fourth to a third-class station, making it the senior office of the suburban district in which it is located.

Mrs. Suzanne Seigler, the postmistress, handles over 2,000 letters a day which are addressed to the screen celebrities at Universal City, and on an average of 300 additional letters which are erroneously addressed to the world's film capital.

High Standards in Fox Special

"Blind Wives" is Picture Version of a Famous Play

IT is the declared conviction of William Fox that when "Blind Wives" is released for the money-making uses of picture showmen on December 19, an offering will be available that is unusual even in these days of great investments in photoplay production. Luxury, but not extravagance; production cost that will show upon the screen; elaborateness in scenic investiture and settings; correctness in locations and atmosphere, and a cast selected for individual fitness to depict every character, are some of the assurances Mr. Fox makes to showmen, on behalf of "Blind Wives," in advance of the expression of critical opinion by the reviewers and the final verdict of the box-office.

Just as Mr. Fox stood back of "While New York Sleeps" in the announcements he made before the release of that episodic super-play, so does he now sponsor the Edward Knoblock stage play, "My Lady's Dress," and its screen development under the strikingly appropriate title, "Blind Wives." The public certified the predictions made by Mr. Fox in the previous instance, and for "Blind Wives" he predicts still greater appreciation.

Aside from the important box-office angle that promises, according to Mr. Fox, to bring "Blind Wives" into rivalry for records with "While New York Sleeps," there is a production similarity between the two photodramas—"Blind Wives" also is screened in episodes. Likewise Charles J. Brabin directed both features, and the principal players in each of the two presentations are Marc MacDermott, Estelle Taylor and Harry Sothern.

Five chapters, or episodes, are coordinated in the Knoblock photoplay. Five separate stories are assembled in detail, all bearing directly upon the prevailing theme of the narrative—the blindness and extravagance of women of fashion who strive to outdress one another as they move behind the shop-windows of "society."

On the stage—when the Knoblock original of "Blind Wives" ran long and profitably in New York, London, Paris, and on tour—these episodes were of necessity framed within the limitations of painted scenery. The "off stage" incidents and unacted interludes that mean so much in the value and completeness of the screen adaptation were necessarily left to fleeting imagination. Spoken "lines" conveyed but little of the dramatic force that dominates (according to those who have seen the picture) the screen presentation.

Silks, furs, artificial flowers and the human models on which gowns of fashion are displayed to prospective buyers all provide the core of episodes that blend in the tensely dramatic tale that is unfolded in appropriately framed surroundings. There are drama, tragedy and flashes of comedy associated with each factor that enters into the completed screen narrative.

Ray on Christmas Program

Joe Plunkett Selects "Nineteen and Phyllis" to Offset Usual "Slump"

THE first New York showing of Charles Ray's newest picture, "Nineteen and Phyllis," in which the popular star will be presented by Arthur S. Kane, under First National release, will be at the Strand theatre beginning Sunday, December 19. Thus this film, declared by all who have seen it in private views to be another Ray triumph, becomes the Christmas week attraction at the Broadway house.

Officials of the Arthur S. Kane organization see in this engagement an endorsement of the appeal of Charles Ray as a popular star. The last week before Christmas is regarded as one of the most serious "slump periods" of the year. Stores and shops remain open at night to accommodate the great mass of people who permit their Christmas purchasing to go until the last moment. The picture theatres have inevitably suffered in diminished attendances as a result.

John C. Ragland, general manager of Arthur S. Kane Pictures Corporation, said this week:

"Mr. Plunkett's selection of 'Nineteen and Phyllis' is another proof of the excellent judgment he displays habitually, and it is the greatest possible compliment to the art and the popularity of Mr. Ray. Theatre directors consider Christmas week the blue week of the year. Many legitimate companies lay off during the week rather than face the competition of the shoppers. No experienced manager is satisfied merely to book an attraction that stands a fighting chance to prove remunerative. He insists upon obtaining one whose power as a box-office attraction admits of no doubt.

"Mr. Plunkett, who knows his public, demanded and booked Mr. Ray because he knows that this great star, far from being an experiment, has proved himself a magnet whose power to attract is uninfluenced by the season of the year or the insistance of counter attractions. This recognition must be peculiarly gratifying to Mr. Ray, as it is to his legion of admirers among picture fans of all classes."

Neilan Is on Mission Restoration Board

Marshall Neilan, along with Herbert Hoover, Charles Templeton Crocker, Judge William H. Waste and other prominent Californians has been appointed to the executive committee of the California Mission Restoration Association. The purpose of this organization is to bring about the physical restoration of famous missions in this part of the country, probably the most historical landmarks in the West.

Two scenes from "Polly With a Past," a Metro production starring Ina Claire

Rothacker Prints Win Trade Endorsements

When W. R. Rothacker's returned from California last week he found on his desk the following tributes:

From E. C. Rhoden, Kansas City Manager of A. H. Blank Enterprises:

"During the last couple of months, we have been receiving prints from other laboratories and have had the opportunity of making a comparison. I want to say in all sincerity that the only prints we can absolutely depend upon are Rothacker prints.

"We have never received so many complaints from exhibitors on the condition of our prints as we have in the past few weeks and I am glad to say that after tracing these complaints down, not one of them have been on a print from your organization."

From J. R. Grainger of the Marshall Neilan Productions:

"We saw 'Dinty' yesterday at the Strand theatre, and I wish to compliment the Rothacker Film Company on the quality of work that they have turned out on this production. It was excellent in every way."

Heavy Demand for Educationals in South

A. C. Bromberg, manager of the Atlantic branch of Educational Film Exchanges, Inc., returned to his home this week after a number of days spent in the home office familiarizing himself with a number of details. Although the Atlanta branch was not opened until September 1st, it is reported that the comedies and scenics have reached almost a hundred per cent booking through the larger theatres of the south and that they are now finding the same warm reception in the smaller cities.

Dorothy Dalton Goes to Northern New York

The snow covered shores of Lake Champlain and the environs of Port Henry, N. Y., will be filmed for the exterior scenes of Dorothy Dalton's latest Paramount picture, "The Teaser." Miss Dalton, R. William Neill, director, technical staff, and forty extra people left New York this week for Fort Henry, where they expect to remain ten days.

Ina Claire in Big Special

"Polly With a Past" Scheduled for Current Week; From Belasco's Play

"POLLY WITH A PAST," the Metro production, starring Ina Claire, which was picturized from David Belasco's great stage success by George Middleton and Guy Bolton, is scheduled for the current week. Starting with the bidding for the screen rights of the Belasco stage success in which Metro outbid all other companies, when it secured the Middleton-Bolton comedy for production on the screen with Ina Claire in the role she made famous on the stage, the filming of the stage play was attended throughout by a succession of incidents that rendered the entire affair quite noteworthy, declares Metro.

Miss Claire worked before the camera at the Metro studios on mornings and afternoons while in the midst of her highly successful engagement as the star of Dr. Belasco's phenomenal stage hit, "The Gold Diggers."

"Polly With a Past" was one of the hits of the theatrical season when it was produced by David Belasco a few seasons back. It enjoyed a run of a full season in New York and another on tour. Ina Claire enacted the role of the little Ohio girl who became a housemaid in the quarters of some young bachelors and then impersonated a French adventuress in order to salvage a young man from the wreck of an unfortunate love affair.

The cast supporting Miss Claire in "Polly With a Past" was chosen with a careful regard to type and includes Ralph Graves, Marie Wainwright, Harry Benham, Frank Currier and Clifton Weeb. The production, which was made on the most elaborate scale, was directed personally by Maxwell Karger and photographed by Arthur Martinelli. The screen version of the stage play was made by June Mathis and Arthur Zellner. L. J. Vermilyea created the art interior for the production.

Barrymore Film Finished

"The Great Adventure," Comedy, Completed by Lionel Barrymore

LIONEL BARRYMORE has completed "The Great Adventure," the third production in a series of four in which he is to be starred by the Whitman Bennett Productions Co., for distribution by Associated First National Pictures, Inc., and has already started on the fourth, "Jim, The Penman." The cutting and assembling of "The Great Adventure" will take but a short time, according to announcement from the studio. And the finished print probably will be delivered to the distributing association within the next two weeks.

Mr. Bennett and Kenneth Webb, who directed the production, as well as the star himself, are gratified with the result of the decision to star Mr. Barrymore in a comedy. "The Great Adventure" is genuine humor straight through.

Mr. Barrymore has the role of Priam Farll, the greatest artist in all England, whose innate shyness has caused him to live in seclusion with but one man servant to escape the adulation of women folks. Lady Sophia, however, has decided that what he needs to bring him to true greatness is a wife such as she herself would make him, and sets about convincing him that he should marry her. A chase half way across Europe and back follows, and Farll finally retires to his last defense, his studio in London. There Henry Leek, his man servant, sickens and dies. The physician mistakes the valet for the artist and Farll seeing an escape from the Amazon attentions of Lady Sophie permits his own name to be entered on the death certificate.

Among those in the cast supporting Mr. Barrymore in the production are Thomas A. Braidon, Octavius Brooke, Doris Rankin, Ivo Dawson, Charles Lane, Ted Prouty, Katherine Stewart, E. J. Ratcliffe, Paul Kelly, Arthur Rankin and Maybeth Carr.

Norma and Constance Talmadge have been selected as the most popular stars of motion-pictures in a voting competition among the readers of the Daily News, which has a wide circulation in New York City and the surrounding territory, including New Jersey, Long Island and southern New York State. Against the field Norma finished in first place in the likings of the fans with nearly 3,000 votes more than her nearest competitor, and Constance won second place with a lead of 106 votes over the holder of the third position.

Following the success of the contest from the standpoint of a newspaper in New York, the Chicago Tribune started a similar competition. Norma Talmadge was proved as popular there as she was shown to be in the New York competition, and two other Associated First National Pictures, Inc., stars—Anita Stewart and Charles Ray—were well up among leaders, within four days after the competition was started in Chicago.

Pathe News No. 94 Has Interesting Shots

Pathe News, No. 94, is full of interesting views from start to finish. British tanks rumble through the streets in Dublin, their guns menacing the public; English soldiers in skirmish line lie on their stomachs on the sidewalks ready for action; busses are stopped and searched by the military. There is also a vivid portrait of the young and manly, serious-faced, new Lord Mayor of Cork—the third to hold that office in eight months—Donald O'Callaghan.

From one seaplane, speeding along near the surface of the water, a Pathe cameraman "shoots" a sailor's skillful and daring feat of balancing himself on an aquaplane towed by another seaplane at a speed of 75 miles an hour.

A timely news feature depicts scenes of Britain's tribute to its dead buried on the fields of France. The body of one unidentified soldier is transported with military honors from France to England, and to Westminster Abbey to rest henceforth among England's greatest heroes, whose names live forever.

Appropriate to the Pathe Tenth Anniversary celebration, outstanding events of the last ten years are republished—such as the Black Tom disaster of 1916; the frightful damage done by the explosion of a munition ship at Halifax; and disaster spread by the terrific storm that swept the Gulf States in 1915.

Park Theatre Opened at Asbury Park, Dec. 3

Harry J. Rockafeller of Asbury Park, N. J., announces that opening of his new Park Theatre on December 3, on Summerfield avenue, Asbury Park. The theatre has a seating capacity of 700. A spacious lobby is a feature of the structure. The opening attraction is the Metro release, "Love, Honor and Obey."

Dramatic Interest as Well as Patriotism

The new Congress is expected to take up at once the question of restricting, or at least further regulating, the promiscuous immigration of all-comers from foreign-lands. Indeed, the newspapers of December 3rd reported that the House Immigration Committee had approved a bill to halt abruptly for two years the incoming tide.

Whatever may be done in the matter can in no way lessen the necessity of "absorbing" along intelligent and helpful lines the host that has thus far, since Armistice Day, poured into the United States not forgetting the millions of foreign-born that have lived here for years and still are un-Americanized. And in this need it is admitted that moving pictures can play the most helpful part of all agencies at command of the Government.

William Fox realized this when he produced "The Face at Your Window." But not alone as Americanization propaganda does "The Face at Your Window" present itself. The reviewers said at the outset that this Max Marcin story held interest as strong dramatic entertainment; the public in thousands of theatres have rendered a substantiating verdict, and showmen have garnered their legitimate profits through their action in helping in the work of making America a greater, a better and a more prosperous country.

Riviera Locations for Oppenheim's Play

Paul Powell, who is now in London to direct for Famous Players-Lasky British Producers, has just been on a continental trip, taking with him his assistant, Mr. R. J. Cullen, and Margaret Turnbull, who is writing the scenario for the new play written by E. Phillips Oppenheim, at present entitled, "The Mystery Road."

The party started from Paris, and then via Marseilles they went down to Nice which they made headquarters for a prospecting trip through the Riviera, with a view to finding suitable locations for the play.

Mr. Powell will start directing as soon as Mr. Donald Crisp is through with his work of producing Mr. Edward Knoblock's "Appearances." Margaret Turnbull is now hard at work on the scenario for the production of the Islington studio.

"The Girl in the Taxi" Near Completion

All the interior scenes of "The Girl in the Taxi," Carter De Haven's second picture for First National, will be finished this week, it is expected, and the company will then move out for the shooting of exteriors. There are few of the latter and it is thought the completed production will be in the cutting room within ten days. Arthur S. Kane Pictures Corporation is acting as eastern business representative of Mr. and Mrs. De Haven.

Co-starring the De Havens, "The Girl in the Taxi" also boasts of such screen players as King Baggott, Grace Cunard and Otis Harlan.

Irene Castle Back in Pictures

Hodkinson to Release Four Productions Yearly

IRENE CASTLE, long famous for her grace and her inimitable way of wearing clothes, is coming back to the silversheet. Mrs. Castle is to be the featured player in four super-productions a year which are to be made by the Cawwood Pictures Corporation and released through the W. W. Hodkinson organization.

The Cawwood Pictures Corporation is a recently organized company headed by C. A. Weeks, who for the past two and a half years has been associated with Benjamin B. Hampton as vice-president of the Benj. B. Hampton Productions. Mr. Weeks has just severed his connection with the Hampton organization and, together with Edwin L. Hollywood, has gone in for the making of motion picture productions.

His associate, Edwin L. Hollywood, has been schooled in every branch of stage and motion picture production. During the past year Mr. Hollywood directed Harry Morey in four pictures—"The Gauntlet," "The Sea Rider," "The Flaming Clue" and "The Birth of a Soul." Mr. Hollywood also directed the U. S. Governmental all-star production, "The Immigrant," in which were such players as Richard Barthelmess, Zena Keefe, Warren Cook, Barbara Allen and many others of equal prominence. He directed May Marsh in "Polly of the Circus," Mae Murray in

Irene Castle, who is to be featured in productions produced by Cawwood Pictures Corp., and released by W. W. Hodkinson

"Sweet Kitty Bellairs," two Vivian Martin productions and was associated with James Young in the direction of a number of Clara Kimball Young pictures. Mr. Hollywood was also art director and general manager of production for Mary Pickford when she made "Less Than the Dust" and "The Pride of the Clan" for Artcraft.

The Cawwood Pictures Corporation have purchased a great many well known books and an announcement concerning their first production may be expected shortly.

Mr. Weeks, in speaking of the plans of the new company, said in part, "Our main object at all times will be to combine to the fullest degree what both the exhibitor and the theatre-going public wants. It is our intention to combine in one feature just as many exploitation angles as we possibly can. By which I mean to say that a vast number of productions have been made which only the name of some famous star could swing. Or producers have given some big book behind which lies the drawing power of some author's name mediocre production. We purpose to do things in a totally different way: Our production will give the showman—for whom they were primarily designed—a minimum of four big exploitation points. First, he will have the advertising value of Irene Castle's name, for Mrs. Castle will be starred in each one of our productions. Secondly, there will be the story, and it may be said here and now that no story will ever be accepted for production which is not in every respect worthy.

"Then in the casts which we will give to our productions there will be found only players of real ability and real popularity, sufficiently strong in every respect to justify the description all-star. And there the showman has three of the big exploitation possibilities which will be attached to forthcoming Cawwood productions: Mrs. Castle's popularity, the advertising possibilities and a big story by a big author and an all-star cast.

"For the fourth point we offer Mr. Hollywood's reputation as a director—which is also a firmly established thing. Thus it may be seen that we have a real foundation upon which to build."

Goldwyn Leaves for the Coast

Authors' Activities in Production to Be Increased

WITH extensive plans in mind for the further development of the activities of authors in picture production, Samuel Goldwyn, president of the Goldwyn Pictures Corporation, left last Saturday on the Limited for Culver City, California, the home of the Goldwyn studios.

Practically the entire roster of eminent authors, which includes Rex Beach, Rupert Hughes, Gertrude Atherton, Basil King, Mary Roberts Rinehart, Gouverneur Morris and Leroy Scott, is now on the Coast or travelling Westward. There will be a big session, and every theory and practice of story structure and picture structure will be threshed out when Mr. Goldwyn arrives.

"A little over a year ago," said Mr. Goldwyn before he left New York, "we started the Eminent Authors with a group of America's most widely known writers. Simultaneously we introduced into motion pictures the greatest of all producing ideas—that the author of screen stories had to become an integral part of the producing force.

"All ideas that are big ideas grow entirely beyond the bounds of the initial conception. So with this one. And what is more, the real developments of our experiment, the flower of motion picture perfection, is still to blossom forth. It sounds trite but really we have only just started.

"Every Goldwyn author is either on the studio lot in Culver City right now, or headed that way. That in itself is unusual when we consider how distant the author once was. What is more the majority of the stories in production at this time are original and written directly for the camera. Those stories which are adaptations are being turned into continuity by the author himself. For we realize that it is as absurd for an author to contribute his story or play to screen and allow someone else to adapt it for him as it is absurd for a mother to give birth to a child and to allow someone else to bring it up."

Before he left for the Coast, Mr. Goldwyn announced the appointment of Ralph Block as editor of the scenario and research department.

Ralph Block, formerly dramatic editor of the Kansas City Star and New York Tribune, and more recently director of advertising and publicity for the Goldwyn Company, has been chosen for the important post of editor of the scenario and research department (located in New York) of the Goldwyn Pictures Corporation.

Mr. Block's work will have a wide scope and will include the greater development of the editorial staff in New York. The new local Goldwyn editor has just completed a trip to the studios at Culver City where his conferences with Vice-President Lehr and Managing Editor J. G. Hawks as well as his first-hand observation of Goldwyn production facilities have provided immediate preparation for his new activity.

Mr. Block has an extensive record as a writer, journalist and critic. Since joining the Goldwyn forces he has written a good deal on the art of making pictures and these articles are soon to be collected and published in book form. His connection with the theatre has been a long one and has been of a construcstructive nature. At the present time he is serving as a member of the Advisory Board of the Theatre Guild, which is doing distinctive things in the way of theatrical productions in the country.

WHO KILLED COLONEL LUKE DARRINGTON?
See
PEGGY HYLAND
in
THE PRICE OF SILENCE

First glimpse of what to expect from William Farnum's latest starring vehicle, "The Scuttlers," a William Fox picture

When the curtain was lowered on Pathe's "Pearson Month" contest, at midnight, November 30th, one thing had been noted as a certainty. All Pathe records for new business and collections had been bettered, declared a statement from the Pathe home office.

The winners in the four divisions of the $10,000 prize contest will not be known for at least another week. While the contest closed at midnight, November 30th, all contracts mailed up to that hour will be included in the final result. This means that it will take a week for the Pacific Coast contracts to reach the home office, and another week before they are all tallied.

Edgar Lewis Finishes "The Sage Hen"

Edgar Lewis has given Pathe another Western picture, in "The Sage Hen," which he has just completed and delivered. The picture was exhibited in the Pathe projection room last week, and those who had seen "The Barrier," "The Great Divide," and other of Mr. Lewis's outdoor productions pronounced his latest work superior even to these master productions.

"The Sage Hen" will bring back to the screen Gladys Brockwell. The cast includes, besides Miss Brockwell, Wallace McDonald, Helen Case, James Mason, Arthur Morrison, Lillian Rich, Alfred Allen, and the wonder baby, Richard Hedrick, aged three.

Fire Apparatus Wanted for Lytell Feature

Metro is in the market for several second-hand fire engines, hose carts, and hook and ladder trucks to be used in the forthcoming Maxwell Karger production, "A Message from Mars," starring Bert Lytell, which is now being made at Metro's New York studios in West Sixty-first street. The decision to purchase outright the first apparatus called for in one of the scenes of the new picture was necessitated by the inability of Metro officials to obtain the co-operation of the city fire department and their permission to use the city's apparatus.

Pretty Constance Talmadge in her role, the lead, of course, of "Dangerous Business"

"The Scuttlers" Due Dec. 12

William Farnum Presented in Role of Detective in Story of the Sea

DECEMBER 12 is the date set for the release of the next William Farnum screen production under the William Fox banner. The new entertainment is an original story by Clyde C. Westover entitled "The Scuttlers."

"The Scuttlers" is described as an absorbing deep sea mystery drama of dynamic power, in which Mr. Farnum portrays the character of a special investigator of Lloyds who allows himself to be shanghaied aboard an outgoing ship. The skipper has long been under suspicion of scuttling his vessels for the purpose of collecting the insurance not alone on the hulls, but "fake" cargoes.

In his effort to secure evidence against the skipper and his mate on board the bandit ship—behind his disguise as a seaman—the investigator runs afoul of many strange people and thrilling adventure. The hero meets the beautiful daughter of the suspected sea captain. The girl has been brought along to serve as a "blind." When the ship is scuttled at sea after a mighty battle between the investigator and the big brute of a mate, girl and man finally make their getaway in a lifeboat, and land on a desert island, where more scenes are enacted.

Mr. Farnum by plot and circumstance is enabled to show his histrionic powers to the best advantage, states William Fox. The "investigator" is said to be the most daring type that has yet been attempted for the screen.

The megaphone was handled by the veteran J. Gordon Edwards, and "The Scuttlers" makes his forty-second production for William Fox. In the cast that supports Mr. Farnum are Jackie Saunders, Hershel Mayall, G. Raymond Nye, Arthur Millett and Harry Spingler.

Frank Mayo in "Colorado"

Universal Will Produce Augustus Thomas's Play With Strong Cast

"COLORADO," Augustus Thomas's melodrama of the mining country, is being produced as a moving-picture by the Universal Film Manufacturing Company, it has just been learned. Universal's popular star, Frank Mayo, will have the leading role. Production upon this piece already has begun at Universal City.

Two decades ago, "Colorado" was one of the popular plays of the American stage. It was one of the best of the noted "State plays," by Thomas, and which took their names from various states in the West. Among these series was "Alabama," "Arizona," and "In Mizzoura." "Colorado" was first produced for the stage in 1901.

Universal obtained the picture rights for this play last Spring, and since that time has been perfecting plans for its screen presentation. Every effort has been made to assure a picturization which will bring out the virile strength put in it by the author, who, as America's foremost playwright, long has been noted for strong stage personages and gripping action.

A strong cast has been engaged to support Mayo in this feature. Among them are Lillian West, Charles Le Moyne, Leonard Clapham, Charles Newton, Dan Crimmins and Rosa Gore. Clapham will have a "heavy" part, somewhat similar to those roles in which he first gained favor in Universal productions. During the last few months, he has been playing hero roles in "The Red Rider Series," a series of two-reelers dealing with the Royal Northwest Mounted Police. LeMoyne is known as the "heavy" of many Harry Carey productions. Reaves Eason will direct "Colorado."

Celebrities Watch DeMille at Work

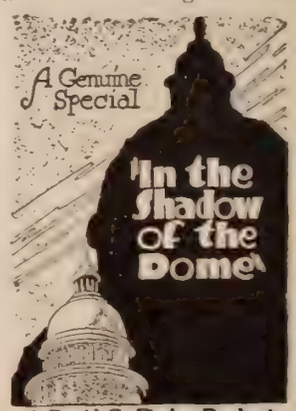
During the filming of the Barrie play, "What Every Woman Knows," Cecil DeMille has been honored by having as spectators men and women prominent in the field of literature, drama and painting. It so happened that during his work on this production Sir Gilbert Parker, Edward Knoblock, Penrhyn Stanlaws, Avery Hopwood and Elinor Glyn came to the Lasky studio to study screen technique and write for Paramount Pictures. Each of these well-known artists spent much time on the William DeMille set, watching every detail of the producer's work.

Louise Lovely Vehicle Is Set for Dec. 12

"Partners of Fate" is the title and December 12 the release date of Louise Lovely's next William Fox attraction. The photoplay is based on a story by Stephen Chalmers. Bernard Durning directed the screen presentation from a scenario by Robert Dillion.

Physical Training for Rothacker Employees

On the theory that physical well being of laboratory workers spells good film prints, physical culture exercises have become a part of the daily program at the Chicago Rothacker plant, according to an announcement of the big film house.



Metro Pictures to Be Ahead of the Styles

Metro pictures hereafter will have the services of a fashion authority whose word will be law on all matters of modern dress. Henri Bendell, of Fifth Avenue, New York, will "dress" forthcoming Metro productions, under a contract arranged by Bayard Veiller, director of productions at the company's west coast studios in Hollywood.

Under the plan now worked out in detail by Mr. Veiller and the importing style expert, it is expected to keep the costumes of Metro stars not only up to the minute, but ahead of the showings in the big shops catering to the wants of milady of fashion.

Foreign Atmosphere Is Feature of "813"

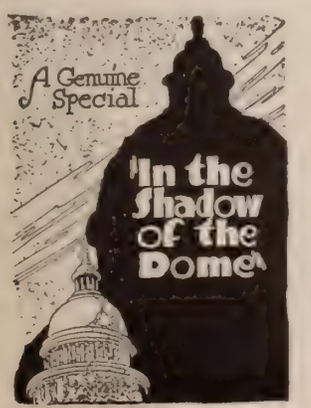
Robertson-Cole offers "813," which is based on the Arsene Lupin story of the same name, as a proof that an American-made picture can favorably compare with a foreign-made production in the point of correct European atmosphere and types. Wedgwood Nowell, who enjoys the reputation of being the "most perfect Latin type on the screen," takes the part of Arsene Lupin. Kathryn Adams plays opposite the star. Wallace Beery, J. P. Lockney, H. Milton Ross, William V. Mong, Ralph Lewis, Mark Fenton and Laura La Plant are also members of the cast.

Jersey Youngsters Like Cowboy Star

Manager "Jim" Brennan of the Opera House, Bayonne, N. J., is enthusiastic over the pulling powers of Tom Mix, now appearing in Western pictures for William Fox. And with good reason.

Mr. Brennan states that on Thanksgiving day he opened with Tom Mix in "The Untamed," and shortly before matinee time a long line of youthful Americans were discernible in every direction wending their way to the theatre. The mob of younsters, augmented by the grown-ups, smashed every record of the house, at both matinee and evening performances.

For two days the theatre was in a state of siege while youthful Bayonne continued turning out en masse.



A David G Fischer Production

Teachers View Tourneur Film

MAURICE TOURNEUR'S screen elaboration of James Fenimore Cooper's famous story of the American Indian, "The Last of the Mohicans," has become a nation-wide box office success in the two weeks since its release, declares a statement just received from the New York headquarters of the Associated Producers.

Exhibitors in every section of the country not already in possession of Associated Producers contracts are writing or wiring to branch offices and the home office seeking to book this production, according to the Associated Producers' announcement.

The publicity and exploitation possibilities in private screenings of the picture before teachers and school children have not been overlooked. Thomas A. Brady, resident manager of the Buffalo office of Associated Producers, handled one of the largest of these showings. The picture was shown in the Regent Theatre at Rochester, New York, before the members of the New York State Teachers' Association. Mr. Brady, upon learning that the teachers were in convention at Rochester, made prompt arrangements to show them the production.

"At the close of the picture," says the Rochester *Herald,* "which has been made with a wealth of detail and historical accuracy, the teachers enthusiastically applauded it, and many personally expressed their belief that it will be a great educational feature in teaching American history."

Following the lead of Mr. Brady, Mark S. Nathan, manager of the New York exchange of Associated Producers, showed the production on Wednesday morning of this week, at the DeWitt Clinton High School, 59th Street and 10th Avenue, New York City, to an audience of superintendents, assistant superintendents, teachers and several hundred public school children. The showing was arranged with the cooperation of F. A. Rexford, supervisor of civics for the Board of Education.

Cooper's great drama, "The Last of the Mohicans," has been picturized by Maurice Tourneur for release through Associated Producers

Associated Producers branch managers in every section of the country have been instructed to make this tie-up with the schools, on the theory that the thousands of teachers who see this production will in turn recommend it to hundreds of thousands—even millions—of school children.

Mr. Tourneur, who is in New York on a vacation, interested himself in the New York school showing and was present when the picture was shown.

The critique committee of the National Board of Review called a largely attended special meeting recently and enthusiastically approved "The Last of the Mohicans." Mr. Tourneur, who was present, addressed the meeting and was congratulated upon the excellence of his production. The approval of the committee means that the picture will be placed on a list of specially selected entertainments recommended by the board—an honor that comes only to the best productions.

One hundred prints of "The Last of the Mohicans" are available in the twenty branch offices of Associated Producers throughout the country—a number ample to take care of the extraordinary demand from schools, churches, lodges and similar organizations which are desirous of obtaining the picture after it has been shown in the theatres.

Maximum Aid to Exhibitors

Universal to Offer Exploitation Aids in Advertising

UNIVERSAL has sounded a new note in advertising and exploitation, by including in its national trade advertising inserts, actual exhibitor aids and pertinent information that will help the exhibitor to present Universal pictures with maximum success. This is in accord with the plans of Universal's new Exploitation Department, headed by P. D. Cochrane, to stand by the slogan "Help the Exhibitor."

"I am firmly convinced that it is as important for motion picture producers to help the exhibitor sell their pictures to the public as it is for the producers to sell their pictures to the exhibitor, and it is this theory upon which the Universal Exploitation Department is run," said Mr. Cochrane in a recent statement explaining the innovation in Universal's advertising presentation.

"The average exhibitor reads the trade papers to get ideas which will help him put over the pictures he has booked, as much as to learn about new pictures he has not booked. Therefore, Universal intends to give him just the exploitation ideas he needs—at the time he is looking for them.

"In the recent issues of the trade publications, we have devoted several pages of advertising to exploitation ideas for popularizing the new Dorothy Phillips picture, 'Once to Every Woman.' This picture offers unusual exploitation angles and is doing a business far in excess of anything anticipated.

"We did not stop at getting out the usual campaign book and press sheet for this Universal Jewel picture. We are still pounding away with new exhibitor aids and new tie-ups useful to the wide-awake showman.

"One of the most popular 'aids' thus distributed is a super-herald, made in the form of a four-page folder of music-sheet size. On its inside pages is a copy of the favorite old song 'Ben Bolt.' This song is woven into the plot of the picture in such a way that it offers the most fruitful exploitation angle ever enjoyed by a Universal picture. The cover of the super-herald contains attractive pictures of Dorothy Phillips, along with the title of the song, and attractive information concerning the picture. It is for general distribution in advance of play-date.

"So big has this super-herald gone over that we are pressed to supply enough to our exhibitor-patrons. The distribution already has amounted to half-a-million. Universal is selling these song-sheets at a loss, but the huge success of the picture far outweighs questions of minor expense in our campaign to play along with our exhibitors."

WAS SHE HER BROTHER'S KEEPER?
See
PEGGY HYLAND
in
THE PRICE OF SILENCE

Dietz Heads Goldwyn's Publicity Forces

Howard Dietz, for the past year the publicity manager of Goldwyn Pictures Corporation, has been appointed director of advertising and publicity. During the past two years Mr. Dietz has, in turn, headed every department connected with advertising and publicity and has been largely responsible for many of the exploitation policies adopted by the Goldwyn Company.

In addition to his work with the Goldwyn Company, Mr. Deitz is serving actively as a member of the censorship committee of the National Association of the Motion Picture Industry.

The Advertising and Publicity staffs under Mr. Dietz will remain as they are at present with Silas Spitzer assistant in charge of the advertising and press books, and Lynde Denig acting as Mr. Dietz's assistant in publicity work.

Counting Receipts Took Up All of His Time

Goldwyn submits the following incident as conclusive proof of the popularity of its release, "Madame X," starring Pauline Frederick. The picture was booked through the Famous Players Film Service, Ltd., Montreal, by A. Moisan, manager of the Auditorium theatre, Quebec. When the exchange sent Mr. Moisan a letter, inquiring why a check had not been sent, it received the following reply from the Quebec exhibitor:

"I have your letter of the 23d and you must have our cheque by now for 'Madame X.'

"I am pleased to tell you that we have been turning away people every night since Monday, and we had no time to write up cheques, trusting that you would be lenient enough to wait. This feature brings us only favorable comment, and all are fully satisfied. We opened big, and I am glad to tell you that 'Madame X' gave us a great help."

Dorothy Mackaill Again in "Torchy" Subject

Dorothy Mackaill, the young English actress who scored such a hit in "Torchy's Millions," is again leading woman in "Torchy Mixes In," a January release through Educational exchanges. She is also appearing in the comedy that follows this one. Production is well ahead on these two-reelers from the stories by Sewell Ford, the eighth being in process of completion.

A notable cast is promised in "Torchy Mixes In," many of the scenes being made on "the hurricane deck" of the Majestic roof.

Philip Rosen to Direct All-Star Production

Philip E. Rosen has been selected by Bayard Veiller, director of productions at the California plant, to handle the megaphone in the making of "What Is the Matter with Marriage?" an all-star super-production upon which the actual filming starts this week. Milton Sills, Ora Carew and "Nigel Barrie already have been selected as three of the principals in an all-star cast.

On the left is Howard Dietz, recently appointed director of advertising and publicity for Goldwyn pictures. On the right is another recent Goldwyn appointee—Ralph Block, new editor of the scenario and research department in New York

Pictographs Sell Rapidly

Drive Begun by Sales Forces for Goldwyn-Bray Reels Bearing Fruit

THE market for the Bray Pictographs, released through Goldwyn, has been greatly widened and the exhibition interest in these brief educational films greatly stimulated, Goldwyn salesmen at the different exchanges report, as a result of a special salesmen's drive on Pictographs during the past few weeks. The salesmen, states Goldwyn, found that the many exhibitors who had been booking the Pictographs in the past are eager to get the new ones as fast as they are made and that nearly every new exhibitor to book one of them was soon ready to book them all.

These pictures are made by the Bray Studios in New York City. They are equally at home in depicting the working of a scientific principle, such as that involved in long distance wireless telephony, or in placing before the spectators' eyes the home life of birds and wild animals. The process known as animated drawings, invented and perfected by the Bray Studios, is used in illustrating the workings of scientific principles, while straight photography is used for nature subjects, the operation of machinery, etc.

The nature studies of William and Irene Finley, which have been a feature of several recent Pictographs, have held an unusual appeal for picture fans, state Goldwyn officials. They were obtained by the Finleys on a long trip which they took for the National Association of Audubon Societies for the Protection of Wild Animals and Birds.

The travel pictures of Major E. Alexander Powell, obtained on a trip around the world, especially undertaken for the Bray Pictograph, are another popular new feature that makes a strong selling argument. The titles are written by Marguerite Gove.

The comics used in connection with the Pictographs, the Judge Rummy and the Jerry-on-the-Job series, have also proved most popular with the fans, it is stated.

Former Neilan Players Cast in New Pictures

The production of "Not a Drum Was Heard" brings two popular screen players back to the Marshall Neilan fold. The first is Jane Novak, one of the leading players in "The River's End," who in the new picture will appear opposite James Kirkwood in the leading feminine role. The other is Charles West, the "dope fiend" of "The River's End," who is cast in a somewht similar role in "Not a Drum Was Heard."

News Items from the Rothacker Plan

W. R. Rothacker returned from a fortnight sojourn at the Coast colony.

D. D. Rothacker, manager of the Rothacked industrial division, is on a short trip through Wisconsin.

Edward O. Blackburn went to Peoria to direct an industrial picture.

WAS THE PROSECUTING ATTORNEY LIKE THE RELENTLESS TIBERIUS?
See
PEGGY HYLAND
in
THE PRICE OF SILENCE

Why Buy Book's Title to Throw It Away?

In a statement just issued by John W. McKay, general-manager of the Mayflower Photoplay Corporation, the advisability of changing titles of pictures from those attached to the novel, play or story upon which the picture is based is seriously questioned. To buy a novel with a well-known title at a fabulous price, says Mr. McKay, and then promptly throw the title away, when the story is filmed, is depriving the exhibitor of the drawing-power of a well-established title and is a waste for the producer.

"To despoil the film version of a widely read novel of its original title is throwing overboard the very asset for which a high price is paid. And unless the book title is used, what is gained in filming the story at all? Where is the cherished advertising value?"

Georgia Woodthorpe in Metro Special

Georgia Woodthorpe has been selected for an important role in the closing episode of Metro's colossal picturization of "The Four Horsemen of the Apocalypse," from the world-famous novel by Vicente Blasco Ibanez. Miss Woodthorpe will enact the role of the old lodge-keeper's wife.

A cast of more than 5,000 will enact "The Four Horsemen of the Apocalypse" on the screen. The picture is to be a Metro Extra Special de Luxe production. Alice Terry, Rudolph Valentino, Pomeroy Cannon and Edward Connelly are prominent among the principles. June Mathis scenarioized the epoch-making novel after several consultations with the author, Senor Ibanez, who has been hailed as the world's greatest living novelist. The production was directed by Rex Ingram.

New Tom Mix Picture Is "Prairie Trails"

There is every reason to believe, states the Fox office, that Tom Mix's newest William Fox photoplay, "Prairie Trails," which will greet the legion of Mix enthusiasts on December 26 will be just as pleasing from the spectator's standpoint and just as welcome to the exhibitor whose business is to coax coin into his cash register, and was this cowboy star's previous offering, "The Texan," "Prairie Trails" is a sequal to the latter production.

Kathleen O'Connor, who starred in "The Lion Man," a serial, supported James J. Corbett in "The Midnight Man," another serial, and played with Harry Carey in "A Gun Fightin' Gentlemen," plays opposite Mix.

Strong Cast Has Seitz, Caprice and Courtot

"Rogues and Romance," the first feature production starring George B. Seitz and June Caprice, is proving a popular attraction according to the indications shown in early bookings at the Pathe branches. Pathe will release the picture December 26th. Marguerite Courtot has an important role.

"Kismet" Scores in Two New York Neighborhood Houses

Fox's Audubon and Academy of Music Show Attraction to Big Business

PROVING that its record breaking run at the Strand Theater, New York City, only whetted the appetite of the metropolis for "Kismet," the Robertson-Cole super-special, starring Otis Skinner, continued triumphant this week at two of New York's largest neighborhood theaters, declares a statement from the headquarters of the Robertson-Cole organization.

William Fox's Audubon, at Broadway and 166th Street in the center of the Washington Heights residential district, and the Academy of Music, which lies on the edge of the populous East Side, are the two houses which played "Kismet."

The success won by "Kismet" in both houses was particularly gratifying to Robertson-Cole because of the fact that the two neighborhoods represent two distinct types of audience. Both received the super-special with enthusiasm, states Robertson-Cole, thereby proving the broad and diversified appeal of the picture, and incidentally carrying a further message to American exhibitors as to the adaptability of "Kismet" as an attraction for every sort of house.

Atmosphere of Oriental magnificence and mysticism was created in the big lobbies of the Audubon Theatre. The Audubon is managed by Ben E. Jacksen, who always has been "strong" for exploitation, and has proved its value at the box office.

In the exploitation of "Kismet," Manager Jacksen of the Audubon, who is known for his lavish lobby displays, went even further than is usual and used a wealth of genuine oriental trappings and antiques to bring the atmosphere of the Far East home to his patrons.

To start with Manager Jacksen had a canvass made of all property studios and antique shops in search of the proper "props" and draperies. Genuine Arabian and Turkish hangings were found to run into "big money," but an arrangement was finally reached where the genuine articles, valued at thousands of dollars, were obtained, it is declared.

Rich Turkish and Arabian draperies in profusion and of large valuation were used in draping the lobbies of the Audubon. Silk hand-woven "pull-downs," 25 feet in length, were used to drape all columns and eight hand-embroidered silken drapes were hung back to back across the top of the lobby, suspended from invisible wires. On each side of these drapes pictorial signs were suspended. Forty by sixty frames were used for hand painted signs, done by Frank Brown the special scenic artist employed exclusively for this work. These signs were real scenics and were done in purple, red and gold, in harmony with all other decorations.

One big sign in purple, red and gold and pictorially embellished was made to fit a space forty by four feet over the eight big doors leading into the theatre auditorium. This sign was so placed as to hit everyone who entered the theatre "right in the eye."

Heralds were distributed to the crowds in the lobby by Miss Gertrude McCarroll, a motion picture actress. She was garbed in the costume of a girl of the harem. The whole effect was one designed to bring the marvelous scenic beauties of the production home to theatre goers and get their interest and curiosity aroused to the fullest.

The Academy of Music, which once was New York's foremost legitimate theatre, and now is a large picture house with a seating capacity of over 3,000, carrying three galleries, and drawing probably the most Cosmopolitan audiences in America, put on much more elaborate exploitation than usual for "Kismet."

Outside, three stories above the ground, was hung a sign close to a hundred feet in length advertising Mr. Skinner and his famous screen play, and below it another smaller sign. These were attached to the outside of the fire escapes. On the Irving Place side, high above the busy crowds which flock through Fourteenth Street, and well within their vision hung other signs of like nature. These were put up a week before the opening which took place on Sunday, December 5.

Inside a very pretentious display went all across the large foyer. The lobby proper of the Academy of Music, which years ago offered New York its first opera, and which staged massive productions in which the most famous stars of the day appeared, is small. But every inch of its space was utilized by Walter David, manager of the Academy of Music, for the display of large frames of "Kismet" lobby photos.

The large foyer made up for the small lobby. Here Mr. David made a beautiful display. Each of the very large gold-mounted frames in the foyer was devoted to a hand-decorated card on "Kismet," in most places including the impressive head of Mr. Skinner in make-up. In every available corner were placed smaller cards which featured the announcement that Otis Skinner in "Kismet" would be seen the following week.

Throughout the populous neighboring parts of the lower East and West sides of New York which do their shopping and theatre-going on Fourteenth Street, Mr. David put out 25,000 postcard sized throwaways making a brief announcement of the picture which was advertised two weeks before, at the time of the Strand showing, by enormous advertisements in the fourteen leading dailies of New York City. Beginning Sunday, when a huge crowd stormed the Academy of Music, until the end of his run, Mr. David experienced the greatest business in years at his house.

Having watched the showings at the New York Strand, a national institution with a niche of its own among American theatres; the Brooklyn Strand, and the Goodwin Theatre, Newark, N. J., two typical first run houses in larger cities; the Rialto, Washington, a house of exclusive and national patronage; the Grand Opera House, Canton, Ohio, a typical Middle West house; and the two large New York City neighborhood houses above mentioned, Robertson-Cole declares that "Kismet in its three weeks has had a national test which has proved it the artistic, dramatic and box office attraction of the age."

"The Stealers" Reported to Be Big Hit

Robertson-Cole announces that Christy Cabanne's production, "The Stealers," is "scoring triumph after triumph" throughout the country. The following wire from Joseph Blechman, of the Garden theatre, Baltimore, Md., is submitted by Robertson-Cole as typical of the reception accorded to this production:

"Owing to popular demand we are holding 'The Stealers' for another week. My patrons say that it is the best picture they have ever seen. Breaking all previous records. Accept my congratulations on this wonderful attraction."

Exhibitors Commending "Slave of Vanity"

By the final test of the box office "A Slave of Vanity," the Robertson-Cole special, starring Pauline Frederick, is scoring in the bigger first run houses of the country, declares Robertson-Cole. Exhibitors are expressing themselves completely satisfied with the returns realized and the commercial and artistic merits of this, Miss Frederick's first of her new series of four super-specials a year.

Showing the way Ben. E. Jackson, manager of William Fox Audubon theatre, New York, billed "Kismet," the Robertson-Cole super-special, starring Otis Skinner

Tom Mix, in "Prairie Trails," a Fox picture

Tom Mix in Fine Role in "Prairie Trails"

A statement from the New York headquarters of the Fox Film Corporation declares there is every reason to believe that Tom Mix's newest William Fox photoplay, "Prairie Trails," which will greet the great number of Mix enthusiasts on December 26, will be just as pleasing from the spectator's standpoint and just as welcome to the exhibitor as was this cowboy star's previous offering, "The Texan," "Prairie Trails" is a sequel to the latter production.

Many persons believe that "The Texan" is the finest picture Mix has done so far, and booking returns reported from the Fox contract department seem to uphold this belief. "Prairie Trails," it is promised, will be just as much to their liking for the second picture is by the same author. The story is regarded as equally absorbing, and many of the same characters who were in "The Texan" return in "Prairie Trails."

Virginia Valli Engaged for Paramount Cast

Virginia Valli, who is another of the beginners at the old Essanay studio in Chicago who has made good on the screen, was chosen by Director John S. Robertson for the characterization of Lady Alice Pipinworth in the special production of Barrie's "Sentimental Tommy," which he is making for Paramount.

"Two Moons" Due Dec. 19

Fox Says Subject Will Add Greatly to Popularity of Buck Jones

THAT the rapidly growing popularity of Buck Jones, the cowboy Fox star, will take another upward leap when "Two Moons," his latest Western thriller, is released, is the contention of the Fox Film Corporation. The production will be released on December 19.

Buck Jones has made rapid strides into public favor with his latest two pictures, "Sunset Sprague" and "Just Pals"—particularly the latter. "Two Moons" is said to give Jones his greatest opportunity thus far to combine his skill as a daredevil cowboy with his genuine histrionic talent. Thrills and love interest, of course, are the dominating elements in the picture, which tells a vigorous story of a romance that grew out of one of those historic feuds between the cattle barons and the sheep herders for control of the grazing lands of Wyoming.

Jones enacts the role of "Original Bill Blunt,' a cattle man, who complicates the existing tense situation between the cowmen and the sheep herders by falling in love with the wild and tempestuous daughter of a murdered sheepman. "Original" is a devil-may-care quick shooting character—just the sort who would appeal to the tigerish sheep girl. In fact, the girl can't decide for some time whether she hates him or adores him. At their first encounter she tries to shoot the man, as a cattle interest champion who represents in her view everything that is desirable.

"Two Moons" was adapted to the screen from Robert Welles Ritchie's western novel, "Trails to Two Moons," Edward J. Le Saint, the director, is said to have crammed his picture with situations that will interest every photoplay lover. As a foil to Jones' masculine masterfulness are the charms of Carol Holloway, who plays the part of Hilma Ring, a daughter of the sheepman's faction.

State "Nick Carter" Titles

Names of First Eight Two-Reelers Are Announced by Pioneer Film Co.

WITH everything in readiness for the release of the much talked of and extensively advertised series of "Nick Carter" pictures by the Pioneer Film Corporation, an announcement was made yesterday at Pioneer headquarters, 130 West 46th street, giving for the first time the titles of the first eight two-reelers.

The first "Nick Carter" picture will be released January 1.

The titles follow: (1) "A Cry at Midnight," (2) "The Mysterious Bond Case." (3) "Among the Counterfeiters," (4) "Nick Carter Down East," (5) "Birds of Prey," (6) "Sealed Orders," (7) "The Path of the Spendthrift," (8) "Dodging the Law."

In each of the two-reelers an all-star cast, headed by Tom Carrigan assembled by the Broadwell Productions, Inc., appears. Supporting Mr. Carrigan is Mae Gaston and Colin Chase. Tom Carrigan plays the role of Nick Carter while Mae Gaston fills the part of "Patsy" and Colin Chase, Nick's first assistant, "Chick."

Some idea of the interest caused by the production of the "Nick Carter" pictures, declare Pioneer officials, can be gleamed from the fact that the daily newspapers throughout the country are devoting considerable space to the subject, realizing the news value of a character representing an "institution" in fiction and that Street and Smith, the publishers of these famous detective tales, claim a circulation for their books of over 30,000,000.

The Pioneer Film Corporation has assembled a special staff at its headquarters for exploitation purposes and the "Nick Carter" pictures are in for some unusual stunts, it is stated.

Elinor Lynn, Ince beauty winner, who will succeed Thelma Percy as leading woman in White's Mermaid comedies for Educational release

New Leading Woman in Mermaid Comedies

Elinor Lynn has just been announced as the latest leading woman in Mermaid Comedies to be released through Educational Exchanges. Reports from Los Angeles promise that she will be a sensation.

Just seven months ago Joey McCreery was at her home in Salt Lake City, happy—except with the desire to become a motion picture star. Then she picked up a copy of a Los Angeles paper and noted that Thomas H. Ince was conducting a screen competition in co-operation with that paper. In Los Angeles she found herself one of the winners, and, after appearing at the Ince lot for awhile, she went to the Sennett studios. It was there that Jack White, supervising director of the Mermaid Comedies, found her.

"Daredevil Jack" Seen at Army Posts

"Daredevil Jack," starring Champion Jack Dempsey, is reported from Pathe's Seattle branch to have been booked by the United States Army for exhibition at Ft. Oregon, Canby Barracks, Vancouvr Barracks, Ft. Columbia and Ft. Stevens, army posts in the State of Washington.

Three scenes from "Rogues and Romance," a Seitz serial to be released through Pathe exchanges

Whitman Bennett Host at Studio Dinner

Whitman Bennett, producer of the Lionel Barrymore features and other productions for Associated First National Pictures, Inc., was host at a dinner served in the Yonkers studio of his company on November 27th, to the newspaper and prominent business men of Yonkers, in honor of the opening of the first Whitman Bennett productions in that city. About fifty were present at the banquet. Guests of the officials of the producing company and Mr. Barrymore, in addition to the list of guests.

Following the dinner a special showing of "The Master Mind," starring Lionel Barrymore, and the first of the Whitman Bennett productions with that star to be completed, was given in the projection room at the studio.

Reports "Dice of Destiny" in Demand

Convincing testimony of the regard in which H. B. Warner is held by the exhibitor as a box-office attraction is furnished, says Pathe, in the bookings recorded on "Dice of Destiny," the new Jesse D. Hampton production in which he will star, up to a week previous to the date of release. Pathe branches report these to be notably large for any feature. A formidable list of houses that have booked "Dice of Destiny" is reported from the New York, Philadelphia and Chicago branches.

"Park Your Car" Set by Pathe for Dec. 19th

"Park Your Car" is the title of the new Rolin comedy, to be released by Pathe, December 19th. "Snub" Pollard is featured and aided by Marie Mosquini, Hughie Mack and "Sunshine Sambo."

Oakman Again Opposite Priscilla Dean

Wheeler Oakman, leading man for Priscilla Dean in her recent big picture, "The Virgin of Stamboul," will again be seen playing the hero role in her next big Universal-Jewel production, "Outside the Law," which soon will be ready for previewing.

"Hoot" Gibson, Universal cowboy star

Tom Moore has a unique part in "Hold Your Horses," a Goldwyn picture based on the story "Canavan," which ran in the Saturday Evening Post

"The Furnace" Going Very Big

Exhibitors Commend Realart Release as Winner

"PLEASED patrons immensely" and "packed houses to the Limit" are typical of the comments which Realart's William D. Taylor production, "The Furnace," is exciting among exhibitors, declares official at the Realart home office in New York.

Skouras Brothers Enterprises controls six theatres in St. Louis. They are the New Grand Central, West End Lyric, Central, Pageant, Shaw and Arsenal. Recently, Skouras Brothers booked "The Furnace" for showings in all of its houses. The picture was first shown at the West End Lyric and the New Grand Central theatres, where it opened for a week's run December 6.

After the initial showing, Skouras Brothers sent the following wire to Realart:

"We are pleased to report wonderful results with your Taylor special, 'The Furnace,' at both our New Grand Central and West End Lyric Theatres where it started a week's run today. The best part of the opening of the engagement lies in the fact that it pleased our patrons immensely and words of praise could be heard on all sides."

A telegram from Detroit where the picture had a week's showing carries the same message of crowded houses and pleased patrons. "The Furnace" opened John Kunsky's two thousand seat Madison Theatre to great business," says this telegram of November 30. "Despite the fact that weather was abnormally warm and theatre attendance all over town far below normal, 'The Furnace' jammed the house to the limit and continuously held them out. Press reviews and public comment unusually praiseworthy."

Another message from the same source, dated December 2, says: "'Furnace' playing unusually consistent matinee business and holding them out night performances."

This telegram from the Rex Theatre, Oshkosh, Wis., dated November 26, speaks for itself: "Today last day showing 'The Furnace' biggest day of the run, crowds jammed our house afternoon and evening. Broke all house records with this feature. Heard more mouth to mouth advertising on 'The Furnace than on any picture we have ever shown. People laud its praises sincerely."

Meantime bookings on "The Furnace" continue to come in from all sections of the country, states Realart. The following theatres are among the more recent houses to book the pictures: Vaudette Theatre, Springfield, Ill., seven day run; La Salle Theatre, South Bend, Ind., four days showing; Orpheum Theatre, Gary Ind.; Mecca Palace, Saginaw, Mich., five days showing; Hippodrome Theatre, Lancaster, Pa.; Palace Grand Theatre, Glendale, Cal.; Godard's Theatre, Sacramento, Cal., four days showing; Fix's Auditorium, Shenandoah, W. Va.; U. S. Motion Picture Service, Boston, eleven days run; Orpheum and Liberty theatres, seven days; and Cozy Theatre Cleveland, and Jensen's Theatre, Pasadena, Cal., seven days showing.

Hoot Gibson in Five-Reelers

HOOT GIBSON, Universal's popular "western" actor, is to be starred in five-reelers, word comes from Carl Laemmle, president of the big film corporation, who now is at Universal City. A growing and insistent demand on the part of exhibitors and photoplay fans all over the country to seek Gibson in feature productions prompted the Universal chief to make the decision.

For more than a year. Hoot has been appearing in Universal's popular brand of two-reeel "westerns." For the past eight months or more he has been the only featured player in these productions, which are not the fire-eating, gun-play brand of "westerns" but homely or humorous plots laid in real western settings, with real western characters, such as one finds in the West of today.

It has been the Universal boast during the past, that no story is considered for a Hoot Gibson "western" unless it has plot enough for a five-reeler. Then it is boiled down into two-reels of pep and action.

Hoot is known as the "champion cowboy of the world." He won that title in the Roundup at Pendleton, Ore., in 1912, when he rode, roped and bull-dogged steers against such experts as Lou Miner, Eddie McCormick, Dell Blanchard, Art Acord and Ben Corbett. More recently, Hoot took the major prizes at the Los Angeles Stampede, held in Ascot Park, Los Angeles, in 1919.

The star is a native of Tekamah, Nebraska, where his father is in the grocery business. It was on his father's ranch near Tekamah that Hoot learned to ride. Later he ran away from home and joined Bud Adkins' Circus and Carnival of Rough Riders, going with that organization to Mexico, South America and Australia. He later became an automobile racing driver. During the war he served as top sergeant in the Tank Corps.

Hoot started with Universal several years ago, and was for a long time the juvenile lead for Harry Carey features. He also has done work for Vitagraph and other companies. He had an important role in "The Hazards of Helen," the Kalem serial pioneer.

It is likely that Gibson will shortly be included in Universal's regular release of five-reelers. His first picture is being selected now. Jacques Jaccard, well known for his success with such stars as Eddie Polo, Marie Walcamp, Tom Mix, Ormer Locklear, Frank Mayo and others, is slated to make the first Hoot Gibson special.

It is expected that his first picture will be released some time in March.

This cut shows a scene from Lois Weber's initial production for Paramount release, "To Please One Woman"

Tie-Up for Bill Hart Film

A Special Edition of Old Melody "Darling Nellie Gray" Arranged

COINCIDENTLY with the release of the next William S. Hart production, "The Testing Block," by Famous Players-Lasky Corporation, a photoplay edition of "Darling Nellie Gray," the home song favorite of generations, will be issued by Jerome H. Remick & Co. The tie-up effected by the publicity and advertising department of Famous Players-Lasky Corporation revives the popular song through its predominating influence in the plot of the next William S. Hart picture.

"The Testing Block" is a western story dealing with the fortunes of a reformed road agent, whose destiny is swayed by the mellowing influence of the song, vibrating from the quivering violin of a sweet faced girl.

Appropriately, the cover of the photoplay edition is illustrated with a large center picture of William S. Hart, surrounded by four pictures from the production. Credit is given to "The Testing Block" and to Famous Players-Lasky Corporation.

The music publishers are prepared to issue more than 50,000 basing their estimate on the popularity which the song has attained, enhanced by the connection with a popular Bill Hart picture. Inquiries instigated by the music house, when the subject of a photoplay edition was first broached, indicated such a wide demand for the song from their dealers that record sales are anticipated.

Through the booking offices of Famous Players-Lasky Corporation the music publishers will be advised of showing of "The Testing Block" and will be prepared, through their local dealers or through the exploitation representatives of Famous Players-Lasky Corporation, to aid exhibitors throughout the country in the exploitation of the picture by window displays.

Rapid Bookings for "813"

Robertson-Cole Release Starting Its First Runs to Big Business

ROBERTSON-COLE'S twenty-five branches scattered over the United States report rapid bookings for "813," the Robertson-Cole special, founded on the Arsene Lupin story of the same name and featuring Wedgwood Nowell. Prints are now in the branches, and this detective and mystery picture is starting its first runs in all parts of the country.

That there is an urgent demand for this type of picture became evident at first screenings, declares Robertson-Cole. "813" was selected as the best and most timely of the Arsene Lupin tales because of its great element of suspense, its vivid and telling international theme, and because of the baffling and mystifying series of incidents which compose it. Its timely element touches upon European intrigues, which have only been fully brought home to Americans during and since the World War.

Wedgwood Nowell, known as "the American Count" and "the most perfect Latin type on the American screen," is featured in "813," having the big role of his career. As he is cast as Lupin, his part required the greatest skill in alteration of appearance and in change of character, both of which Mr. Nowell accomplishes in a remarkable degree, says Robertson-Cole.

Other members of the cast are: Ralph Lewis, Wallace Beery, J. P. Lockney, William V. Mong, Colin Kenny, H. Milton Ross, Thornton Edwards, Frederick Vroom, Mark Fenton, Kathryn Adams, Laura La Plant and Vera Steadman.

Street Setting in Armory

London Street Scenes Taken for "Message from Mars" With Lytell

MAXWELL KARGER, director of "A Message from Mars," the forth-coming Maxwell Karger production starring Bert Lytell that is now being made at Metro's New York studios, took possession of the Eighth Coast Artillery Armory at One Hundred Ninety-sixth street and Fordham road on Monday of this week, to direct the filming of the remaining scenes of the new Lytell subject on the elaborate London street setting that has been specially constructed within the armory.

Preceding the arrival at the armory of Mr. Karger, Bert Lytell, the star, and the cast of "A Message from Mars," a whole brigade of electricians, carpenters and painters had been at work transforming the spacious interior of the building into a section of five London streets. These, when completed, represented several different sections of the British metropolis, extending from a prosperous residential neighborhood to the slums of the Whitechapel district.

The problem of obtaining a suitable location for the mammoth set that Metro planned to construct for "A Message from Mars" had occasioned Metro officials grave concern, until the expedient of utilizing one of the city armories was suggested. After a considerable search for an armory large enough to accommodate the entire set built to reproduce a section of London, the Eighth Coast Artillery Armory was selected and arrangements concluded whereby the building was leased for a stated length of time and the Metro force of workmen under M. P. Staulcup was put to work.

The set within the armory, as now completed and being used in filming the remaining scenes of "A Message from Mars," is complete in every detail as a reproduction of a great London street in winter.

Vitagraph Head in the East

Back From Coast With Negative of "Black Beauty"; Now Editing Film

ALBERT E. SMITH, president of Vitagraph, arrived in New York last week on a trip which mostly concerns his newest big production, "Black Beauty." The negative of "Black Beauty" was brought East by Mr. Smith and the editing of the feature has been started at the Brooklyn studios of Vitagraph under the personal supervision of Lillian and George Randolph Chester.

"Black Beauty," the final scenes of which Mr. Smith supervised on his recent tour in the West, is expected to be Vitagraph's biggest production. It will be the fourth of the new series of specials offered by the company. It follows "The Courage of Marge O'Doone." "Trumpet Island" and "Dead Men Tell No Tales." The first named has already broken all booking records in the quarter century of Vitagraph history. The other two are following closely and when on the market for the same length of time may surpass the popular Curwood picture.

David Smith, the man who made "The Courage of Marge O'Doone," also directed "Black Beauty." He has interpreted accurately the quaint, homely story of the simple, wholesome characters in Anna Sewell's great book, and "Black Beauty" is expected to be his masterpiece. Director Smith has built the picture with deep regard for detail and the result is a beautiful story for persons of all ages.

Jean Paige will be seen in her greatest characterization, states Vitagraph, that of the little old-fashioned Jessie Gordon who will be remembered by all who have read the book.

James Morrison plays opposite Miss Paige and George Webb as the heavy portrays a perfectly drawn character. The remainder of the cast is made up of the best artists obtainable, all of national renown.

John Russell, world traveler and writer of short stories, has left New York for Southern California, where he will join the literary forces at Metro's West Coast studios in Hollywood under Bayard Veiller, director of productions. His trip West is in fulfillment of the contract he recently signed with Metro to contribute original stories for the Metro screen.

The spirited stories of John Russell, laid in the out-of-the-way places of the inhabited globe, are known to a host of readers.

Mr. Russell's signature to a Metro contract, as regarded by officials of the corporation, is bound to result in the production of stories of an altogether new type for the Metro screen.

JOHNSON & HOPKINS CO.
FINANCE
CONSTRUCTION
CAPITAL
MANAGEMENT
NEW YORK CITY

Jimmy Aubrey, in his new comedy for Vitagraph, "The Mysterious Stranger"

Fritzi Brunette Opposite Frank Mayo

Fritzi Brunette will again be seen in Universal productions. After an absence of several years she recently returned to play opposite Frank Mayo in "Tiger True," which has just been completed at Universal City.

"Tiger True" is an adaptation of "Tiger," a story of the half-world from the pen of Max Brand. It was directed at Universal City by J. P. McGowan. In its supporting cast appear Walter Long, Eleanor Hancock, Al Kaufman, Herbert Bethew, Henry A. Barrows and Charles Brinley.

Gareth Hughes in Fine Role for Metro

Gareth Hughes has enacted a role for Metro in "The Lure of Youth," which he declares will be to the screen what his most important characterization was to the speaking stage.

"I never was more interested in a part," said Mr. Hughes. "I can hardly wait until the release of this picture, when I shall be able to view the results I have accomplished."

Two Realart Pictures on Single Program

Realart pictures played an important part in the program of Loew's Circle theatre, New York City, during the week of December 4, when two of the seven attractions were Realart productions. Wanda Hawley in "Her Beloved Villain" was the first picture on the list, and Alice Brady in "The New York Idea" closed the program.

EXHIBITORS

Write to

Edward L. Hyman

Managing Director

The Brooklyn Strand

About

The New York Concert League

1664 BROADWAY
New York City

It Pays to Prologue

Great Drive for "Lying Lips"

Hunt Stromberg and Seven Experts in Ince Campaign

THE Ince slogan—"Straight-From-The-Studios" Service—will be given a practical demonstration for the release, January 30, of Thomas H. Ince's second special for Associated Producers, "Lying Lips." According to an announcement made this week from the Ince studios on the Pacific Coast, a direct-to-the-exhibitor drive that will establish a precedent for scope and practicability will precede, accompany and trail the distribution of "Lying Lips."

Hunt Stromberg, director of publicity and advertising for Thomas T. Ince, will leave Los Angeles the latter part of December for a tour of the principal key cities personally to conduct a new idea in an exhibitor-newspaper cooperative enterprise, which, according to plans, the details of which will be divulged later, will insure the new A. P. production a record volume of feature newspaper space and "follow-up" broadsides.

Assisting Stromberg in the national campaign will be a staff of seven exploitation specialists. Bogart Rogers and Marc Lachmann, the former a newspaper man of wide experience, the latter a former newspaper man and exhibitor, will leave California simultaneously with Stromberg. Five additional men will depart during the first week in January.

Under this system, exhibitors of Thomas H. Inch-Associated Producers productions are guaranteed a minimum of four weeks' advance promotion and publicity, it is stated. The direct personal exploitation will continue, however, during the actual periods of presentation, it is explained, the advance trips constituting an extra "bonus" in the form of "direct-from-the-studios" cooperation.

Heading the list of "Lying Lips" campaign-features is a linkup with one of the prominent manufacturers of a nationally advertised commodity for women. The nature of the picture permits of this form of promotion.

Under the existing arrangements, more than forty full pages of rotogravure advertising, in which the copy and illustrations will advertise "Lying Lips," will appear in the leading metropolitan dailies simultaneously with the run of the picture, it is announced from the Ince headquarters.

One of the big episodes in "Lying Lips" shows the sinking of an ocean liner and its subsequent shelling by the U. S. battleship "Minneapolis," which was chartered crew and all, by Thomas H. Ince, the entire "Minneapolis" crew of some four hundred stalwart Jackies posing before the camera under the personal direction of Ince.

Special "publicity" stills of the sailors holding a huge banner reading: "We's in the movies now! Sunk a ship for Thomas H. Ince's vivid drama of life and love, 'Lying Lips,'" were made by the Ince publicity forces, and will be supplied exhibitors in 30x40 size for window display, lobby frames and for special exploitation by the sailors themselves.

Special lobby displays, several of them effectively illuminated; enlargements of portraits and scene stills; folders for advance direct-mail and audience distribution, and other practical promotional features will be included in the big campaign for "Lying Lips."

The Ince studios further report that an advance newspaper and magazine publicity campaign has been in progress since November 1. In the leading "fan" magazines on the stands in January will appear many news and pictorial features bearing upon "Lying Lips." Special feature stories also have been placed in the Sunday sections of some fifty newspapers, with a broadside of novel stills, on and off the stage, but all dealing with "Lying Lips," directed to the high-class rotogravure sections of the metropolitan press.

According to Stromberg, there is also a brand new idea for the use of the exhibitors in the smaller centers, where facilities for exploitation are limited.

"When the various plans and ideas for 'Lying Lips' reach the exhibitors direct, the industry in general will appreciate their practicability, and the selling force behind them," says Stromberg.

"Lying Lips' is now being cut and edited by Thomas H. Ince, who also directed many of the spectacular scenes which abound throughout the feature. It is described as a "vivid drama of life and love," with setting never before equaled on the screen.

"Public's Judgment Is Just"

Lasky Says Real Artist Need Not Fear Salary Cuts

"NO real artist need have any fear of a so-called handwriting on the wall, for the judgment of the public is sure and just," is the essence of a statement issued this week at Los Angeles by Jesse L. Lasky, vice-president in charge of production of the Famous Players-Lasky Corporation. "The alarmists," he says, "may be numbered among those who are not sure of either themselves or their public."

Mr. Lasky's statement is in amplification of Famous Players-Lasky's recent announcement of the reorganization of its production forces into a super-star stock company, which, he says, is simply a definite working out of the company's policy of pleasing the public. The statement follows:

"The motion picture star must always be judged by his or her drawing power and paid accordingly. In the last analysis, the business of producing motion pictures is a business as well as an art and must be conducted along business lines if it is to succeed. Much as some might wish to subordinate all commercialism to art, it is impossible to do this and exist, unless art happens to meet with the approval of the final arbiters of all our fortunes—the public.

"Whoever it was who gave utterance to that ill-advised retort: 'The public be d——d!' was very soon answered by a great showman, who declared with even greater emphasis: 'The public be pleased!' Nor has anyone ever been able to succeed who purveyed popular or even specialized entertainment without making this the basis of his activities.

"That the judgment of the public is reasonably sure and just is proved, I think, by the fact that really great actors and actresses have maintained their positions and commanded handsome incomes. And the really great artist need have no fear—has none, in fact—because he is sure of himself and his public.

"The alarmists may be numbered among those who are not sure of either. They may see the handwriting on the wall if they feel themselves lacking in the essentials to popularity.

"I will not say that exorbitant salaries have not been paid to film players or stars. But these were the results of ill-advised efforts to force popularity or to outdo someone else in bidding. The moment the player received more than was commensurate with his drawing power the producer suffered in like measure. The road of film-producing is strewn with the bleaching bones of those who tried thus to disregard that cardinal principle of showmanship—'The public be pleased!'

"So far as Famous Players-Lasky Corporation is concerned, in its new upolicy to present all-star casts, or great pictures with several great actors and actresses in principal roles, it is simply advancing with the age and striving to give the public what it wants. These pictures will cost far more than the average production. They are written by foremost writers, acted by foremost actors and directed by foremost directors. They will be produced with every facility for perfect work and will mark a new era in motion picture making. The best answer to the rumors of salary cutting is the manner in which the stars and others concerned have accepted the idea. One and all have been enthusiastic and have realized the immense advantage accruing to all involved."

SHOULD THE INNOCENT SUFFER FOR THE GUILTY?

See

PEGGY HYLAND

in

THE PRICE OF SILENCE

Guy F. Van Navarre, branch manager of Fox Film Corp., branch at 2008 Third avenue, Seattle, Wash.

Guy Navarre Heads Fox Office in Seattle

By appointment from Winfield R. Sheehan, general manager of Fox Film Corporation, Guy F. Navarre lately became manager of the Seattle branch of that organization.

Mr. Navarre joined the forces that travel through Washington and Oregon selling film when the Artcraft Corporation was formed covering territory out of the Seattle office. When Artcraft was consolidated with Paramount, Navarre entered the combined offices as assistant manager for Famous Players-Lasky. Mr. Navarre was later made Seattle manager for Famous Players and continued in this office until November 20 of this year, when he joined Fox Film Corporation as manager of the Seattle office.

Mr. Navarre, in his five years of Seattle film activities, has travelled into practically every town in the territory and is personally acquainted with almost every picture showman in the district.

Plays Realart Release to Big Business

J. A. Maddox, manager of the Southern theatre, Columbus, O., has the following to say about William D. Taylor's special for Realart:

"Playing Realart's 'Soul of Youth' this week to exceptional business," says a telegram from Mr. Maddox, dated November 11. "This picture lends itself to wonderful exploitation possibilities. Suitable production for any house catering to high class patronage. Have made thousands of friends through this picture."

"Doug's" Latest Booked for Seattle Houses

"The Mark of Zorro," Douglas Fairbanks' new release, will open simultaneously in both the Clemmer theatre and the New Winter Garden theatre in Seattle, Wash., for a run commencing December 25th. This is said to be the first time in the history of the motion picture business in Seattle that the same picture will have a simultaneous run in the two big downtown theatres.

Records for Week Broken

New Record for a Week's Engagement Set Up by "Doug's" Latest

FOLLOWING the announcement last week that all known records for a single day's attendance and box-office receipts had been broken on the initial day of the showing of Douglas Fairbanks' "The Mark of Zorro" at the Capitol Theatre, New York, comes a statement from the United Artists' headquarters to the effect that the week's run of the production at the Capitol has hung up new records at the big house for total attendances and receipts. The picture is reported by United Artists to be proving a sensational box-office attraction everywhere that it has been shown.

The record of all records, however, is that of the Capitol Theatre, where, during the first week of its showing it was witnessed by a total of 94,501 persons bringing to the box-office the total of $48,-103.43. This, declare United Artists' officials, is considered to be the world's record for any one theatre for any one week for a motion-picture.

In writing Mr. Abrams, regarding the engagement at the Capitol Theatre, Samuel L. Rothapfel, who presented the production, said:

"I think perhaps you would like to know that in the week just ended with Doug's picture, 'The Mark of Zorro,' all attendance records for the motion-picture industry for a single week were smashed here. The receipts were $48,103.43, and the attendance was 94,501 persons."

On the Pacific Coast, at the Mission Theatre in Los Angeles, which was just opened, the picture also broke all records. Here is what Robert E. Wells, managing director of the Mission Theatre, wired Mr. Abrams:

"Los Angeles believes that 'The Mark of Zorro' is Douglas Fairbanks' greatest picture as evidenced by the fact that since Thursday, December second, when our new Mission Theatre, the finest appointed theatre in the world, was opened, we have played to absolute capacity, with midnight shows added both Saturday and Sunday. We have established two world's attendance records during these past four days with prices from fifty cents to $1.50. Thank you for this 100 per cent production. Hope more will follow."

"Jacksonville, Fla., as Third Producing Center" Is the Slogan

THE publicity inaugurated by the Motion Picture Committee of the Chamber of Commerce of Jacksonville is bearing results. A great number of letters have been received from producers who have become interested in the movement. Many of these letters show how little the North knows about Florida. Take the weather, for instance. One writer has an idea that you can work in Jacksonville but six months; that the summer months are unbearable; another, that the summer heat is too dry; another, that it is too wet, and another asks if anything else grows there besides palmettoes and moss.

If some of these letters were not written in a serious vein, showing a desire to be enlightened on the subject, one would think the writer was trying to be funny.

Now then, the truth of the matter is, it never gets as hot here as it does in New York, Philadelphia, Chicago, Washington, Cleveland, or even sections of New England. The temperature does not fluctuate as in northern cities—it is more even. Florida never has prostrations, and horses never have been known to drop in the streets of Jacksonville as they do in cities mentioned above, due to the heat. During the summer, temperatures do not average much above those of the eastern states and the Mississippi Valley. In fact, the average temperature for July, 81.3, is just 2.1 degrees above the average of St. Louis. No excessively high temperatures occur, such as are experienced in the northern and western states. A temperature as high as 106 was once recorded in extreme northwest Florida, but it is very seldom that the one hundred mark is reached in any part of the state, and the average maximum temperature for the hottest month is slightly below 90. This is due to the cooling breezes from the Atlantic and the Gulf, and to the frequency of thunderstorms in summer, which bring a sharp fall in temperature about the time of day when otherwise it would be hottest. The nights are comfortable, the maximum temperatures for the summer months averaging 70 and 75.

"The greatest point made in favor of Jacksonville as a southern headquarters for the motion picture producer, is the fact that it is only thirty hours' ride from New York City, the financial heart of the industry. The producer, at a glance, sees his great advantage of utilizing such a place as Jacksonville, because Florida has all the scenery and climatic advantages found in California. When a producer can leave New York on Saturday night at midnight and be in Jacksonville the second morning, that appeals to him as a practical help in being able to watch his company.

Gladys Walton, Universal's newest star, who is appearing in "Risky Business"

Universal has added a new star to its list, in the person of Gladys Walton, the little girl playing the stellar role in "Risky Business," a recent release. She is being exploited as "the typical American girl." She is still in her 'teens and plays schoolgirl and flapper roles. Reviewers who have seen "Risky Business" praise her naturalness in such characters.

The young star began her screen career scarcely more than a year ago, in Sunshine comedies. Universal engaged her several months ago to play a small supporting part with Lyons and Moran in "La La Lucille." Her work was so well liked in that picture, that she was re-engaged to play a slightly better part in "The Secret Gift." Then she was slated as one of the co-featured players in "Pink Tights." Her excellence in this picture won stardom for her.

Her first stellar vehicle was produced as "Risky Business." In it, Miss Walton absolutely established herself in the good graces of the Universal executives and won a regular place on Universal's release schedule of special attractions.

Cosmopolitan Production UnderWay

Robert G. Vignola's fourth special production for Cosmopolitan-Paramount, "Redemption Cove," scenarioized by Doty Hobart from Donn Byrne's story, is now rapidly nearing completion as to interiors, and sizes up as one of the best of the Vignola series, it is declared. Magnificent sets designed by Joseph Urban are one of the big features of this production. A well-balanced cast of well-known screen players, headed by E. K. Lincoln, Seena Owen, Lillian Walker and Cooper Cliffe, who play the leading roles, has been chosen by Mr. Vignola to interpret the characters.

Following the completion of the interior scenes, Mr. Vignola will take his entire company to the Bahama Islands for the filming of the exterior scenes.

F.I.L.M. CLUB NOTES

I. E. Chadwick was unanimously elected to the presidency of New York's F. I. L. M. club for 1921. This marks Mr. Chadwick's fourth consecutive election to this office. Upon being nominated Mr. Chadwick expressed a wish that his name be withdrawn, but those present refused to entertain his plea. The other officers elected are: S. Eckman, Jr., vice-president; Louis Rosenbluh, treasurer; S. Abeles, sergeant at-arms. In his speech of acceptance, Mr. Chadwick urged especially a policy of cooperation, pointing to the beneficial results of united effort in the past. Installation of officers will take place at the first meeting in January.

A standing vote of thanks was given the members of the entertainment committee, headed by Mr. S. Eckman, Jr., on the able manner in which they conducted the dinner and dance given at the Claridge on November 20.

Mr. Rosenbluh, chairman of transportation committee, was asked to communicate with all local film deliveries in Greater New York and New Jersey, cautioning them to be more careful in handling film to and from theatres and depots.

Critics Speak Well of "Half a Chance"

Newspaper reviewers in various parts of the country where "Half a Chance" has been showing have showered considerable praise on the production and the acting of the featured player, Mahlon Hamilton. Pathe, which releases this picture, submits excerpts from some of the newspaper reviews written in connection with this picture, as follows:

"Hamilton is splendid in the leading role," writes the reviewer for the Springfield (Mass.) Daily *Journal*. "He has never had an opportunity such as this play offers."

"From the very beginning," writes the reviewer for the Atlanta *Sunday American*, "'Half a Chance' takes a firm hold on your interest, which is sustained to the end. The director has made the most of each situation and developed some intensely dramatic moments in a highly colorful manner."

The Cleveland *News-Leader* reviewer writes: "This is a real picture, an inside view of the life of a real human being, and there never is a point in it where one will say, 'I wish they had done this differently.' From a simple hut to a big court room, it carries a love story so sweet and clean that it has your hearty approval from start to finish."

Vanity Fair Comedy Is Due December 12th

The beauty and talent of the Vanity Fair Girls and the amusing comedy antics of Eddie Boland make "Greek Meets Greek," released by Pathe December 12th, one of the funniest comedies yet produced at the Rolin Studios, declares Pathe. Eddie Boland is the featured player.

Vita's Special in Poli Houses

Elaborate Campaigns Held in Advance of Showings

VITAGRAPH tells how two of the Poli theatres—the Palace at New Haven and the Capitol in Hartford—advertised and exploited Vitagraph's special release, "Dead Men Tell No Tales." The New Haven house circused and heralded the attraction, while the Hartford theatre conducted an advance teaser campaign for the showing. Both houses registered capacity business for every performance, despite the difference in advertising and exploitation methods adopted, says Vitagraph.

The Palace theatre in New Haven readily lends itself to unusual lobby display, and Manager O. C. Edwards took every advantage of the opportunities offered by the Vitagraph picture, "Dead Men Tell No Tales" in two-foot electric lights letters was placed across the theatre at the third story and again across the portecochere; a six-foot cut-out of a traffic policeman stood in the center of the outer entrance with the slogan, "Stop!" "Dead Men Tell No Tales." Scenes from the play covered the walls in the lobby. The five alcoves in the circular foyer each contained an illuminated sign, green on black, with the slogan, "Dead Men Tell No Tales" with an out-stretched arm and hand holding a pistol, a dagger, a bomb, a knife, and a belaying pin respectively. Directly over the main entrance to the auditorium was a large illuminated sign with the word "Hist!" in large letters and underneath "Dead Men Tell No Tales."

New pose of Jeane Paige, who is playing the principal role in the forthcoming special Vitagraph production, "Black Beauty"

Manager James F. Clancey of the Capitol theatre in Hartford began a teaser campaign three weeks in advance of the engagement. He secured two hundred of the one-sheets supplied by Vitagraph containing nothing but the slogan, "Dead Men Tell No Tales" in white letters on black. He had five hundred one-fourth sheet tack cards and 10,000 small cards, two and a half by three inches, printed in the same style. The one-sheets and tack cards were given to a bill poster not regularly employed by the theatre with the instruction to get them out to the best advantage. This being done through a friend, the bill posters believed some government or national relief work was in progress and secured locations that otherwise would not have been available, and where, if the true import of the slogan were known they probably would not have been allowed to remain. The small cards were placed in every conceivable place—automobiles, hotels, newsstands and distributed on the street. Three weeks in advance Mr. Clancey began the teaser campaign in the daily papers using only the set of nine slugs in various sizes furnished by Vitagraph.

It so happened that the bill posters covered the broken walls and exposed vaults of the Hartford Trust Company building which was being demolished to make room for a new sky-scraper. This occurred at night. The result was so starling in the day light that the Hartford Times printed an editorial suggesting that the slogan would give visitors the impression that bandits had blown up the bank building and give Hartford a bad name but intimating that undoubtedly it was the work of a clever advertiser.

On the Saturday preceding the Sunday night opening, Mr. Clancey announced in the newspapers that "Dead Men Tell No Tales" was a big Vitagraph special production and that it would be shown on Sunday night for the first time at the Capitol Theatre.

Fine Shots in Anniversary Reel

Demonstrates Photo-Telegraphy in Pathe News

TENTH - ANNIVERSARY - ENTERPRISE particularly distinguishes the make-up of Pathe News No. 96, which combs the civilized world in its presentation of events of importance. Perhaps the most significant of these is the solution of the long baffling problem of photo-telegraphy — the practical transmitting and receiving of photographs over telegraph wires in ordinary use. Upon the announcement of the successful performance of this feat by the inventor of the system, Edouard Belin, in cooperation with the New York *World* and the St. Louis *Post-Dispatch*, Pathe secured the exclusive rights for motion picture demonstration of the process, it is stated. The picture was made under the personal supervision of the inventor, who exhibited and described his entire mechanism, and is first shown to the public as an exclusive feature of Pathe News No. 96.

The subject of the demonstration was the rugged face of an American Indian Chief. In motion pictures with short explanatory titles are described both the transmitting and receiving processes, with the mechanical devices used. The inventor is shown mounting upon a cylinder the original photograph prepared in relief. This is placed in the transmitting mechanism. As the cylinder revolves, a fixed needle point traces the relief outlines of the portrait. The motions of the needle, which is attached to the telegraph wire, causes variations in the force of the electric current. In the receiving apparatus, which contains a cylinder with a blank sensitized surface, the current thus graduated throws beams of light of various degrees of intensity. As this cylinder, confined in a dark receptacle revolves, upon its surface the lights and shadows of the original photograph are faithfully recorded. The result is a virtually exact replica — as the demonstration proved.

Other features of Pathe News No. 96 have up-to-date general news interest. When the U. S. Mine-Sweeper Swan was blown ashore on the New England Coast, the coast guard is shown rescuing sixty-two by means of the breeches buoy. It is a close and clear view of a very exciting scene. The first meeting of the League of Nations at Geneva with forty-one nations represented is pictured—including Japanese delegates, and the familiar face of Jan Paderewski, of Poland. Scenes of the football clash in which the Navy conquers the Army show among the guests, General Pershing, General Nivelle and Secretaries Daniels and Baker.

The anniversary historical review is an engrossing reminder of events of intense importance to this country. It shows the Accession of President Carranza of Mexico in 1914; the Mexican crisis of 1916 when, on March 9, the rifles of Villa's bandits killed American citizens in the border town of Columbus, N. M., and the start six days later of the U. S. punitive expedition of 6,000 men commanded by General Pershing. Both General Funston and General Pershing are represented in the review. The weary trail homeward out of the Mexican desert of the survivors who were to perform such brilliant service in France, concludes this fragment of important history.

HE LOVED HER DEVOTEDLY, BUT THAT WAS AFTER HE SENT HER TO PRISON

See

PEGGY HYLAND

in

THE PRICE OF SILENCE

for the denouement to this fascinating story

"Jersey" Ringel, who has taken the late Lieut. Locklear's place as a screen daredevil. This unusual shot was obtained by International News, and will be released through Universal

Railroad Heads at Showing

Union Pacific Executives See the "U. P. Trail" and Endorse Picture

MR. R. MELCHER, Hodkinson representative in Omaha, worked out a clever exploitation idea prior to the release in his city of the "U. P. Trail," the great Benj. B. Hampton Production, made from Zane Grey's novel. Mr. Melcher sent an invitation to the various officials of the Union Pacific Railroad, the main office of which is located in Omaha, to attend a private showing of the picture. His letter to the railroad officials read as follows:

"You are invited to attend a private exhibition of the motion picture, "The U. P. Trail," to be shown at 4:00 P. M. Tuesday, November 23rd, in the exhibit room of the United Theatre Equipment Company, located on the northeast corner of 13th and Harney Streets. About an hour will be required to show the picture, which, by the way, was made from Zane Grey's novel of the same name, relating to the pioneer days of America and to the building of the Union Pacific Railroad."

It is interesting to note that Mr. C. R. Gray, president of the Union Pacific Railroad; Mr. E. E. Calvin, vice-president; and Messrs. Haugh, Adams, Loomis, Scandrett, Rich, Orr, Jeffers, Bissonnet, Huntley, Waldo, Robinson, Basinger, Mitchell, Lane and Craig—all executives of the road—were present. They were most enthusiastic in their praise of the picture and commended it highly not only for its historic value but as the very highest type of screen entertainment, declares a statement from the Hodkinson headquarters.

Has Wide Range of Scenes

Diversity of Setting Strong Feature of Mae Marsh's New Vehicle

THE wide range of scene, of interest, of action and of character is said to be a feature of "The Little 'Fraid Lady," starring Mae Marsh and soon to be released by Robertson-Cole. "The Little 'Fraid Lady" is adapted to the screen from "The Girl Who Lived in the Woods," a popular novel by Marjorie Benton Cooke, and was directed by John G. Adolfi. Its scene ranges from the simple homes of those who live in the Great North Woods to the woodland palaces of the rich who vacation there, and thence to the lair of thieves in the metropolis, to Greenwich Village at its most interesting, and to the courts of law.

While the diversity of scene, interest, action and character is very marked, the general effect does not suffer, states Robertson-Cole. The transitions are well-planned and executed, the coordination of action is perfect, and the great range of scene and action fits together to make a harmonious whole, it is stated. The effect attained is that one is looking upon a very large section of life which is so vivid and moving that even the smallest details are seen plainly and impressively, declare Robertson-Cole officials.

Miss Marsh is said to have been given a character which fits her more perfectly than anything that she ever has had. With Miss Marsh are Tully Marshall, Kathleen Kirkham, Charles Meredith, Herbert Prior and Gretchen Hartman.

Army Men See News Reel

General Shanks and Staff View International's Army's Scenes

MAJOR GENERAL DAVID H. SHANKS, commander of the First Corps Area of the U. S. Army, with headquarters in Boston, recently paid a visit to the offices of the American Feature Film Exchange, of Boston, where he was shown various issues of the International News reel, containing subjects of interest to army men.

General Shanks was accompanied by members of the staff, including Colonel George Blackely, Corps Inspector; Colonel Archibald Campbell, Assistant Chief of Staff, and Lieut. H. B. Smith, personal aid to the corps commander. Among the subjects run off in the exchange projection room under the supervision of Sam Grant, manager of the American Feature Film Exchange, were pictures showing mortar firing at Fort Andre, Mass., from International News No. 73, the American schooner Esperanto at Gloucester, from issue No. 74, mine practice in Boston Harbor, from issue No. 75, General Shanks and the Adjutants-General of the New England at the State House, Boston, from issue No. 77, and picture of Gen. Shanks pinning a Victory Medal on Col. F. G. Galbraith, National Commander of the American Legion, from issue No. 79.

General Shanks and his staff were highly pleased with the showing and expressed the opinion that the officers and men of the Army profit greatly by seeing, in the International News reels, what army men are doing in other parts of the country.

International recently has been working in co-operation with the Army Air Service in obtaining moving pictures of "stunts" and fighting formations used by the nation's bird-men.

A series of remarkable pictures were obtained, which were released in installments in International News reels, 77, 78 and 79. The most startling of these includes an air-raid on Washington taken from one of the raiding machines and pictures of the Capitol, the White House, the Washington monument, taken from an aeroplane looping-the-loop, high above them.

Call Serial "Super-Thriller"

Pathe to Play Up the Star in Advertising the "Double Adventure"

WHILE notes from the Brunton studios and the New York offices of Pathe, where the majority of the fifteen episode of "Double Adventure" have been screened, credit this new serial starring Charles Hutchison with being a notable example of screen love romance with the added stimulation of melodramatic thrills, the emphasis in the picture itself and in the advertising matter in preparation is placed on the "stunts" performed by the star, declares a Pathe Statement. It will be as a "super-stunt-thriller" that "Double Adventure" will be presented, is the announcement.

"In the long list of serial plays Pathe has offered none surpassed the mark established by 'The Great Gamble' as a stunt picture," declares Pathe.

"Double Adventure" will be Hutchison's first serial for Pathe since "The Great Gamble," and at the commencement of work on the new film at the Brunton studios, it was announced by the star and the company officials that every effort would be made to produce a serial of more thrill stunts Hutchison performs in

The number and variety of the stunts Hutchison performs in "The Double Adventure" have already caused no little comment by seasoned studio men, it is stated. The situations and the devices employed by Hutchison were given a deal of attention by Jack Cunningham, who wrote the story, and W. S. Van Dyke, the director. Cunningham, Van Dyke, and the star held long sessions together at which they collaborated on the situations and stunts for "The Double Adventure."

The star who is still suffering from the injuries he sustained in filming a retake for the picture, has received expressions of sympathy from people in all departments of the motion picture field, from exhibitors and countless numbers of his followers among the serial devotees. The accident seems the more unfortunate when it is considered that through all the work on "Double Adventure" he essayed dangerous feats daily without mishap, only to be the victim of severe and painful wounds received while acting for a "retake." His picture was completed before the accident, and it is to be released on schedule Pathe has announced.

Favorable Reports for DeHaven Production

Glowing reports are already being heard concerning the second Mr. and Mrs. Carter De Haven production for First National release, an adaptation of the comedy stage success, "The Girl in the Taxi," by Anthony Mars. This is now in the fifth week of production. Arthur S. Kane Pictures Corporation handles the comedians' Eastern business.

To date, all of the interior scenes have been caught by the camera, with one exception. The missing scene is an elaborate cafe affair, which because he desires to make this something entirely new and different from anything of the character ever brought to the screen, it is stated, Mr. De Haven has left for the last.

Special Service Section on

Mae Marsh in "The Little 'Fraid Lady"

IN looking over the exploitation angles of "The Little 'Fraid Lady" there are two things that stand out above all others: the return of Mae Marsh to the screen after a considerable absence and the title itself.

Our first bet would be to announce Miss Marsh and her picture well in advance of the showing by readers, reference to her booking in display advertising for current attractions and through the house organ and slides. We would remind the fans of her past successes, especially such pictures as "The Cinderella Man," "The Birth of a Nation" and others that made her a star of the first magnitude.

A little history of her career on your program, the reason for her temporary retirement, with sidelights as to her present sponsors will all be interesting reading for the fans. In our reference to Miss Marsh we would be enthusiastic about the fact that she is again a member of the craft. We would speak of her in terms that would recall her greatest stock in trade as an actress, the little whimsical tricks for which she is famous, her wistful smile, her ability to put over the "clinging vine" type of girl. We would sell Miss Marsh just as far as possible before exploiting the picture at all and we would head line her above everything else in all the publicity put out.

When it comes time to announce the picture, get the title and Miss Marsh's name up in big type wherever you can. For this purpose the 24 sheets issued by the producers will be worth your while. Stills from the picture, all of which give Miss Marsh a prominent position, can be used to good advantage. Suppose for your matinees you offer as a souvenir a picture of Miss Marsh, purchasing a supply for this purpose. If you go in for contests, you might offer prizes to the schoolchildren who will name the greatest number of pictures in which Mae Marsh has appeared. Or you might ask them to write a short poem about her under the same terms. Another interest builder would be an essay about the Marsh picture which your patrons liked best, giving their reasons. This would give you a line on the kind of stuff which appeals to the Marsh fans and also allow you to estimate how many people are going to be attracted to your theatre as a direct result of the fact that you will play her productions.

When you bill the attraction, in display advertising we would use a scene still of Miss Marsh alone and disregard any which depict action from the picture. Our first head would be "Mae Marsh," the title coming second, with selling talk just mentioning the story and also devoted to the star. For outside exploitation, we would not resort to anything that could be called "hokum." Treat the playing of the picture as an event with dignity in every bit of publicity you put over.

If you desire to use a lobby display you can not do better than to take the cue given by the picture and use paintings similar to the scenic settings of the production, panoramas of hills, with trees, etc., in the foreground and mountains in perspective. A stunt that would probably attract attention would be to obtain the services of a woman artist, doing the painting of your display in the lobby.

A prologue is suggested by the same idea of tieing up with Miss Marsh in the role she plays, that of an artist. Have your scenic artist reproduce one of the shots from the exterior of the cabin where Miss Marsh is living at the opening of the picture. Across in the distance paint the home of the "Judge," with provisions for the window to light up later. Mask one of your sides with the cabin in front and place a girl, painting before an easel, with a dog lying at her feet. Light in the beginning for late afternoon with dusk soon coming so that the artist must stop work. Your house in perspective should be well up on the canvass, with a road just showing, winding up to it from off stage. As the set is darkened, show the headlight of a car climbing the grade to the Judge's home. As the car reaches the house the lights flash on in the windows. The girl looks over at the house in silence. After a moment have a tenor sing softly from off stage, "Just a Song at Twilight," arranging the volume as if some one was singing the number at the house in the distance. After a few lines have been sung make the number a duet, while the lightings are gradually dimmed to night. With your stage dark, continue the song long enough to lower the picture screen and begin your picture, the first scenes of which will be the same as your prologue setting. Sound effects may be employed during the scene, such as the dull thud of a wood chopper coming across the valley, the hum of the motor car climbing the grade, the shifting of gears supposedly on some steep grade and notes of a piano accompaniment to the song, twitter of birds, before the set is dimmed, the mooing of a cow, etc.

Supplementary advertising angles other than the main issues of which we have told you are to be found in the cast, which contains such names as Tully Marshall, Herbert Prior, whom many of our older fans will remember as a star in his own right; Kathleen Kirkham, Gretchen Hartman and others as well known, the fact that the story has a good child part, played by George Bertholom, Jr., the popularity of the novel, "The Girl Who Lived in the Woods," by Marjorie Benton Cooke, and the director, John G. Adolphe, who has a number of very good pictures to his credit, including "The Wonder Man."

For newspaper selling talk we suggest the following:

Wistful eyed, winsome Mae Marsh, absent from the screen for nearly two years, back again in a role that just fits her. All the things you have always loved in her, the little tricks of expression, the twisted, woebegone smile, the repressed emotions that bring a sob to your throat and make her troubles seem real, are waiting for you. The Mae Marsh of "The Cinderella Man," of "The Birth of a Nation," back again in a real picture.

Your screen favorite, now and always, back after a long absence in a role that was just made for her. The story is an adaptation of the popular novel by Marjorie Benton Cooke, "The Girl Who Lived in the Woods." The direction is by John G. Adolphi and the cast contains such names as Tully Marshall, Herbert Prior, Kathleen Kirkham, Gretchen Hartman and Charles Meredith.

CAST OF "THE LITTLE 'FRAID LADY"

Cecelia	Mae Marsh
Giron	Tully Marshall
Mrs. Barrett	Kathleen Kirkham
Saxton Graves	Charles Meredith
The Judge	Herbert Prior
Sirotta	Gretchen Hartman
Bobby Barrett	George Bertholom, Jr.
Omar (The Dog)	Jacques III

Three views of Mae Marsh's new starring vehicle, "The Little 'Fraid Lady," in which this popular star returns to the screen after a considerable absence

Mae Marsh

in

"The Little Fraid Lady"

R-C PICTURES

CATCH LINES
for
"THE LITTLE 'FRAID LADY"
with
MAE MARSH

She sought to escape the make-believe of a great city but the city followed her in all its disquietude.

She painted for a living, but she could not buy a dog cracker with her earnings.

For what mysterious reason could a young girl want to bury herself in the woods with no company other than a dog?

The adults talked of her but it was the baby boy's intuition that his "'fraid lady was nice" that put them on the right track.

To most girls a thousand dollars would mean new dresses, etc., but to the "Little 'Fraid Lady," it meant that much food.

What was the judge doing at the bizarre Costume Ball of the Artists?

The judge was just saying that the capture of Giron would be a feather in his cap when Giron appeared and changed the whole situation.

Why was the "little 'fraid lady" detained in the judge's home, practically as a prisoner, after she had saved his life?

She paid him to run away and escape from the law but revenge was sweeter to him than life.

He had popped the question and just as he expected his answer, a boy and a dog burst on the scene.

The return of Mae Marsh, the Peter Pan of the screen, in a role full of the whimsicalities that have endeared her to millions.

A night in Bohemia among the long haired men and short haired women.

What were the relations of the "Little 'Fraid Lady" to the mysterious Giron and why did his lover try to kiss her?

Universal Ads Include Aids for Exhibitors

Universal has sounded a new note in advertising and exploitation, by including in its national trade advertising inserts, actual exhibitor aids and pertinent information designed to aid the exhibitors to present Universal pictures with maximum success. This is in accord with the plans of Universal's new exploitation department, headed by Mr. P. D. Cochrane, to stand by the slogan "Help the Exhibitor."

In the most recent issues of the trade publications, Universal devoted an entire page to exploitation ideas for popularizing the new Dorothy Phillips' film, "Once to Every Woman." This picture is said to offer unusual exploitation angles and to be doing a business far in excess of that anticipated by its producers.

School Principal Tells Why She Likes Star

Mary Miles Minter, Realart star, recently received a letter of appreciation from a Louisiana school principal.

"For some time I have been wanting to write to you and tell you how very much I enjoy your pictures," he states. "I have seen this week, 'A Cumberland Romance,' and 'Sweet Lavender.' The secret of your appeal to me is the naturalness and simplicity of your acting. You seem to lose yourself in the story, to become so wholly absorbed in your part that you live it on the screen as if you were not conscious of a single human being observing you. Have never seen you in a picture or scene which would have the tendency to lower the ideals of anyone who observed it. There is a winsomeness and a charm about you, and a natural, fresh idealism in your acting which will carry you to greater heights."

Manila Views Issued; Holmes Lecturing

Burton Holmes offered for release on November 21, through Paramount, a little tour entitled "Around About Manila," visiting Cavite, where Dewey fought and won his famous battle; Fort McKinley, where soldiers are trained; Antipole, the holy pilgrimage town where for the first time in history the famous figure of the Virgin, Our Lady of Happy Voyages, is brought forth from Her shrine into the open sunlight, that a clear and close-up likeness of this most adored of all the images of the island, may be carefully and reverently made.

Burton Holmes began his lecture season last week in the circuit which includes Philadelphia, Pittsburgh, Washington and Newark.

SUNRISE PICTURES SPREAD RAYS OF HAPPINESS
See
PEGGY HYLAND
in
THE PRICE OF SILENCE

Starring of Cook Approved

Reports to Fox Home-Office Prove Fox Right in Starring Clyde Cook

THE commendatory reports said to be reaching the home office of the Fox Film Corporation in connection with the reception accorded by the public to Clyde Cook, the new Fox comedian, are considered by Fox officials as conclusive proof of the wisdom and showmanship of William Fox in disregarding all tradition and making Cook a screen star at once instead of following the slower methods of advancing candidates step-by-step to stardom.

Concerning the change in the title of Cook's first comedy, it may be explained that "Kiss Me Quick" proved to be available after the comedy was initially shown at the New York Strand, Rivoli and Rialto theatres. The change to "Don't Tickle" was immediately decided upon, and an entirely new equipment of advertising, slides and title leads were supplied to all Fox exchanges. The comedy is now going successfully forward as "Don't Tickle."

"The Huntsman," second of the Cook comedies, is released following its pre-release showing at the same New York theatres where Cook secured his initial honors as a star in "Don't Tickle." A third comedy, "All Wrong," has been completed and will be issued early in January to start the New York for picture-showmen who specialize in the newest developments of the screen.

It will be recalled that Cook made his mark at the New York Hippodrome where he was chief clown and pantomimist with "Happy Days," the spectacle Dillingham presented last season at the big New York playhouse. Mr. Fox had seen Cook work in England, and there decided he possessed accomplishments that would register in screen comedies—but Cook's Hippodrome contract kept him away from pictures until "Happy Days" had ended its run.

Strive to Offset Dull Period

Chicago Office of Famous Players Combatting the Usual Holiday Lull

THE Chicago exchange of Famous Players-Lasky Corporation has undertaken what is described by Paramount to be an odd—and big—task for itself. District Manager Harris P. Wolfberg, studying conditions throughout his territory has found that a very large number of exhibitors feel that the period between the Sunday following Thanksgiving and until after New Year's is the "dull period" to be expected each year. Especially do neighborhood theater managers feel that the holiday shopping period is a bad one for their houses, declares the Paramount official.

So Mr. Wolfberg has mobilized every department of the Chicago exchange to help Paramount exhibitors combat the so-called "holiday lull."

Several exhibitors, last year, successfully met the situation by giving their patrons such good programs that they just had to attend. This example is to be followed this year by scores of exhibitors, judging by the booking department reports of Famous Players. Paramount exhibitors are setting in extra days of Paramount Pictures. The booking department is reported by Paramount to have prepared a list of especially appropriate pictures for the holiday term—pictures that reflect the spirit of Yuletide, appeal in their clean, wholesome amusement qualities, and many that especially are attractive to children. The booking department, under the direction of Chief Booker Hamm is giving especial care to the December bookings, helping exhibitors

Lillian Gish and director Jerome Storm in a new "Monte Carlo" effect. Taken at Mr. Storm's Thanksgiving studio party

Engage Russian Dancer For Metro Feature

As a special feature of the Christmas festival that will constitute one of the outstanding novelties of "A Message from Mars," the forthcoming Maxwell Karger production starring Bert Lytell, that is now being made at Metro's New York studios, Arthur Zellner, production assistant to Mr. Karger, has engaged the Vestoff Serova Dancers who will present a ballet that will be staged personally by Mme. Serova. The ballet will require special investiture and will occupy a set nearly forty feet in width.

The festival setting will also contain a mammoth Christmas tree which, at a given time, will open and a figure of Santa Claus will step forth.

Print of "The Spenders" Arrives from Coast

From the Benj. B. Hampton studios on the West Coast has just been received the print of "The Spenders," which is scheduled for release by the Hodkinson organization in January, 1921.

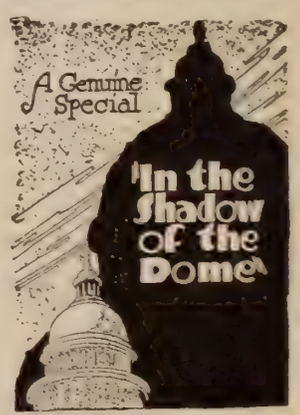
Heading the aggregation of artists is Niles Welch. Another favorite is Joseph J. Dowling, and Robert McKim lends his ability to a role for which his talents are admirably befitted. The story is by Harry Leon Wilson.

Louis B. Mayer Signs New Art Director

John D. Schulze has been added to the staff at the Mayer studio to supervise the work of the technical and art departments on all Louis B. Mayer offerings. These now include only the pictures starring Anita Stewart and Mildred Harris Chaplin, but within a few months Mr. Mayer will add at least two all-star companies to film the James Oliver Curwood, Harold MacGrath and other stories and plays he has acquired, it is announced.

"High and Dry" Is New Mermaid Comedy

"High and Dry" is announced as the permanent title of the new Mermaid Comedy to be released in December through Educational Exchanges. The working title of this picture was "Luck," but it was found that another comedy has been released under the same title.



A David G. Fischer Production

FOR NEWSPAPER USE—FOR THEATER PROGRAMS

Live Notes from the Studios

CONDUCTED BY LILLIAN R. GALE

ABOUT DIRECTORS

Ben Wilson, spending a short time in New York, will be among the coast celebrities present at the Motion Picture Directors' Association dinner, at the Hotel Biltmore on December 7.

J. Searle Dawley, directing Pearl White in her fifth starring vehicle under Fox banner, has moved his company, bag and baggage, to "somewhere in Bermu."

Albert Parker, who directed Norma Talmadge in "Satan's Paradise," is at present engaged in "cutting" and preparing the picture for release. At the completion of which he will prepare to make more specials for Joseph M. Schenck.

Chet Withey, who has been making rapid progress on "The Man from Toronto," a screen adaptation of Douglas Murray's play, expects to get some beautiful exteriors in Miami, and he has promised to bring Constance Talmadge and her company back to New York in time to celebrate the Christmas holidays with their families and friends. The cast of "The Man from Toronto" includes such well known players as Kenneth Harlan, George Fawcett, James Harrison, Flora Finch, W. R. Webb and Florence Short.

Director Robert G. Vignola states Al Libuori, the popular cameraman who works at the International Film Studio, New York City, is the lineal descendant of a brother of Saint Alfonso Maria De Liguori, the lawyer-saint and doctor of the Roman Catholic Church who founded the Redemptorist Order of Priests. Mr. Liguori hails from Salerno, Italy, the natal place of St. Alphonsus, and in his possession is an authentic portrait of the saint on wood.

Wallace Worsley, who directs pictures for Goldwyn, says that one of the hardest things in the world now is to get any look of gayety into scenes where drinks are served. The memories of past pleasures are too sad. The other day while directing a New Year's reception in Gertrude Atherton's "Noblesse Oblige," he said:

"You know this isn't a funeral. Gather around the punch bowl. Try to remember how you used to feel on these occasions."

To which Darrell Foss made reply dolefully: "That's just the trouble! If we only could forget!"

Great interest is attached to the filming of "The Light in the Clearing," the first of a group of Irving Bacheller novels, the picturization of which will be released through the W. W. Hodkinson Corporation. T. Hayes Hunter, director of "Earthbound," "Desert Gold" and other notable sucesses, will be responsible for the direction.

Gaston Glass and Henry McRae, leading man and director of "The Foreigner" and "Cameron of the Royal Mounted"

George Marshall, who was responsible for the making of "Prairie Trails," starring Tom Mix and "Why Trust Your Husband," with Eileen Percy, is about to complete work upon another Tom Mix special which will be released under the title, "Oh, You Tex!"

Chester Bennett's latest achievement has been the completion of "Diamonds Adrift," starring Earle Williams.

When Charles Giblyn takes up megaphone again, it will be to direct Pearl White in his fourth feature photoplay for William Fox. The first three directed by Mr. Giblyn in which Miss White starred were "The Tiger's Cub," "The Mountain Woman" and "The Thief." During the time Mr. Giblyn has been obliged to devote to the cutting and assembling of the later two, Miss White has been engaged in her fifth picture.

King Vidor has completed "The Sky Pilot," from the well known novel by Ralph Connor for the Catherine Curtis Corporation. In this photoplay of the Canadian Rockies he infuses, according to those fortunate enough to witness a private pre-view, an elemental strength, a native vigor that conduces to a tonic quality, symbolizing the wild, wide places where man contacts the mountains, the great trees, the animal kingdom, and sleeps on the naked earth beneath the canopy of the sky.

"The U. P. Trail," a Benj. B. Hampton super - production, released through the W. W. Hodkinson Corporation, is meeting with marked success wherever shown. It is an adaptation of the widely read Zane Grey novel of the same name and has an all-star cast including Robert McKim, Joseph J. Dowling, Kathlyn Williams, Marguerite De La Motte and others.

ABOUT PLAYERS

Another representative screen star within the the fold of the motion picture chapter of the Actors' Equity Association, Miss Ethel Clayton, who requires no identification other than her name.

Again the camera is grinding upon a new film in which Estelle Taylor will have the leading feminine role. It has not yet been named, but is said to be of an episodical nature, similar, in that it is in episodes, to the pronounced success, "While New York Sleeps." Miss Taylor's wardrobe list is most disconcerting. It calls for wearing apparel usually worn by the fair sex from the ages of fifteen to thirty-five, and in as many different walks of life. Evidently the director has every faith in Miss Taylor's versatility.

Will Rogers, who in addition to being a Goldwyn star ranks as the chief humorist of the company, was asked the other day to state his opinion of a proposal to cut down the salaries of stars. He sat down and dashed off the following:

"Naturally, every star will welcome the proposal to cut down his or her salary. This will relieve him of the burden of carting his wages home on Saturday night and of the trouble of book-keeping. Since we work only for our art, I think this movement will find wide approval from all those stars who feel they are overpaid.

"You also ask if the stars are to blame for bad pictures. Who's making any bad pictures?".

Rockcliffe Fellows, who plays a prominent part in "Pagan Love" the first of Hugo Ballin's independent productions, won much praise for his brilliant work at the picture's private screening, recently held at the Selwyn Theatre, New York.

In referring to the excellent acting of Fellowes, one reviewer said:

Margaret Beecher, featured in the Edw. Hemmer production, "Sunshine Harbor"

"Mention must be made of the splendid work of Rockcliffe Fellowes as the young medical student who finally restores Kathleen's sight and leads her through the portals of love."

The commendation which Fellowes receives has been endorsed unanimously by all who saw the premier showing at the Selwyn. A number of notables viewed the picture and all were in apparent accord as to the merit of the picture and the work of Mr. Fellowes.

This is just another success credited to this popular leading man, who already has the distinction of never having appeared in anything but a successful photoplay.

He is now working at the new Famous Players studio in Long Island City, where he is playing opposite Ethel Clayton in "The Price of Possession," the Winifred Boggs' story. This picture is said to be one of the best in which Miss Clayton has yet appeared.

Fellowes has supported her in several of her most successful vehicles.

Master George Story, aged six, happened to enter pictures really on account of Santa Claus. Every time Master George got 100 on his examination papers in school he insisted on giving his Daddy a list of the things he expected Santa Claus to bring him. The first month the list only had a big two-wheel bicycle. The second month he added a few more toys, such as boxing gloves, a tent and fishing rod with a reel on it so he could wind the fish in, instead of the old-fashioned way of just pulling them in. He continued to add to this list with each examination that was marked 100 per cent—so finally his Daddy made an appeal for him not to take all Santa's toys as he would not have enough for other children if he

THE NAME

George D. Baker Production

IS YOUR GUARANTEE OF

A REAL BOX-OFFICE ASSET

YOU CAN DEPEND UPON THAT.

SATISFACTION IS THE RAREST THING IN THE MOTION PICTURE INDUSTRY

Every George D. Baker Production Has More Than Satisfied the Box Office

"TEMPLE DUSK"
"HELIOTROPE"

Are typical Baker Money Makers

received all he asked for because it took a lot of money for Santa Claus to buy the materials.

Master George, not to be outdone, said he would work and get a lot of money and give it to Santa to buy materials to make a lot more toys, and then he would have enough for all. His Daddy then asked him where he thought he could get a job. George very quickly answered and said: "Why, from you. You can give me a job in pictures." His father, who is a casting director, laughed at the idea, and said: "You will have to look somewhere else, because we have no pictures that require children of your age, at present;" but George insisted and each evening he would ask his Daddy if the Company was making a picture that would need a boy like him. But luck was with George. When Albert Capellani, director for Cosmopolitan Productions, started casting "The Inside of the Cup," he needed a six year old boy, and as he knew Master George he insisted he was just the type, and after looking over numerous applicants, he decided none of them would do, so he persuaded the boy's father to let him play in this picture, so George was engaged to play the part of the Garvin child in "The Inside of the Cup."

Robert Edeson, who has just completed his role with May Allison in "Are Wives to Blame?" has received a long anticipated letter informing him that the ten German shepherd dogs he gave to the Washington government soon after the beginning of the war are safe in Germany. These animals were raised and trained by Mr. Edeson and two of them were decorated during the war. The letter informing him that the dogs were safe and would soon be returned to the United States is the first word Mr. Edeson has had from them since their "enlistment" in the government service.

Having just completed working on "Out of the Chorus," in which she played the leading female role next to the star, Edith Stockton is conducting negotiations with one of the leading producing organizations in regard to going West to this company's California studios. In accordance with the present trend to build up stock companies, Miss Stockton has been approached by these producers through the insistent high merit of her screen characterizations.

In "Out of the Chorus," Miss Stockton plays the part of a pal to Alice Brady—they are both chorus girls sharing the same room and board, working in the same show and even striving for the love of the same man. It is a very unusual story which depicts most intimately the off-stage life of the lesser people of the footlights, and gives Miss Stockton an unusually wide field for the display of her dramatic talents.

Marion Davies, upon her return from the coast upon the completion of her latest Cosmopolitan picture, immediately started in to adjust her affairs, beginning with joining the motion picture chapter of the Actors' Equity Association.

Players under the management of Edward Small, who have not already met Regina B. Kruh, popular personal press representative, will find her snugly settled down to become one of the Edward Small staff, Miss Kruh being assigned the work of keeping the industry and other interested parties informed as to the activities of Mr. Small's clientele. Needless to say, Mr. Small is to be congratulated upon this worthy addition to his services.

Irvin V. Willat signed Jack Perrin by special loan arrangement with Universal for the leading male role in his second independent production, "Partners of the Tide," from Joseph C. Lincoln's story, playing opposite Daisy Robinson, scheduled to be the "heroine in the case." Mr. Perrin was recently seen in "The Adorable Savage," "Pink Tights," "The Lion Man" serial for Universal and in Edgar Lewis' "Lahoma."

Mr. Willat has just returned to the National studios from San Francisco, where he "shot" a number of preliminary water scenes for this new special, which will follow "Down Home," his initial independent production under the W. W. Hodkinson banner.

Upon a final vacation before beginning athletic and motion picture activities once again, George Walsh is spending a few days "by the sea" in Atlantic City. And upon his return, the announcement of a recently duly signed contract will inform the industry regarding forthcoming feature photoplays starring the popular actor and athlete.

Rubye DeRemer, who more than three years ago, was declared by Paul Hellau, the Boston etcher of merited fame, to be "The Most Beautiful Blonde Since Venus," which conclusion he formed from a "long shot view," being in the front of a house where Rubye was playing in musical comedy, has altered his decision, much in favor of the acknowledged beauty by acclaiming Miss DeRemer "The Most Beautiful Woman in America." This from a "close up," for in the meantime, he has made the acquaintance of the astronomical beauty.

Gordon Mullen, who has recently come into prominence through his characterizations in "Nomads of the North," "Crooked Straight," "The False Road," "Dangerous Hours," "Paris Green," and "The Mark of Zorro," has been signed by Irvin V. Willat to play in "Partners of the Tide," his second independent production to be released through the W. W. Hodkinson Corporation.

"The Silver Lining," the initial Jewel Carmen production with her own company, which will be released through Metro, will have Virginia Valli in the leading female role among the supporting cast. Miss Valli will be remembered for her excellent work opposite George Walsh in his latest Fox release, "The Plunger," in which she displayed her comedy talents. The most recently finished produc-

(*Continued on next page*)

Notes of the Players

(*Continued from page* 4644)

tion in which Miss Valli will be seen is "The Better Way," a forthcoming Hope Hampton film, that gives this popular young leading woman an intensely dramatic role.

At present Miss Valli is creating the part of Lady Alice in the John S. Robertson picturization of "Sentimental Tommy" by Sir James Barrie. One of the unusual features of this characterization is the fact that Miss Valli has had to cover her own jet-black hair with a blonde wig that is called for by Barrie's description of Lady Alice.

"The Broken Gate" is the title of Bessie Barriscale's first picture to be released through the W. W. Hodkinson Corporation under her new contract with J. L. Frothingham. Supporting Miss Barriscale in this picturization of Emerson Hough's well-known novel are Joseph Kilgour, Sam De Grasse, Marguerite De La Motte, Arnold Gregg and Lloyd Bacon.

Cullen Landis, of the Goldwyn players, says there is nothing in the world which is better fun than going out to collect eggs from your own chicken farm. He knows whereof he speaks, too, for he has now a very large number of chickens working for him.

He started with only a few prize chickens, but he became so interested in them and he found it so good to have all the fresh eggs he wanted that he kept buying more and more until now he says he will have to buy a large ranch or dispose of some of them.

Mr. Landis says he has read every book published about poultry (or at least he thinks he has) and that he feels qualified to lecture to agricultural associations on his hobby.

Percy Marmont, who created the leading male role in "Dead Men Tell No Tales," and has appeared opposite a number of the important female stars of the screen, rises to prophecy the reappearance of the costume picture. "The box office bugaboo against these productions has been shattered on several occasions—most recently by Douglas Fairbanks in 'The Mark of Zorro.' The point is to give the people a story that has meat to it; then the clothes will not matter, if they are subordinated to the plot — the usual trouble with costume pictures heretofore is that directors have spent too much on the costumes and too little on the story proper."

There is, in fact, a consistent rumor that Marmont will create the titular role in a picturization of "Caius Gracchus," a poetic drama by Odin Gregory, laid in Rome about 120 B. C.

Lloyd Bacon, son of Frank Bacon, author and star of "Lightnin'," appeared in support of Joseph Dowling in "The Kentucky Colonel," a Hodkinson picture will also appear in "The Broken Gate," another Hodkinson release.

Is Laugh Making Serious Work?

THE most serious business in the world is that of making laughs, states Elmer Harris, co-author of "So Long Letty" and "Canary Cottage" for the speaking stage, and scenarioist of a score of filmdom's most successful comedy dramas. Mr. Harris was recently appointed supervising director of Realart's West Coast studios.

"Comedy is entirely a matter of contrasts," declared Mr. Harris. "The differing things of life can always be grouped together to get a laugh. But there is a difference, after all. The grouping can be done in a way that offends. That is impertinence, and impertinence is never comedy, for a laugh that hurts is a laugh that invariably reflects back on the maker. True comedy is a contrasting of life's incidents in a way that both parties to the contrast can thoroughly enjoy.

"To 'kid' a serious thing," continued the comic playwright, "one must know seriousness. One must know the situations sufficiently to sense where fun leaves off and impertinence begins. There is always a point where the person laughed at stops laughing with you.

"An excellent example of this danger line occurred in 'Miss Hobbs,' which I adapted for Realart. Persons who have seen the photoplay will recall that fat Walter Hiers runs the whole length of a lawn on which the automatic water sprinklers have been turned loose.

"That scene drew a lot of laughs, and it offended no one for fat men are noted for their good nature. But supposing we had used a pathetic beggar woman type for the same scene. It would have caused offense because there would have been many people in every audience to whom the incident would have appeared in poor taste.

"Thousands of other incidents occur every day to support the well-known premise that the best comedy is produced by people of serious thought—who know just how far to go. It happens that my own first efforts in writing plays were in a distinctly serious vein. 'The Crucifixion,' which I wrote first, was a religious study; 'Trial Marriage' treated of divorce, while 'The Offenders' was the first effort to put on the stage Judge Lindsey's work in reforming boys.

"As one grows older, however, there comes an appreciation of cheerful things—the realization of the true restfulness of a good laugh in the life of a busy man. People like to laugh, and a thoughtful play, with no comic relief, is usually a bore. And so it was that I came to take up the writing of comedy.

"But even in screen work I have not been altogether a funster. After adapting 'Miss Hobbs' for Wanda Hawley, I turned to a serious vehicle, 'All Souls' Eve,' in which Mary Miles Minter appears. This story treats of the return of the dead.

"It was a real pleasure to work out the problems of this adaptation for no thoughtful person, who looks out at the heavens at night and sees the myriads of worlds, can help but think on the subject of where we came from and whither we are going.

"Such a serious interlude was followed by a return to comedy in the adaptation of my own play, 'Ducks and Drakes,' prepared as a Realart vehicle for Bebe Daniels.

"I simply mention these cases as an illustration of the old saying that near every laugh lurks a tear. Comedy and seriousness are bedfellows during life. To treat of one it is essential to know the other."

"Miss Hobbs" is Wanda Hawley's first Realart picture; "All Souls' Eve," featuring Mary Miles Minter, has not yet been released.

From Barnstorming to Leading Roles

ROBERT FRAZER, who plays the part of the young profligate, Marlowe, in the George D. Baker production of "Temple Dusk," that is now being made for S-L Pictures at the Metro studios, furnishes a typical instance of climbing the ladder from the bottom to the top; for Mr. Frazer is an actor who began his stage career in the humblest of barnstorming circumstances, and step by step mounted to the enviable position of being one of the most popular of young leading men on the American stage.

The portrayer of the picturesque role of Marlowe in "Temple Dusk" began his theatrical career in 1907. And as the stage had from earliest infancy been his controlling interest, he decided to take it up in earnest and to become an actor at all costs.

This decision led to his obtaining an engagement with a stock company in Holyoke, Mass. Realizing that his total ignorance of the stage might prove a barrier to his finding employment there, Mr. Frazer hunted up an old program that he had brought back from the Coast, and going to a printing establishment had them make a duplicate of the play bill, substituting his name in place of the juvenile lead's. The scheme worked, but the career of the young leading man which promised so favorably began at this point to look bad indeed, for the next few months saw him stranded with the Cosgrove Stock Company in Carthage, N. Y., where he subsisted for three days on a ten-cent can of baked beans. Conditions improved shortly afterward, however, and the succeeding years found Mr. Frazer in leading stock companies throughout the country, including Jessie Bonstelle's, Cecil Spooner's, and the Washington Stock Company.

An engagement in pictures followed this career on the stage, with the Eclair Stock Company, a producing organization which made all manner of pictures. Following this initial appearance on the screen, Mr. Frazer returned to the stage, where he played the title-role in "The Wanderer" following William Elliott, the tile-role in "Ben Hur" and leading parts in "The Show Shop," "Rio Grande," "Excuse Me," and "The Million," the latter two of which were for Henry W. Savage.

Returning to pictures, Mr. Frazer appeared with Clara Kimball Young in "The Feast of Life," and with Holbrook Blinn and Alice Brady in "The Boss." His next appearance on the silversheet was with Mabel Taliaferro in "The Light of Love," and with Florence Reed in a special production that has not as yet been released. Another stage engagement followed this second appearance in pictures, consisting of a season with Julia Arthur in "Seremonda," in which he appeared as leading man.

Mr. Frazer was then engaged by George D. Baker, director of "Temple Dusk," for the role of Marlowe, the young profligate who finally redeems himself in the gripping story of the play. "Temple Dusk" was adapted to the screen by George D. Baker from Calvin Johnston's feature story in the *Saturday Evening Post*. In addition to Mr. Frazer, the all-star cast includes Anna Q. Nilsson, the featured player; Robert Schable, who will portray the part of Bunny Fish, Thomas W. Ross and Frank Currier. Andre Barlatier, the cameraman who photographed "Earthbound," is photographing the production. The art interiors are by M. P. Staulcup.

Hemmer Production Near Completion

"There are many important details to consider," says Edward Hemmer, "in getting a production ready for the market. After the footage is turned over to the cutters, the work of getting a smooth running picture begins. Handling footage in the cutting room requires the services of intelligent and painstaking individuals."

"When you see pictures where the story follows in pleasing and natural sequence, you can credit the cutters with preserving the director's best work and following the outlined continuity.

"A great deal of time and thought have been given to another important feature, that of selecting titles, the constructing and phrasing of which must be in pleasing complement to the object matter of the picture.

"Brush artists also play an important role in the picture making of today. Well-known artists are daily being called upon to reproduce famous subjects of the old masters, and to supply original ideas for art titles.

"Only experts in these lines," continued Mr. Hemmer, "are handling 'Sunshine Harbor,' the picture in which I am featuring Margaret Beecher, and am now getting ready for an early release."

Virginia Valli, who is playing Lady Alice in "Sentimental Tommy," a John S. Robertson production

Baker Completes a Record Year

George D. Baker, upon the completion of his present special production, "Temple Dusk," rounds out the most successful year of his directorial career. Mr. Baker's reputation as a director of splendid box-office successes has been strikingly illustrated by his product of the last twelve months, each one of which has been conceded to be better than his previous picture. The first George D. Baker production of the last year was "The Man Who Lost Himself," which feature marked William Faversham's entry into the motion picture world. This feature was followed by "Buried Treasure," starring Marion Davies, then came two special Cosmopolitan productions, "Heliotrope," which has just been released, and "Proxies." In all of these productions, Mr. Baker selected the story, wrote the continuity, directed the picture, and cut and titled the completed film, thereby making all his productions, one hundred per cent Baker features. The last Baker product of the season is the Calvin Johnson story, "Temple Dusk," which will be released by Metro under the auspices of the Sawyer-Lubin organization, as a special George W. Baker Production. Mr. Baker is confident that in "Temple Dusk" he has the best picture that he has ever produced. Arthur Sawyer and Herbert Lubin have given him every possible co-operation in the endeavor to make "Temple Dusk" one of the greatest box-office attractions of the motion picture industry. Mr. Baker will complete the actual direction of "Temple Dusk" by December 15 and will have the feature cut and ready for distribution by the last of this month. The coming year will mark even greater strides in the making of George D. Baker productions. Mr. Baker is now actively at work upon plans for the production for elaborate pictures during the coming year from the pens of three of our most prominent authors whose names will be announced shortly after the release of "Temple Dusk," as in the past these features will be released as George D. Baker productions with all-star cast.

"Discoveries" in Storm's First Gish Pictures

BELIEVING there is more good acting material in the college class rooms than have been discovered by agents and casting directors, Jerome Storm recently set forth on a tour of talent-discovery and as a result has two promising young players under his direction in the first Lillian Gish production.

Always an exponent of naturalism rather than hectic histrionism, as demonstrated by the Ray pictures he directed, Mr. Storm was unable to find among Broadway actors just the types of youth which he desired for important parts in his first production for the Frohman company. He commenced a tour of schools about New York, and at the Alviene school of dramatic art met Miss Una Merkle, who was precisely the type he was seeking to play the role of sister to Miss Gish. His other discovery is Clifford Sharp, a young college man of breeding and distinction.

The aptitude shown by both young people and the intelligent manner with which they have responded to direction causes Mr. Storm to predict rapid advance for them in the film world. They also substantiate his belief that camera experience is by no means a prime requisite for consideration in casting a picture.

"College boys and girls should seriously consider the motion picture industry when contemplating careers," observes Mr. Storm. "The industry has been advancing faster than it could obtain skilled workmen. Men and women of trained minds certainly are needed in all departments of the industry. Considering the magnitude of the business and the remuneration of employes, I see no reason why college people should not consider the motion picture as a prospective profession as well as medicine, law or journalism. The screen does not require as much vocational training as the stage, because the former requires so much time for vocal training. But what the screen does need is alert, trained minds—particularly young men and women of refined deportment and personal distinction. Technique is quickly grasped by such students. Both Miss Gish and I believe that Miss Merkle and Mr. Sharp are genuine 'finds.' Their understanding and adaptiveness is far greater than that of many players having years of experience."

When he returns to California to undertake his next production, Mr. Storm intends to inaugurate a series of camera tests, such as those recently conducted with success by Thomas H. Ince. All screen aspirants having proof of academic training will be given an opportunity to try out.

"To the Manner Born"

BORN to the screen, was golden-haired Beulah Frances Miggins, infant daughter of the Michael M. Migginses of the William Fox West Coast forces. Beulah appeared in screen productions when she was ten weeks old, some time before she decided that comedy was her forte.

Her first role was in a Virginia Pearson production bearing the Fox brand. Her parents let their infant be "carried on"—and in films, for the most part of the time, she has been carrying on ever since. To be sure, she's only two years old right now—or a little over—for she was born in New York October 4, 1918, when her father was (and he still is) an assistant to director J. Gordon Edwards.

Beulah is half a twin. Her little brother died when he was only eight weeks old—but Beulah started right in to make film fame for herself—and the other half of twindom which she represents in Fox Sunshine Comedies, after a nine-pound start on the day of her advent in this vale of celluloid and "emoting." In her very first screen appearance she made little display of talent—the part was too small for any actress to show her real gifts.

But in William Farnum's "Heart strings," when she was one year old, Beulah really acted in what her parents declare was the largest part so young a lady ever appeared in. She was not just "seen" in the picture—she was decidedly "heard" around the studio and helped measurably in "making" the photoplay.

And forthwith she preempted the rights of full stardom by taking down with a sickness that required a stay in the hospital. An operation was performed (needless to say with success, for isn't this all about Beulah alive and acting?) in a hospital near the Audubon theatre, New York, where, in his own house, William Fox at the time was showing William Farnum in "Heartstrings."

And right there Beulah exercised another right by "stealing the show" from her star, so far as concerns doctors, nurses, cleaners, internes and every last individual around the hospital who could get away to see their little patient in full histrionic. Incidentally it will be plainly seen that she's now going further along with her "rights"—she's stealing publicity at the present age of two years, her present weight of 27½ pounds, her present height of 32½ inches and a chest that makes the tape meet at 18.2 inches.

Her head was exactly the circumference of her chest when the William Fox publicity man slipped this story to the editor. Make your own bets as to whether her head or chest will swell the most when she reads her story in print. There are lots and lots of wonderful things still to be said about Beulah as a babe—and is likely to hold as she proceeds in her chosen profession.

Just now "Beulah Frances Miggins" is too long a name for electric lights. Otherwise William Fox would doubtless put it there.

Elsie Ferguson, Paramount star, who wi l spend the winter in Hollywood, where the screen version of her last season's stage success, "Sacred and Profane Love," by Arnold Bennett, will be filmed

Studio Architecture As Haas Sees It

REALISM, line and color embody the cardinal principles of motion picture achitecture, according to Robert M. Haas, art director for Paramount Pictures made in the Eastern studios. In recent years this form of architecture has taken definite proportions and has become a recognized branch of the profession. Motion picture producers once thought that only a scenic painter and canvass were needed to make a picture, but with the rapid development of the industry achitecture has become a very necessary part of the successful and popular motion play.

"Architecture and decoration are nothing more than the expression of the character of the people of the times," said Mr. Haas. "We had no documents or books to tell us of the mode of life in ancient history, so ruins were dug up and the character of the people was judged from these buried treasures.

"In motion pictures one of the first things we try for is realism—the expression of the character of the people in the story through the background. Such a setting enhances dramatic value and adds to the interest of the picture."

"A good design is nothing but symmetry of interest. In the big sets we get balance by inserting an interesting little mass. The big thing hits the eye first, but the little mass helps to divide the focal interest. The camera has its limitations, as every one knows, and the composition of the background has a great deal to do with the finished picture which appears on the screen. The camera distorts and this is corrected by throwing into the background vertical, accidental lines that are offset by the horizontal mass.

"Color plays a secondary part in motion picture settings," according to Mr. Hass, "but is essential for its pleasing effect on the actor as well as the eye of the audience.

In summing up the part the architect plays in the production of good motion pictures Mr. Haas said that it was simply a case of picturizing homes to the public and building dramatic values on realism, with simplicity, taste and ingenuity as the guiding factors.

Jessen's Studio News by Wire

BRUNTON

It is announced that Mary Pickford will not produce a screen version of Miss Crickett's novel. A now story is to be selected, to be directed by Al Green and Jack Pickford. Francis Marion has left Los Angeles for the East.

John Emerson and Anita Loois are now in Los Angeles preparing a screen story for independent production.

Benjamin Hampton is supervising the editing of "The Killer," by Stewart Edward White and "There Was a King in Egypt." Mr. Hampton is now engaged in the production of "A Certain Rich Man," written by William Allan White. Claire Adams heads the all-star cast.

J. L. Brothingham is preparing to produce a screen version of "The Other Woman" based on the novel of the same name written by Nora Davis. Ed Sloman has been selected to direct this subject. Antonio Gaudio will be the cameraman. The cast includes Jane Novak. Helen Jerome Eddy, Jerome Patrick, William Conklin, Joseph Dowling, John Stepling, Frankie Lee and Aggie Herring.

Jack Cunningham, chief of the Burton scenario staff, is writing an original screen story for Sessue Hayakawa.

Clara Horton has completed the continuity for "A Light in the Clearing" to be produced by the Dial Film Company. T. Hayes Hunter has been engaged to direct this subject. Abe Schulze will be the cameraman.

LASKY

Elsie Ferguson arrived on the Coast this week. She will star in "Sacred and Profane Love" under the direction of William D. Taylor.

"The Quarry," starring Tom Meighan, will be completed on the Coast. Prison scenes for this subject have already been filmed. Mr. Meighan, Director Tom Forman, and members of the cast arrived this week in Los Angeles. Louis Wilson will play opposite the Paramount star.

Mary H. O'Connor is going to London as scenario editor.

Henry Arthur Jones, prominent author, is expected on the Coast in the near future. He will write original screen stories.

New West Coast Film Firms

Los Angeles, Calif.—The Aryan Princess Pictures Corp., cap. $200,000; G. E. and Annette M. Isham, Rosa Fischer, Ethel K. Taux, Ralph Ulmer, Wm. F. Gilardoni and Frances T. Pierce. L. A. Wagner, notary.

Los Angeles, Calif.—Arizona Brady Feature Films, Inc., cap., $50,000; S. P. Brown, Raleigh (Arizona), Brady and Arthur C. Webb.

Los Angeles, Calif.—Al Jennings Feature Films (Inc.), cap. $250,000; Selma Green, Tilman Eggleston, M. E. Jennings, V. V. Williams and Young Rogers. M. Moore, attorney.

Marshall Neilan's latest star, Wesley Barry, who appears in the leading role of "Dinty," a new First National picture.

GOLDWYN

Samuel Goldwyn arrived on the Coast this week.

Wallace Worsley, the director of "The Penalty" and other productions, has renewed his contract with Goldwyn.

The twelfth of the "Edgar" series bears the temporary working title of "Ole, the Hand."

METRO

A big game story and play by Willard Robertson and Kilbourn Gordon has been selected as the next starring vehicle for May Allison. Members of the cast are now being assembled.

Carl Gerard will play the leading male role in support of Alice Lake in her new production for Metro, titled "Unchartered Seas." John Fleming and Rudolph Valentino have been assigned to important roles in this subject.

Milton Sills, Ora Carew and Nigel Barrie are playing the principal roles in "What's the Matter With Marriage?" under the direction of Philip Rosen. The cast also includes Byron Munson, Margorie Prevost, Helen Howard and Ann Forrester.

Arthur Somers Roche, the well-known author, is now in Los Angeles to write original screen stories for production by Metro. His first screen story, entitled "The Strain," will be put into production in the near future.

George L. Jenks, the continuity writer, has been engaged by Metro. He is now preparing the script for "Unchartered Seas."

FIRST NATIONAL

Allan Holubar is ill with appendicitis. He is continuing the editing of "Man, Woman and Marriage" in bed, the film being projected on the ceiling for his observation.

Sol Lesser has arrived on the Coast from the East.

UNIVERSAL

The supporting cast for Priscilla Bean in "False Colors" includes Harry Von Meter, Rex Rosselli and Mary Garaci.

The cast for "The Millionaire," in which Gladys Walton is starring, includes Antrim Short and Harold Austin in the principal supporting roles. Miss Walton plays a dual role in this production. Other members of the supporting cast are Scotty MacGregor, Joel Neary, Waddsworth Harris, C. W. Jerzinger and Billie McCarthy. Harry Harris is directing.

The cast for "Plain Folks," starring Eva Novak includes Leo McCarey, Gertrude Claire, George Berrell, Clarissa Selwyn, Harris Gordon, Carl Stockdale and Lucy Donohue.

Eric Von Stroheim and his company will return next week from Monterey after completing the remaining scenes on the big Monte Carlo set for the current Von Stroheim production, "Foolish Wives."

Eddie Polo and his company leave this week for Cuba to produce the "Seal of Satan" to be directed by J. P. McGowan. Eniz McDonald and Magada Lane will be the leading woman for Eddie Polo in this subject.

Jack Ford will return to Universal to direct Harry Carey in "Everybody for Himself."

Carl Laemmle has secured the signatures of William Worthington, former director of Hayworth Productions; and Robert Thornby, who was recently directing for Jesse D. Hampton.

Century Comedies, reported to be nearing completion, are: "Puppy Love" under the direction of Chuck Reisner, "Magnetic Personality" with Tom Buckingham as director; and "What's the Program" directed by James Davis.

ROBERTSON-COLE

The Pilgrims Pictures Company has been organized here to produce a series of screen productions, starring Julan Eltinge. The first of these subjects is now in production and is based on the stage play "The Fascinating Widow." Harry Beaumont is directing. The cast includes Gertrude Astor, Ann May, Walter Hiers and others. The picture is being produced at the Robertson-Cole studio.

Max Linder begins production work this week at Universal City on his second production which is based on the French play "Coralie and Company."

SPECIAL PICTURES

Louise Fazenda has completed her contract with Mack Sennet and is now under contract with Special Pictures. She is scheduled to make a tour of the principal cities of the country and left last week for San Francisco. Following her stay in San Francisco, she will visit Denver, Kansas City, St. Louis, Chicago, Minneapolis, Detroit, Cleveland, Pittsburg, Buf-

Southern California Theatre Changes

Los Angeles, Calif.—Sunbeam Theatre Corp., cap. $25,000; Isaac Grossman, L. R. Lazarus and B. Joseph. B. W. Davis, attorney.

Lemoore, Calif.—J. H. Kennedy, Pavilion Theatre, leased to McKay and Anderson, who will remodel for moving pictures.

Venice, Calif.—Abbot Kinney Company purchases half interest in California Neptune and LaPettite theatres of T. H. Dudley and Clinton Karkhurst, consideration $20,000. Gore Brothers and Sol Lesser control other half interest in these houses.

falo, New York, Baltimore, Boston, Philadelphia, Cincinnati, Atlanta, New Orleans and Dallas.

Stanley Laurel, the Keith and Orpheum Circuit comedian, has been engaged by Special Pictures to play featured roles in its comedy productions.

The third Chester Conklin comedy has been completed. The title is "His Model Day." Harry Edwards directed this subject. The supporting cast includes Ashley Cooper, June Day, Elsie Banbrick and the Special Pictures Bathing Beauties.

Reggie Morris is directing "Too Many Husbands" with Neely Edwards, Charlotte Merrian and Dave Morris in the principal roles.

INCE

John B. Richie, who has been with Thomas H. Ince for a period of six years, has been named head of the scenario department to succeed John Blackwoll, who recently signed with Universal.

Thomas H. Ince has purchased the screen rights to "Finding Home" an original screen-story written by Gertrude Andrews.

FOX

Winifred Sheehan has engaged Millard Webb to direct the new Fox star, Harold Goodwin, who was the leading man for Mary Pickford in "Suds" and "Heart of the Hills." His first starring vehicle under the Fox banner will be "Oliver Twist."

"It Is Mildred Harris" for Keeps

"Realizing that under the name of Mildred Harris she had reached stardom before her marriage to Charles Chaplin, Mrs. Chaplin has decided to give up the professional name of Mildred Harris Chaplin, which has been used in connection with her recent productions and resume her maiden name of Mildred Harris for pictures only," advises Louis B. Mayer, "and complying accordingly, all her future pictures will be released under the name of Mildred Harris. It has always been Mrs. Chaplin's wish to use her own name, which she had already made famous.

"Mrs. Chaplin feels," continues Mr. Mayer, "that it has never been fair either to herself or to Mr. Chaplin to make use of the name of Mrs. Chaplin in connection with her motion picture activities. She feels further that the success which she has attained and the success to which she looks forward in the future, is and should be due to her own personal efforts and ability, and not to her association with any other member of the motion picture profession.

Hollywood Hokum

Our Motto: All the News, If it's News, When it's News

Katherine MacDonald is back from a trip East.

Prohibition has taken down the price of glassware and Metro has bought a big supply.

Alice Lake is responsible for the statement that a screen heroine must be made of iron.

Vin Moore has made application to have his name changed from Appolonaris to White Rock.

Reg Barker, Clarence Badger and John Bowers are all freeholders now, residing in Hollywood Park.

Stuart Holmes parked his parrot out in the mountains and now fears he will have to buy an alarm clock.

Loyal Underwood is a comedian of Century Comedies and not a press agent as his name would indicate.

Jackie Saunders sat in a game of poker (before the camera) and was supposed to lose, but every time she wins.

Tod Browning now conducts his directorial, writing and editing duties in a five-room modern chatlet.

Metro dressing rooms have been turned into pinochle dens by Edward Connelly, Edward Jobson and Lawrence Grant.

Carl Laemmle was at Tia Juana for two days and we heard big stories of winnings, or maybe it was stories of big winnings.

California had 40,000 marriages this year, which Al Holubar thinks is a boost for his picture, "Man, Woman, Marriage."

Dave Kirkland bows back into slap stick by directing Lehrman's "Game Lady," and then he takes up the megaphone with Mary Pickford.

Phil Rosen found a way to make a dog sit up and take real notice at just the time when he desired. He did it by means of a cat.

May Allison led twenty twenty women in a jump from a Pacific Ocean pier into the icy waters for her coming feature "Are Wives to Blame."

Ora Carew has designed a new bathing cap and she is going to wear the cap in "What's the Matter with Marriage?" Also a cute little bathing suit.

And referring to luck again, J. P. McGowan who had a nice trip to Europe on a Polo serial has been selected to direct Polo and a troupe in Havannah.

Some peop'e are just naturally born lucky. The Vi Dana Metro troupe has been sent to Tia Juana to spend a couple of weeks. Yes, making pictures.

Phil Rosen, Dal Fitzgerald, Rex Ingram, Ray Smallwood and Wes Ruggles are all to have their names placed in frames preceding the big word "Production."

Milton Sills stepped into the ranks of home owners by purchasing in one of our beautiful suburbs, right next to Nazi and around the corner from Dusty Farnum.

Frank Lawrence, the "U" film editor wouldn't open his automobile on a rainy night for Federal officers and they thought he was a bootlegger. He did not want to get the film wet.

Stroheim and Isadore Bernstein had the time of their young lives Sunday, telling San Francisco's millionaires what to do and when. Society loved it and they are going to see themselves on the screen.

Wallace Worsley is very chesty. His megaphone voice which carries instructions for the filming of "Noblesse Oblige" is of a stentorian nature, but he whispers, "It's a twelve-pound boy."

John McCormick, who never made a nickel by singing, but receives a stipend for beating an "Underwood," had his automobile stolen this week, but the thieves left it by the wayside. The car will run, but they did not like it after they examined it.

The question has been asked so many times as to the meaning of "Apocalypse" that Ray Leek has decided a definition is necessary. He and old man Webster had a session and now Ray tips off that this classy word means "a reve'ation or a disclosure."

Xmas is coming.

Arthur Kane is still in our midst.

Leatrice Joy is skating about the Goldwyn lot these days.

Chester Conklin threatens to write a book on pie-throwing.

Joe Plunkett has wired Micky Neilan congratulations on "Dinty."

Kathleen Kirkham has finished her engagement in "The Sky Pilot."

The meanest man of the screen, Bob McKim, has a hobby of collecting rings.

We are shortly to see Francis X. and Beverly B. This time over the footlights.

Albert Kaufman is going to little ol' New York to see "Man Woman Marriage" run on Broadway.

Al Christie is seeing the wonders of Yosemite—this being the first vacation in yaars and yaars.

Efe Asher is sojourning in our midst to recuperate from the strenuous duties of his New York office.

Florence Lawrence is coming back to the screen after an absence—why should we say how long?

Herb Rawlinson is back on the Coast with his curly hair greeting his acquaintances of two years ago.

Bull Montana in the future is to be known as Jack Montana. In other words he is getting up-stage.

A compass is carried by William Rogers so he can tell whether the picture is going in the right direction.

Bessie Love is going to England so that she can make Dickens stories in the atmosphere in which they were written.

At last we hear that Sid Franklin has finished "Parrot & Company" and now decides that it needs another name.

Louis W. Thompson, President of Special Pictures, can truthfully pose as the unphotographed film corporation president.

Clarence Badger having finished "Boys Will Be Boys," now takes up the making of "Rip Van Winkle," which is some lapse of time.

Bobbie Vernon is playing in a rube comedy and his principal supports are cows, horses, goats, ducks—oh! yes—chickens.

Now that we know that Max Linder comedies are to be released by Robertson-Cole, we can look forward for "Seven Years' Bad Luck."

Carter de Haven is working every day that he does not have something to do in the supervision of the finishing of his new house.

Carl Laemmle is to be host to San Francisco's Five Thousand at a luncheon at Monte Carlo. That European trip gave him a lot of high ideas.

It is going to be a hard winter for the Anita Stewart Company for they are going to Truckee where the snow is now reported to be six feet deep.

Eddie Cline is having a hard time these days struggling along in the making of a Keaton comedy. The worry to Eddie is what to name the comedy.

Maude Wayne is going to wear a thousand dollar Peacock gown, Montezuma headdress, Turkish trouserettes, blood-red ruby and green emerald.

There was a big ball game on the Brunton lot Sunday when the Keaton Komics won a decisive victory over the Brunton organization by a score of 19 to 12.

Ruth Mattimore is the name of an Egyptian danseuse for Hampton's "There Was A King In Egypt." At the same time we are informed she spent last summer in the Hawaiian Islands.

Willis Goldbeck, a publicity writer whom we have not heard of before sends us the information that in future Frank Mayo Universal features will be released through Paramount.

Bill Keefe came around this week with an "I-told-you-so" smile and claimed to be the originator of the pre-election statement that an Ohio newspaper man would be elected President.

According to the eminent authority, Clifford Robertson, Goldwyn's casting direction, the hardest thing for an actor to do is to eat in a life-like manner. You win the cactus-lined false teeth.

Special Pictures select their bathing beauties by the following percentage prescription—Shapeliness 50%—eyes 15%—nose 10%—teeth 10%—complexion 5%. No mention is made of grey-matter or horse sense.

Members of Micky Neilan's troupe say he is worse than any one-night-stand manager they ever found. Arriving home from Montana, he shooed the troupe to the station where they caught a train for Fort Huatucha, Arizona.

Darrel Foss took part in a shoot the other day and brought down two clay pigeons with eight shots. Two of the other loads were effective for these destroyed the blind that screened the man who operated the pigeon carrying device.

Reggie Morris suggests burlesque titles for well-known productions—"The Queen She-Bear" to follow Fox "Queen of Sheba"—"You Hold My Wife" after George Melford's "Behold My Wife"—"Outside With Maw" after Tod Browning's "Outside the Law"—"A Tray Full of Courage" coming after Bill Hart's "Cradle of Courage"—an Ethiopian burlesque, "The Rastus Sex" named after Cosmopolitan's "Restless Sex."

Where did the bathing beauties come from has been answered by the Ham Beall copy from Special Pictures studio, which reads as follows: Thelma Hillerman was an artist's model in New York. Helen Dale was a stenographer in a law office in Los Angeles. Marcella Pershing was a high school girl in a small Kansas town. Irene Tyner was in the chorus of a travelling musical show. Dorothy Dee was a kindergarten teacher. Kay Hawley was a cabaret entertainer in Chicago.

His Honor—the Mayor of Los Angeles—a fellow named Snyder, has taken all the joy out of life by issuing a decree forbidding the use of swear words on a golf course, and some prominent members of our set have taken it upon themselves to formulate substitutes that may be used to express one's feelings when the gutta percha pill remains untouched or goes off at an tangent. Reg Barker will say, "By the gaul of the Landlord. Bill Rogers—"By a Goat's Gland." W. Desmond Taylor, "Ivory Suds." Tod Browning, "By the Suffering Sinema Souse." It looks like a hard winter.

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Projection — Camera — Music Hints and Ideas About

"New Theatres"

Pages 4649-4669

Looking inward through the lobby of the Community theatre, Catskill, N. Y.

No Draperies of Any Sort Used in Castle Theatre, Eugene, Oregon

Interior Treated to Carry Out Castle Type of Architecture

SAID to be the prettiest theatre of its size in the State of Oregon, the Castle theatre, rebuilt at the cost of $28,000 and with a seating capacity of 650, opened its doors to the City of Eugene last Monday evening.

The Castle theatre derives its name from is general style of architecture, designed by its owned, A. H. MacDonald, one of the few film men in the state who can claim more than 15 years' experience in the industry. Its exterior is of white stucco plaster in imitation of the old stone castles of the European continent. Two office suites occupy the upstairs of the theatre building and on the outer side of the front window of each of these suites, is an old-fashioned turret. These turrets with the parapet or battlemen of self material which decorates the top of the building, are the distinctive exterior marks from which the Castle derives its name.

In contrast to the old world touch of the exterior modern devices and appliances as well as the dernier crie in luxurious conveniences, is the interior of the new Castle theatre.

The lobby is small but so arranged as to have all the appearance of depth and width and to have all the roominess of a less scientifically though larger "front." The built-in three-sheet cases on either side of the lobby walls conserve room and add to the general neat and modern effect. The ticket box is located in the center of the lobby between the entrance and exit doors. Ample space is left for any cut-out figures which Mr. MacDonald may care to use in varying his lobby advertising.

At the south of the lobby, in fact past its last graceful curve, is a window looking back into a space some five feet deep and four feet wide directly off the street. Here Mr. MacDonald plans to build his still "atmospheric" scenes. The space may be used for a small stage depicting some scene in the picture playing. It may be used to house a particularly effective three-sheet. There are hundreds of uses which may be made of this space that will result in perfectly good money being paid in at the window and Mr. MacDonald plans to use each and every one of them, varying them continually so that the good townspeople of Eugene, Ore., will always look to see what new stunt is being pulled as they traverse Willamette street each day.

Decorations of the lobby carry out the same idea as does the interior of the theatre. "Art noveau" work has been used to brighten the pjearl gray smooth paint which covers the plaster walls. A silver motif has been used as the predominating color although in the conventional design in which it features are also present a few brighter colors and a touch of gold. A fresco of a foot in width with a slender tulip in which the colors start with dull yellow and work into a slight reddish orange is used not only in the lobby but in the foyer and main auditorium.

Cork and rubber tile technically known as linotile is used in the Castle lobby and foyer floors and, incidenally, is the pride

(*Continued on page* 4656)

At the left is the entrance to the Community theatre at Catskill, N. Y., and at the right the ladies rest room in the same theatre

How to Produce High Class Lighting Effects

A Description of the Use of Dimmer Equipments in Theatres

(Continued)

The Lighting Effects Produced Charm the Eye

The dimmer bank is used to give various color and light tone effects to accompany the demands of the music. A great many of the effects are under the direction of the leader's baton, as are the musical effects. Besides this, the varied hues and tints which charm the eye when seen across the footlights have been extended beyond the boundaries of the proscenium arch and employed to create an enveloping aura throughout the auditorium itself. With each successive number on the program, the house is bathed in whatever soft glow of color will best accentuate the mood of the spectators at that moment. It might be said that the decorative scheme of the theatre is never twice alike, yet it is always a marvel of delicate beauty, for by means of this unique system of illumination in color, the permanent decorations can be glorified at will into radiant loveliness.

The magic of these shifting color-harmonies is a result of the control of the hundreds of bulbs, arranged in color cycles of red, blue, green and amber, which nestle behind the cornices, shine within inverted chandeliers, hide back of columns, or glow softly through translucent panels set here and there in wall and ceiling.

The play of color, though extending to all parts of the house, is most impressive in the huge, shallow dome which canopies the auditorium. Done in ivory and gold, with flat bas-reliefs and concentric friezes of conventional design, this dome takes on at different times every opalescent effulgence imaginable. Similar charm is lent to the proscenium arch and the half-dome over the orchestra pit. Behind the transparent scenic settings the colored lights again come into play, creating any desired scenic effect, from the palest moonrise to the hot glare of a Sicilian midnoon.

In harmonizing lighting effects with music, it is possible to parallel the theme of an overture with a changing color theme that supports and amplifies the appeal of the music in a fashion quite astonishing.

There is no direct light whatever, and as a consequence these color effects as obtained through the use of the dimmers are very effective.

Each Side of Plate a Separate Dimmer

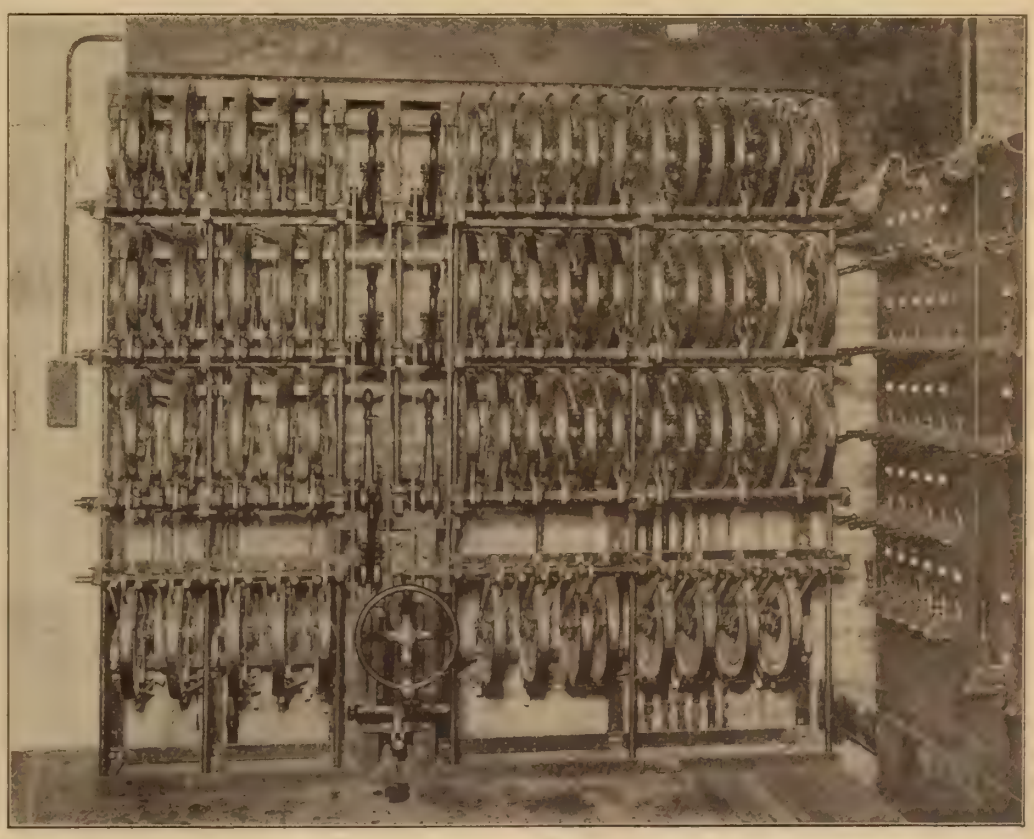
Dimmer plates can be provided, where necessary, with a resistance on each side of the base. This really makes one plate

Dimmers installed above stage switchboard in Victoria theatre, Pittsburgh

equal to two. Each side can be used as a dimmer for a separate group of carbon filament or tungsten lamps. Or, one of these plates may be used as a complete two-wire or a complete three-wire dimmer.

The contact buttons are of punched copper and ground smooth so that there is very little friction between them and the contact lever. Operation is consequently made very easy. The terminals are of brass, mounted on the circumference of the plate and are easily accessible. The wires connecting the terminals of the resistance are arranged in grooves in the soapstone under the malleable iron frame. The contact lever is bolted to a fibre disc which in turn is mounted on the shaft carrying the operating pinions. All current carrying parts are therefore perfectly insulated from operating levers, shafts, rack rods, pinions, iron base frame and the frame work in which the plates are assembled.

The terminals for making the connections are accessibly located and the well-known rack and pinion drive, first employed on Cutler-Hammer dimmers, is used for moving the brushes over the contact segments. The length of the operating levers makes it possible to obtain very gradual movement eliminating jerky motions and consequent poor dimming effects.



Lighting effects in the Riviera theatre, Chicago, are produced by these dimmers

Each Plate is a Complete Self-Contained Unit

As every dimmer plate is a complete self-contained piece of apparatus it can be removed or replaced easily and can be operated alone or in connection with others by individual or master levers.

There are 110 steps of resistor provided, the standard plates dimming Mazda B (Standard Vacuum Tungsten) lamps or Mazda C (Nitrogen Filled Tungsten) lamps completely out without flicker when used at the rated voltage and wattage. The capacities of dimmers vary in lamp wattage from 450 to 13,200 watts.

A few plates or many may be installed at a time according to requirements, and having installed, say six or eight plates, more may be added as occasion may require. Four of these plates, sufficient for a house using not more than a total wattage in lamps of 13,200 watts, can be installed in a space about 20 inches each way, less space than would be covered by a single page of a daily paper.

Since a plate can be furnished with a winding on each side, it is possible to design the unit for three different capacities in lamps, the quality of dimming being equally good for all. For example, one winding may be designed for 20-40-watt lamps and the other for 45-40-watt lamps and by connecting the two windings in parallel, a third capacity of 65-40-watt lamps is obtained. In changing the number of lamps controlled by the dimmer plate, it is only necessary to change the connections at the terminals of the dimmer.

Types of Dimmers

Two types of dimmers are manufactured—*interlocking* dimmers and *non-interlocking*. The interlocking mechanism enables any number of plates to be operated at one time by means of a master lever, whereas in non-interlocking dimmers each plate must be operated by its individual lever.

The principal difference between the two consists in the fact that in the latter the handle forming part of the operating lever is fastened rigidly to the metal casting to which the driving rod is attached, whereas in the case of interlocking dimmers the handle is fastened to a steel rod which passes through the casting referred to and engages a slotted cam mounted on the shaft. A coiled spring tends to force the steel rod (or interlocking bolt, as it is called) into the slot in the cam and when in this position the lever is interlocked with the shaft and moves with it.

If all of the levers are interlocked with the shaft then all of the dimmer plates in that row can be moved in unison by the master lever, but by giving any of the smaller lever handles a half turn to the right, the interlocking bolt is raised clear of the slot and this lever will not now respond when the shaft is revolved. This makes it possible to instantly throw any lever (and its corresponding dimmer plate) into or out of interlock with the master lever. The interlocking dimmers can be operated singly (each by its own individual lever) or any or all of the individual levers can be interlocked with the main shaft and operated in unison by the master lever. With non-interlocking dimmers each plate is operated by its own individual lever.

The Interlocking Mechanism

It will frequently happen that the stage electrician desires to partially raise the lights on a certain circuit in advance of other lights of the same color, and then (after an interval) to bring all lights of that color up to full candle power. This is readily accomplished by means of the interlocking mechanism.

The plates controlling the lamps which are to be brightened in advance of the others are first operated by means of their individual levers. Having raised these lights to the point desired it will be found that the interlocking bolt rests on the edge of the slotted cam, the spring coiled around the bolt tending to keep it in close contact with the cam.

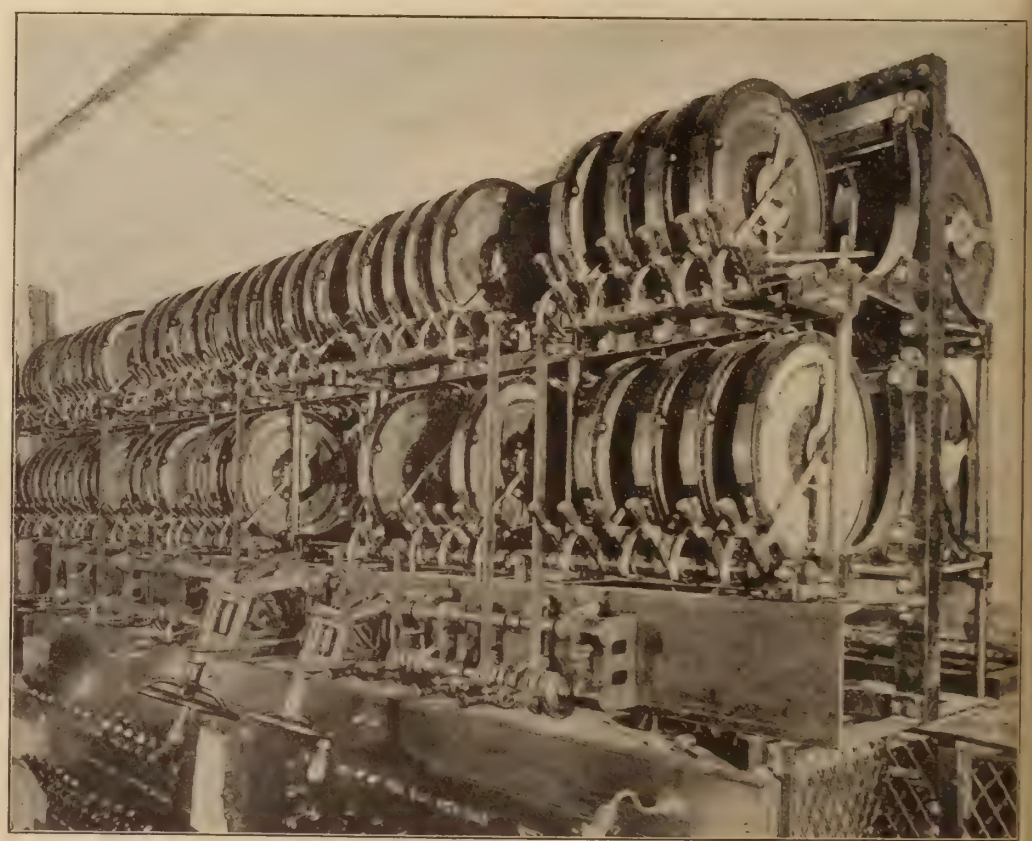
When the moment arrives for brightening the other lamps the master lever is called into service, operating in unison all plates interlocked with the shaft. The plates controlling the lamps which have already been partially brightened will not be in interlock at first, but as the shaft is revolved by the master lever, the cam will also turn until a point is reached where the slot in each cam comes under its corresponding bolt. The bolt will then drop into the slot and interlock with the shaft, and from this point on the lamps controlled by the newly interlocked plates will respond to the master lever.

This feature of dimmer construction enables the operator to set individual levers at points giving various degrees of illumination and then pick up one after another by employing the master lever alone.

In connection with the levers, it should be noted that while the contact lever moves through an arc of 180 degrees, the throw of the operating lever is only 55 degrees, the angular motion of the latter being multiplied by the rack of the driving rod and the pinion which revolves the contact lever. This form of construction is obviously superior to the old-time practice of attaching the operating lever directly to the contact lever, since Cutler-Hammer dimmers can be operated by a slight movement of the operator's hand, instead of requiring the lever to be moved back and forth through a distance of a foot or more.

The plates used in a dimmer equipment may be arranged in one, two, three or more rows with operating levers assembled either above the plates or below them. In some installations the plates are located behind or away from the switchboard, which is known as rear of board mounting.

In the Christmas Issue which appears next week there will be given the most comprehensive data on the design and equipment of projection rooms that has appeared in any trade paper. It will be a section worth keeping for possible future use and reference.



These interlocking dimmers are used in the Capitol theatre, New York

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Insist on Fabrikoid for your theatre seats. Write to us for samples and complete information.

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F A B R I K O I D

Community Theatre in Catskill, N. Y. was Financed and Built by Residents

Venture Has Proved Successful Although 1100 Seats is Large Capacity for Town of 6000 Population

WHETHER a small town can see the benefits to be derived from a theatre owned jointly by those residing in the community seems to have been answered to the satisfaction of Herman Pollak, manager of the Community theatre at Catskill, New York. For many months

Herman Polak, manager of Community theatre

now Mr. Pollak has been running the Community theatre and his patrons have supported him completely through their regular attendance.

The project was put over in a simple manner. The few men interested formed the Local Community Amusement Corporation of Catskill. Stock was sold to as many of the citizens as cared to participate with business totalling 392 at the present time. Mr. Pollak was elected president of the corporation and appointed manager of the theatre.

Plans for the new house was entrusted to John J. McKeefe, architect of New York. As finally erected the theatre, which seats 1100 cost the corporation $135,000. Of the 1100 seats, the auditorium or main floor seats 685 and the balcony accommodates the remainder.

The theatre has very nearly the ideal proportions for motion picture exhibition, being relatively long and narrow. Its dimensions outside are 60 x 172 and inside 50 x 110.

A subdued color scheme was decided upon and the final selection was blue and buff. This scheme was continued in the stage curtain which are of a darker shade of blue. Decorations were planned and executed by Eckhart.

The plans of the Corporation called for the showing of motion pictures as the regular program with occasional one night stands of the late New York plays. This arrangement necessitated the incorporation of a stage and dressing rooms, there being 8 of the latter.

General auditorium lighting is semi-direct but during the performance illumination is obtained from side wall units properly shaded to protect the eyes of the patrons.

The floor covering throughout is of heavy cork linoleum making the theatre easy to clean reducing the dust nuisance and deadening foot falls.

The projection room is located in the balcony. This room is 12 x 11 feet in size and houses two Simplex projectors, a double dissolving stereopticon and a spot light. Ventilation is obtained by a 12 in. motor driven exhaust fan located in the ceiling near the center of the room. Direct current for the projectors is

(*Continued on page* 4656)

A theatre of this high type would be a success in almost any locality. It is the Community, Catskill, N. Y.

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Mid-West Branch—68 W. Washington St., Chicago, Ill.

In Canada—Perkins Electric Co., Toronto, Montreal, Winnipeg.

Castle Theatre Opens in Oregon

(*Continued from page* 4650)

and joy of its owner's heart. The joys of linotile, Mr. MacDonald asserts, are that not only is it soft and luxurious under the feet but that it may be kept clean with practically no trouble at all. Its smooth surface is easily swept and soap and water may readily be applied.

In the lobby one first notices the "exit" signs, which are unusual in their elaborateness. "I have been making exit boxes for 20 years but never have I seen anything like those that Mr. MacDonald has ordered for the Castle theatre," said Mr. Povey of the Povey Glass Company of Portland, Ore. Instead of being obviously utilitarian, merely a sign to direct people wishing to leave the house, they are decidedly ornamental and a part of the theatre's decorative scheme. They are made of a high-grade stained glass.

When designing the new Castle theatre it was found necessary to build one pilaster exactly in the center of the lobby. No scheming would alter the fact that the safe building of the house demanded its location there. Accordingly, Mr. MacDonald set about to make of that indispensable pilaster, commonly thought of as the worst kind of an obstruction, a veritable asset from the standpoint of beauty. His tulip fresco, mural decorations such as the art noveau and his lighting system finally brought around the result desired. Indirect lighting is used, the fresco coming out basket-effect from the pilaster just enough to leave room for the electric globes. The effect is most charming and highly suitable. One hundred and fifty of them are used throughout the house.

Brass railing in the lobby was decided upon as part of the permanent, immovable furnishings, but the railing was gone over with a preparation which left that shiny new brass with an old, antique finish consistent for a theatre known as the "Castle."

Two "Motiograph" projection machines equipped with all extra devices, furnished the projection room. Emerson exhaust fans, costing $1,250, have been installed and make possible an entire change of air within four minutes. There is not one drape within the entire house, even the screen being devoid of a curtain. The $600 screen made of a gold preparation has been so put in that on exactly the same level with the back of the stage it stands out as if raised two or three inches from its backing.

Mr. MacDonald boasts of the hygienic assets of his house which has no drapes of any kind to collect germs and which he says could be washed by water and not harmed.

Shearer Is Youngest Simplex Distributor

AMONG the extensive Simplex Distributing Family, there is none who has "arrived" more thoroughly or speedily than the youngest member—namely, Benjamin Franklin Shearer, president of the Western Theatre Equipment Company, with offices in Seattle, Wash.; Billings, Mont.; and Portland, Ore., respectively. Mr. Shearer, who is but 28 years old, is one of those hustling youths, a true product of the Northwest, who besides having served a bona-fide apprenticeship in the supply business, topped the whole educational business off with a two-year term in old Uncle Sam's Army, from which he emerged as a second lieutenant with a world of executive knowledge.

B. F. Shearer, president and manager of the Western Theatre Equipment Co.

Young Ben Franklin first gave the world at large a sample of his vocal abilities 28 years ago in Decatur, Ill., and some inkling of his future greatness must have been privately sent to the elders of the Shearer family, for they were unanimous in bestowing upon the howling youth the name of the famous founder of the Saturday Evening Post. A two-year course in the Milligan Technical University of Decatur, years that were crammed full of knowledge along engineering lines, provided our young distributor with the ability to talk volts, amperes, and ohms with the best of them.

Soon afterward Mr. Shearer joined the W. H. Swanson forces, acting as projectionist for this company, which was then controlling a circuit of opera houses throughout the State of Illinois. The lure of business soon pulled young Shearer to Billings, Mont., where he operated one of Billings' first motion picture theatres, and then followed a trip into Canada for the Canadian Film Exchange, which company operated an extensive circuit of houses in the Dominion. After this, Mr. Shearer came back to Billings, going to work for Mr. E. C. O'Keefe (his present partner), who then operated a theatre in that city.

Just about this time, the thought came to Shearer that he was depriving the industry of one of its greatest salesmen, and he abandoned the habit of hiding his light under his modest bushel and budded out as a full-fledged machine salesman.

And then came the war, which saw Shearer lay down his order book and enter army life as a private at Camp Lewis, Seattle. He came back to civil life more than two years later as a second lieutenant with shoulder straps 'neverything.

The rigorous army life had added force to his already progressive nature, and he left his outfit with an earnest determination to do big things, with the result that with E. C. O'Keefe, he organized the Western Theatre Equipment Company in Billings, Mont., starting out with himself as the working crew, in a single room. Eight months later found him with a crew of eight people and a large establishment in Billings, and a still larger main office with a crew of eleven in the city of Seattle.

Community Theatre at Catskill, N. Y.

(*Continued from page* 4654)

secured from a 60 amp. 220 volt General Electric Compensarc.

One hundred and ten feet away from the projection room is the Mirroroid screen, 15 x 18 feet in size. Because of the location of the projection room, the angle of projection is small and this feature shows up in the excellent screen picture produced.

The front of the Community theatre is constructed of tapestry brick, as shown in one of the illustrations accompanying this article. A lobby 15 ft. in width and 40 ft. in length leads by the ticket office into the foyer.

Complete laison between the manager and the several sections of the theatre is maintained by a complete intercommunicating phone system manufactured by the Connecticut Electric Co., phone stations have been placed in the ticket office, projection room, orchestra pit and behind stage.

A Seeburg organ furnishes the music for the photoplays and may even be used to supplement the orchestra when legitimate plays are being produced.

The theatre is heated by a battery of H. B. Smith boilers, through radiators placed at various points about the main and balcony floors.

Ventilation is effected by a complete installation of the Monsoon system.

The Community theatre is a creditable addition to a city of any size but when it is taken into account that Catskill is a town of only 6000, the success of the undertaking is worthy of special mention. Much of it is due no doubt to the wisdom of the architect in his design and specifications but a goodly portion must be directed to Manager Pollak, on whose shoulders the actual managership has fallen.

Grand Central to Open Soon in St. Louis

More than $125,000 has been expended in the remodeling and redecoration of St. Louis' first organ theatre, the New Grand Central, which will have its formal reopening during the latter part of next week.

Both the exterior and the interior of the building have suffered radical changes. A new lighting system costing $35,000 has been installed. Special dimmers will permit the use of colored harmonies with pictures, which will afford pleasing sensations to the audience.

In addition, a new organ concealed in the proscenium has been set up. The first instrumental organ to be introduced to St. Louis motion picture followers was the one which is now being supplanted by the instrument which cost $35,000.

Atwater to Supervise New Projector Sales

L. W. Atwater, who has been placed in charge of sales of the new U. T. E.—Proctor Automatic Projector. Mr. Atwater is one of the pioneers in the industry and is thoroughly acquainted with projector sales conditions.

L. W. ATWATER, who for the past year and a half has successfully managed the New York branch store of the United Theatre Equipment Corporation, is now connected with the executive office, at 1604 Broadway.

The business at the New York branch has been most gratifying under the careful guidance and efficient management of Mr. Atwater and his many friends will wish him continued success in his added responsibilities.

He will supervise the sale of the new U. T. E. Proctor Automatic Projector now being manufactured for distribution outside the territory in which the United Theatre Equipment Corporation holds the franchise for distribution of the Powers Cameragraph.

Mr. Atwater is a pioneer in his experience with motion picture machines, having started in the motion picture industry with the Edison Company in 1904. He was sales manager for the Nicholas Power Company as well as the Precision Machine Company, manufacturer of the Simplex motion picture machine. In these capacities, he has come in personal contact with users of projection apparatus in this and other countries. There is probably no one better versed in sales promotion of theatre equipment than he.

The New York branch is now in charge of Edward A. Cumberland, who has officiated as assistant manager for many months.

New Theatre Opens in Philadelphia

The Astor, built where once the German theatre attracted great crowds nightly, at Franklin and Girard avenues, Philadelphia, is the newest photoplay house to be added to the Quaker City's long list of amusement palaces. It opened on Monday, November 22nd, and despite a terrible storm, attracted a great crowd, who came and were greatly pleased with the attractive appearance of the theatre, the excellent music, the good program, and the personal appearance of Clara Kimball Young, who graced the inaugural by a visit to the house.

The feature with which the playhouse opened was "If I Were King," starring William Farnum. The shorter subjects were also of the same high caliber and an orchestra of "symphony soloists," as they are termed by the management, provided the best of things musical. The personal appearance of the star was heralded by terrific applause and wild excitement. She appeared at two different performances, in the evening, and each time the noise was deafening when she first came into view.

The German theatre was a great dramatic center in days gone by, and many a member of the older generation can remember it well. Of late years it has been empty, or used in a desultory way for pictures. The decision to rebuild it as an up-to-date photoplay house was heralded as a wise one.

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75767/7	42	7	2.50	2.00
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No. 75861 Holly Wreath, natural prepared everlasting, 16 inches diameter with red bow each $1.50, per doz. $12.00.
If this Wreath lasts only twenty years, cost will be $.05 per year and not $1.00 each year for inferior goods.

Be ahead of your slow competitor and brighten your Window and Interior with everlasting flowers and plants.
Our illustrated catalogue in colors No. 75 will assist you in selecting. same is free to the asking.

FRANK NETSCHERT, 61 Barclay St., New York

Equipment Operating Projection Questions Answered

Tests of Screen Illumination from Motion-Picture Projectors

A Paper Presented to the S. M. P. E. by W. F. Little

(Continued from last issue)

Table 3 shows a series of measurements where the same standard lamp was used, refocussing it four different times. Between set-ups the lamp was removed from the socket and the spherical mirror location changed. The maximum variation from the mean is plus or minus ¾ of one per cent. Another method of verification is to project the beam into an integrating sphere, thus determining the total flux.

TABLE 3. REPRODUCIBILITY OF RESULTS OF THE ONE-POINT METHOD USING A STANDARD LAMP PER CENT LUMENS ON SCREEN

Without Mirror	With Mirror
100	162
101	164
101	165
101	162

ANALYSIS OF RESULTS

A comparison of the three sets of determinations, namely the 16-point, the 256-point and 1-point methods, shows them to be in substantial agreement. However, in this particular test, the standardization of the photometric equipment used for the one point, measurement was made to agree with the result as found by the 16-point method; therefore they should and do agree. This is shown in Table 4 where a number of lamps were measured by both methods, the photometric equipment for the 1-point method being standardized with an incandescent lamp.

TABLE 4. COMPARISON OF 16-POINT AND 1-POINT METHODS

No. of Lamps Measured	Lumens on Screen 1-Point Method Average	16-Point Method Average
10	838	835
6	728	726
6	589	594

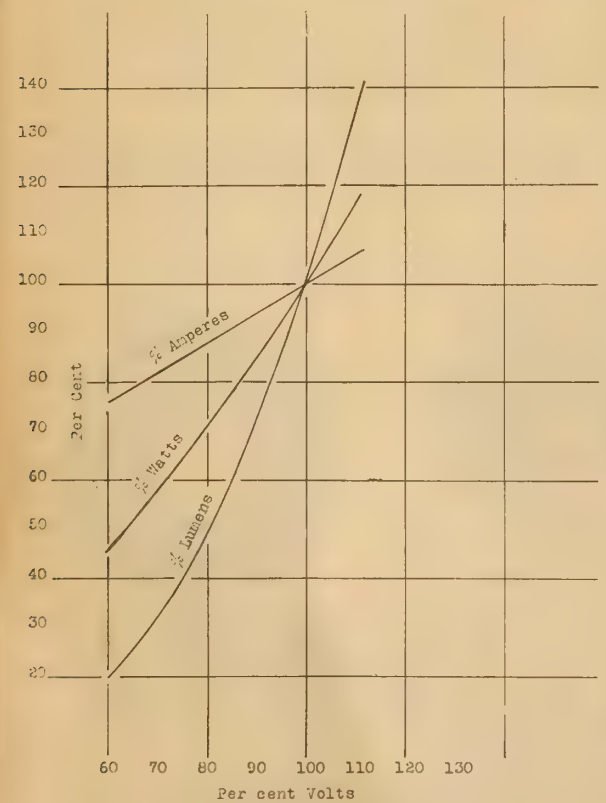
The 256-point method is slightly low, though it should be expected that the results would be even lower by reason of the proximity of the outer rows to the edge of the field, the outer row being considerably lower than the average. The test results of both the 16-point and 256-point method (plates 1 and 2) show that the plane of the filament is not exactly normal to the projector axis, since the lowest intensity is found in the lower right quadrant, the highest intensity in the upper left quadrant. The average of each quadrant by the 16-point method and that of the 256-point method is shown in table 5.

TABLE 5.
AVERAGE FLUX IN QUADRANT

	16-Point Method	256-Point Method
Upper Right	10.0	10.2
Upper Left	10.8	11.3
Lower Right	9.3	8.9
Lower Left	10.0	10.0

By a study of the 256-point method, it will be seen that the field uniformity bears little or no relation to the disposition of the filament coils or coil image. It might be expected that seven distinct vertical high ridges would be found to conform with the filament coils and coil images whereas the highest intensity is in the center of the field with a more or less gradual tapering off toward the edges with a greater taper toward the sides than toward the top and bottom. The superimposition of the filament image between the filament loops fill up and smooth out the field intensity.

An independent verification of the 1-point method was obtained by securing the transmission of the diffusing plates in the tube, the results of which showed the values for the 16-point method 4 per cent high. Again this would indicate that the 16-point method gives results which are slightly high.



INTENSITY INCREASE FROM MIRROR

The spherical mirror increases the screen illumination by filling up the gaps between filament loops and increasing the filament temperature by reflecting heat upon it. With a total increase of 70 per cent in screen illumination, 46 per cent may be attributed to the extension of the light source due to the image and 14 per cent to the temperature rise in the filament.

In table 6 will be found data showing the increased illumination with the use of the spherical mirror.

TABLE 6. PER CENT INCREASE DUE TO MIRROR

Average of 10 lamps selected at random	67%
Minimum	65%
Maximum	73%

The effectiveness of the mirror decreases with the life of the lamp; this is caused by the distortion and spread of the filament coils and the inability of the mirror to fill up the gaps.

INTENSITY CHANGE WITH CHANGES IN ELECTRICAL VALUES

During the test the current was supplied from storage batteries so that the necessity for correcting the variation in electrical values was eliminated. However, the attached characteristic curve, Plate 3, illustrates the variation in screen intensity resulting from variation in electrical values.

SCREEN FLUX IN RELATION TO THE LAMP TEMPERATURE

In general other things being equal, the test results show that the screen intensity varies with the filament brightness. Many apparent conflicting results are found though these may be attributed to filament irregularities.

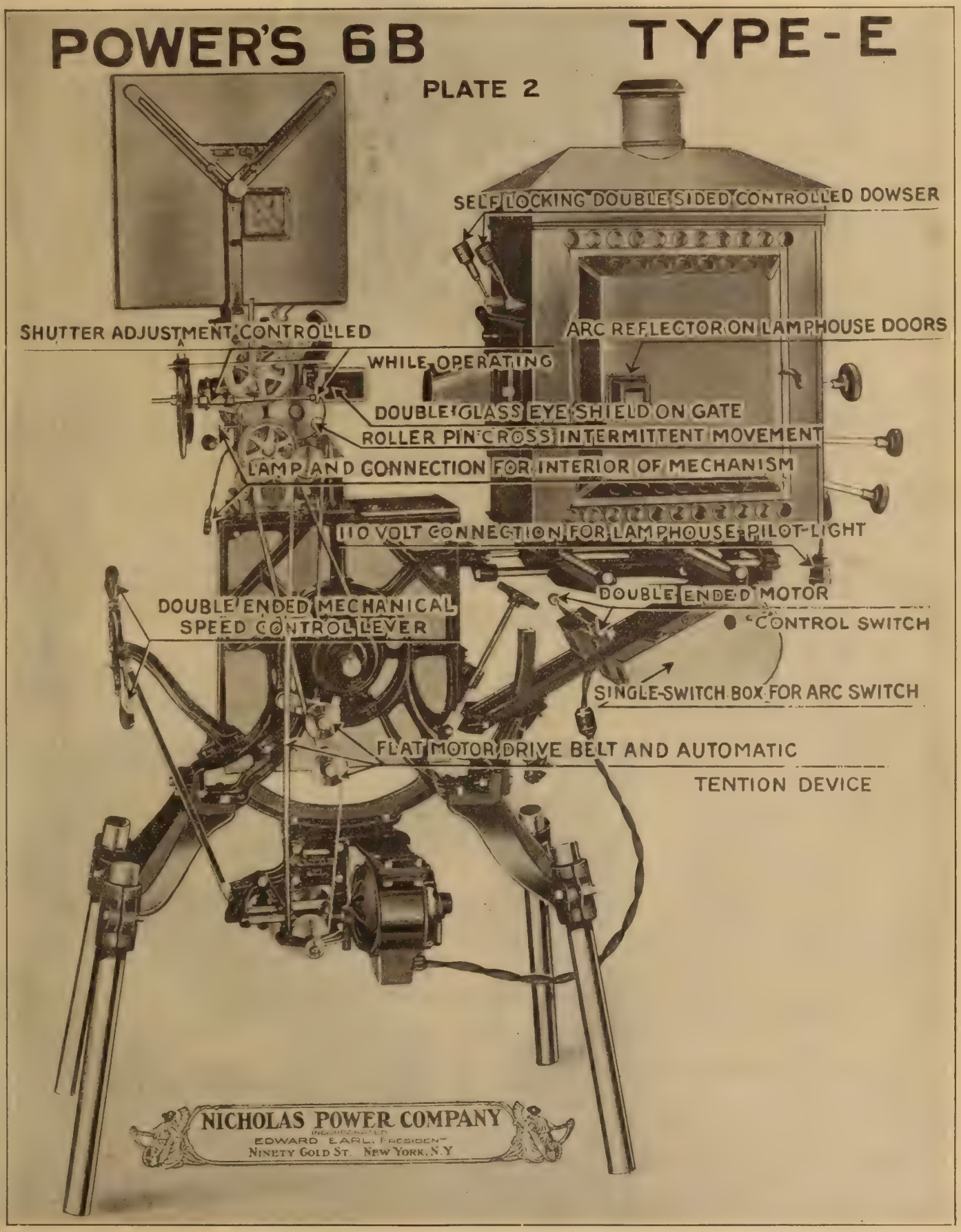
FOCUSING

Supplementing results shown in the paper on "Some Considerations of the Application of the Tungsten Filament Lamps to Motion-Picture Projectors" appearing in the transactions of this Society, some experiments were made on the focusing of the lamp and spherical mirror. Mr. Porter and Mr. States show diagrams which indicate the change in screen lumens due to spherical mirror and condenser being moved from the correct position.

Assuming the correct position for the condenser, aperture plate and objective lens, some experiments were made to determine the position for the lamp filament and spherical mirror in order to secure the highest field intensity. The method employed was to so place the lamp filament as to produce a filament image on a plate placed at different positions in front of the objective lens. This plate was moved from a

(Continued on page 4660)

BASIC MECHANICAL SUPERIORITY
PLUS LATEST REFINEMENTS AND IMPROVEMENTS


POWER'S 6B TYPE-E
PLATE 2
SELF LOCKING DOUBLE SIDED CONTROLLED DOWSER
SHUTTER ADJUSTMENT CONTROLLED
WHILE OPERATING
ARC REFLECTOR ON LAMPHOUSE DOORS
DOUBLE GLASS EYE SHIELD ON GATE
ROLLER PIN CROSS INTERMITTENT MOVEMENT
LAMP AND CONNECTION FOR INTERIOR OF MECHANISM
110 VOLT CONNECTION FOR LAMPHOUSE PILOT-LIGHT
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DOUBLE ENDED MECHANICAL SPEED CONTROL LEVER
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Tests of Screen Illumination

(*Continued from page* 4650)

position almost in contact with the outer lens of the objective to a position several inches in front of the objective, each time positioning the filament so that its image was projected with the best definition obtainable. In each position of the lamp the spherical mirror was placed so that the filament image was dove-tailed between the filament loops. In table 7 will be found the results of this study. It indicates that a considerable variation in the position of this screen will not materially change the quantity of the projected light.

TABLE 7

Position of Plate	Per Cent Lumens
Normal	100
Distance decreased ¼ inch	99
" " ¾ "	99
" " 1½ "	97
Distance increased ¼ inch	99
" " ¾ "	100
" " 1¼ "	99

CONCLUSIONS

Basing the conclusions upon test data, the one-point method produces satisfactory results for quick and accurate comparison of light sources where field uniformity has previously been determined. Where a study of uniformity is important, the 16-point method gives reasonably complete data. Where the full information is desired with respect to screen flux, uniformity and alignment of the filament and optical parts, a method employing a considerably larger number of test areas should be used.

Should Lenses Remain Focused?

A. G. Smith, Box 23, Dresden, Tenn., asks a pertinent question about focussing objectives:

With the objective lens remaining the same distance from the screen and with the film at the aperture staying the same distance from the objective lens and all being in good focus on the screen with *one* film—should it not be in focus with the next film run. In other words lenses do not change unless the distance is changed; then why should different films need a different focus. I don't believe they should except when film buckles a little. Please explain it.

Those studies on Practical Electricity are the real thing for most of the operators. Keep up the good work and then take up another line of Projection in the same simple language.

Reply: The three points that determine the focus of the image on the screen are the film, the objective and the screen. If the relative positions of these three elements are unchanged from one reel to the next there should be no need for refocussing. But very often when the reels are being changed the lens is jarred slightly and this necessitates re-focussing. Thanks for the appreciation of the Practical Electricity Series. It will be continued until the subject has been covered and then other series will be started.

Need of Greater Care of Projectors

A standard professional projector is a splendid piece of mechanism and the care given in its manufacture closely approximates that required in the manufacture of the finest scientific instruments. It is well that all those connected with the purchase or operation of motion picture machines should have some knowledge of the care taken in their construction. It is a mistake to imagine that any kind of a machine which will force a concentrated light through a rapidly moving film will do the trick. It would be just as much of an error to believe that any sort of an operator can deliver the kind of projection now demanded by managers. A good operator today strives to maintain his machine at that high state of efficiency which the manufacturers endeavor to supply. Concerns such as the Nicholas Power Company maintain experimental departments and are constantly on the alert to improve their product and method of manufacturing. It is only in this way that they can maintain the splendid reputation American projectors have gained throughout the world. Managers and operators should take a keen interest in the improvements and additions which are to be found on the latest type projectors. These changes are made because progressive theatres demand them. They pay for such improvements because it pays to do so.

Even those who are fairly familiar with motion picture machines seldom realize what an exact piece of mechanism these machines are and the wear and tear upon them in the course of the year. The time taken to change each separate photograph on the film going at an average rate is one ninety-sixth of a second and in many houses nearly one hundred millions of these changes are made in a year. The slightest inaccuracy or variation through wear soon becomes perceptible on the screen and for this reason the parts must be made of the finest material and with scientific accuracy.

There is no doubt that all but a small percentage of projectionists take a great interest in the machines they operate and are glad to gather the fullest and latest information regarding machines. Operators should get in touch with the manufacturers of projectors either through personal visits or correspondence and learn the whys and wherefores of modern projector instruction. No machine is perfect and manufacturers are seeking constantly to improve their product. The Nicholas Power Company is always glad to hear from operators and will seek to solve their problems. Such problems are bound to occur in the operation of any piece of mechanism.

Canada loses to Broadway. George Perkins on the right is snapped i nthe act of making good on a world's series wager with "Genial Joe" Hornstein

Local 384 to Hold Annual Ball

According to reports the Fifth Annual Ball of local 384, M. P. M. O. of Hudson County, New Jersey, is to be held on February 22nd at the Fourth Regiment Armory on Bergen Avenue.

The committee in charge of this important event consists of: Anthony Boscarelli, chairman; E. Evans, secretary and treasurer; Edward Daugherty, sergeant-at-arms; Fred Hopke, floor manager, and Harvey E. Seep, assistant floor manager.

The committee has laid plans which will make this the greatest event in the history of the organization and a record breaking attendance of projectionists and fair escorts is expected.

Projectionists at the Capitol, St. Paul

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Harry Houdini, Pres.
T. W. Hardeen, Sec'y. & Treas.
Nathan Saland, Vice-Pres.

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Effect of Carbon Tetrachloride on Motion Picture Film

As a result of a series of tests in the Research Laboratory of the Eastman Kodak Company, it has been found that commercial carbon tetrachloride, if left in contact with motion picture film, will attack the image (especially in the presence of moisture) and bleach it out to a faint yellowish white image.

The corrosive action of the tetrachloride is probably due to traces of sulphur chloride formed as a by-product in the manufacture of tetrachloride by the action of chlorine on carbon bisulphide. On exposure to the air in the presence of moisture, the sulphur chloride deposits sulphur which combines with the silver image to form a faint yellow image of silver sulphide. A tetrachloride faded image gives all the chemical tests for silver sulphide.

To confirm this theory of the action of tetrachloride on film, one part of sulphur chloride was added to 1,000 parts of moist carbon tetrachloride and a strip of dry motion picture film immersed in the solution. After 24 hours the highlights had faded to a pale yellow and in 3 days the image was bleached out entirely.

With commercially pure tetrachloride prolonged contact for a month or more is necessary to produce any marked effect, depending on the purity of the sample, so that usually no trouble will be experienced if the solvent is allowed to thoroughly evaporate from the film before rewinding. To insure this the film should be wound spirally on a large drum covered with cloth and the cleaning liquid applied with a soft cloth or velvet. The solvent has then sufficient time to thoroughly evaporate before rewinding.

If the film is cleaned on the rewinder by allowing it to pass through a cloth moistened with tetrachloride, the solvent has not time to evaporate before the film is rewound on the reel. The result is that a certain amount of the solvent is held between the convolutions of film and, on storing, this attacks the film image, producing a patchy faded out effect.

Solvents which do not attack film are gasolene, benzene, toluene and xylene, though they are inflammable. The solvent tetrachlorethylene is non-inflammable and can be recommended for film cleaning. This substance does not attack the film and is sufficiently non-volatile to remain on the film for a short time before evaporating, and so has a chance to dissolve out the grease from the film before it is wiped off. The precautions above for cleaning on a large drum should be observed with this solvent also.

Todd Explains His "Velvet Focus"

Arthur Todd, the clever cameraman who was recently awarded a gold medal by the National Cinematographic Society for his unique work in Robert Brunton's all-star feature drama, "The Devil to Pay," has added another device to his long list of camera inventions.

This innovation was presented by Todd to a crowd of three hundred cameramen at a meeting held in Los Angeles this week. He calls his invention "the velvet-focus." It is a perfection of the "soft-focus" effect that has come into extensive vogue during the last year. Todd produces the velvet effect by placing a square of fine glass over the camera lens. This glass is sprayed with a solution of glycerine and water. Todd used the device during the filming of several recent Brunton productions and found it unusually successful. Besides this invention Todd is credited with introducing the "linen" finish in film photography, which is gained by placing a chemically treated screen four or five feet beyond the camera, in front of the subject. He has taken out no less than twelve patents on his work during the past nine months.

This Year is a Year of Portable Sets

In studio parlance 1920 may well be known as the year of portable power plants. In the News *alone* there have appeared numerous reports of such equipments some of them having been peiced together from odds and ends while others—and no doubt the most successful—have been the result of considerable study, design and experimentation.

The latest equipment of this nature is shown in the accompanying photographs, for which we are indebted to the Autolectric Devices Corporation. Because of the apparent widespread interest in portable sets, this particular one will be described in considerable detail.

Its bed plate is constructed of channel and angle irons with welded instead of bolted points, giving regidity, light weight and great strength.

The Generator is a Westinghouse Electric Type S K 125 volt compound wound to run at 900 r.m.p. with characteristics agreeing with those of the gasoline engine driving it.

Between the generator and motor is the coupling of a special leather disc.

The gas engine in the equipment pictured below is a Wisconsin, 6 cylinder of 150 m. p. capacity. A special fan provides adequate coiling. The governor is positive inaction and unusually sensitive, maintaining a constant voltage on the generator after being adjusted to increase slightly the speed as the load is applied. By this arrangement the generated voltage remains constant within about 2 volts from no-

(*Continued on page* 4664)

Exterior and interior of the Camus laboratory and studio in Monterey, Mexico

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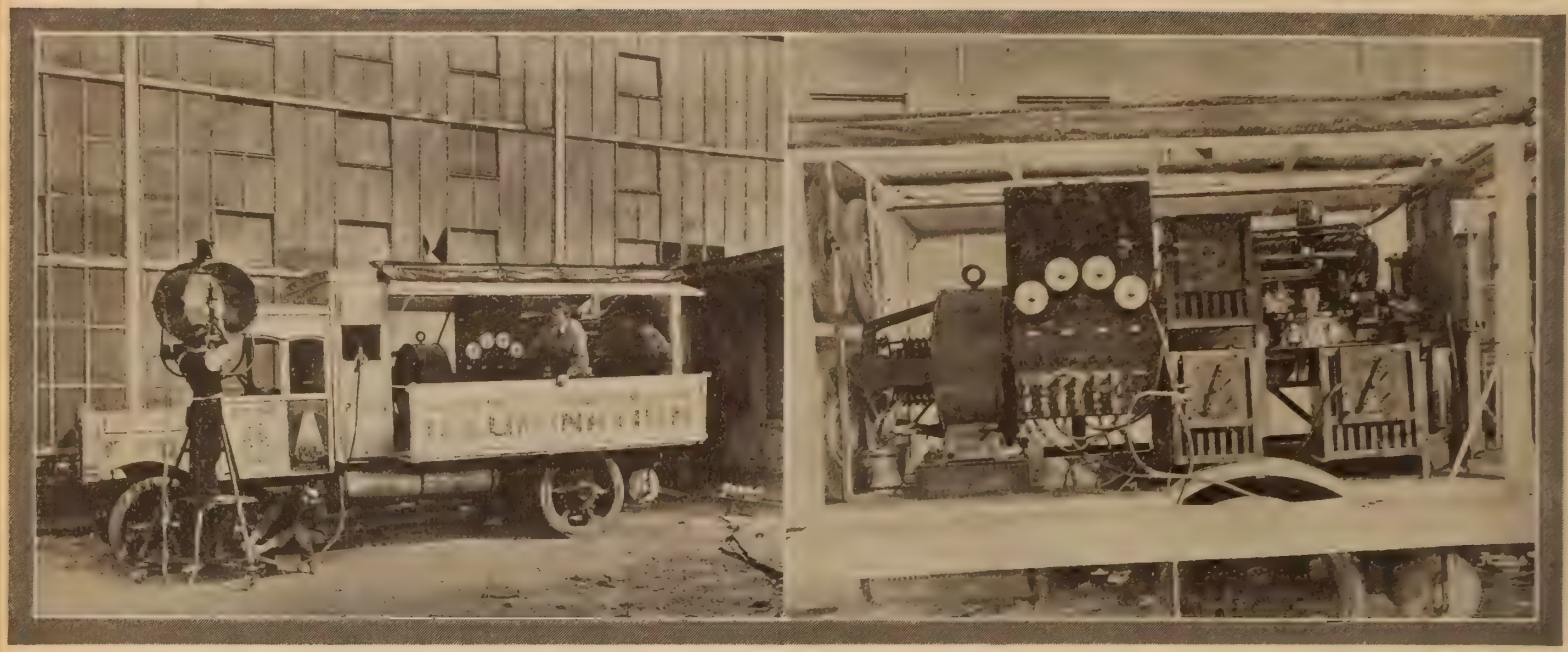

Two views of the portable lighting plant arranged by the Autoelectric Devices Corp., for the use of sun light arcs on location work

load to 100% overload.

The switchboard also cleary shown in the accompanying photographs is equipped with two 400 ampere main line circuit breakers for overload protection and three 200 ampere fused switches with individual ammeters. One voltmeter and a switch are supplied for small lights.

With portable equipments of this sort it is necessary above all else that sufficient radiator capacity be arranged for in order to keep the engine properly cooled when operating under the most trying conditions. A special water supply tank provides this need in the set under discussion.

As accessories the Autoelectric set is supplied with 1,000 feet of cable, an adequate gasolene supply tank and suitable rheostats for the control of current for the Sun Light Arcs.

Since each truck is special to a certain degree the variety of body designs is infinite, several having already been made available to suit the requirements of the average user.

O. Sarvas, Electrical Engineer of the Autoelectric Devices Corp. and Designer of Portable Set Above

Excellent Book on "Airplane Photography"

Scarcely a reel of news films is seen nowadays that does not contain in its thousand feet several aerial shots. In fact the managers of news reels are depending on air stunts to a great extent to put the "snap" into their releases. Most of these examples of aerial cinematography do not compare favorably with ground work and while of course conditions are much more severe, doubtless the quality could be improved in numerous ways.

In next week's issue, providing space is available, there will appear a review of Dr. Ives' recent book on "Airplane Photography." In this book are valuable suggestions which, while written primarily for the "still" photographer, may be taken over by the cinema worker.

Drying room at the Camus laboratory

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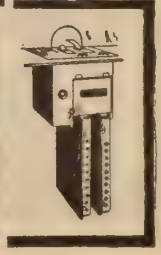

Don't fail to secure a copy of the Christmas Number. It will surely surprise you.

The Complete Picture Production

(*Continued from page* 4600)

scheme, and any producer can have it with my compliments.

I would make certain "musical correspondents" in each territory of the country. I would select these men for their musical and picture understanding. Their job would be to represent me as the producer at the theatre when a big feature picture was about to go on. Well in advance of the showing, the correspondents would be sent the score of the music, and would be given full suggestions. The correspondent musician would then confer with the local first-run house musician, and together they would "conspire" to make the best kind of showing.

These correspondent musicians would be akin to the service-men in the field.

Only their job would be to watch over the musical progress of the pictures. They would be kept on some kind of a retainer basis. And it can be done—and moreover it will be done—watch it.

However, that is going further afield, and is not essential to my argument.

There are certain essentials in the general argument I am making.

Until the producer sees the wisdom of protecting his features with a musical shield, he is always in the hands of the most ignorant musician. And that musician can ruin him. It is a weak link which can break the entire chain.

For the reverse side of the picture, there are coming "Grand Opera Films"—pictures on a par with the Metropolitan Opera music for grandeur and prestige and atmosphere.

The Music Forum

(Under this heading the new ideas, queries, suggestions are gathered. This is where the motion picture fraternity gets together on music.)

News of the approaching Conference of Motion Picture and Musical Men is not only attracting interest throughout the United States, but is beginning to excite friendly comment in foreign countries as well.

Among the many letters which the Musical Editor has recently received from abroad is one from Sasha Votichenke, the distinguished Russian composer, who is giving a series of Tympanon Recitals in Italy and France. The letter is addressed from the Hotel Canada in Paris, and is as follows:

Dear Mr. Isaacson:

I have just received news of the First National Conference which I am sure will appeal to all who are concerned with the problem of Music and its relation to the Photoplay. I regreat that I shall not be in America in time to attend the Conference, but as I am deeply in sympathy with your high purpose and aims, I wish to take this opportunity to express a word of greeting and my sincere congratulations for the work which you have already accomplished as a means towards bringing better music into the motion picture theatres.

With best wishes for the success of the convention,

SASHA VOTICHENKO.

Dear Mr. Isaacson:

Your article "How to Judge Cue Sheets," which appears in the current issue of MOTION PICTURE NEWS is, in my estimation, the best thing ever written in the NEWS on a subject of such vital interest to Musical Directors. No one can appreciate such articles more than I, for the reason that I, among many others, have had to put up for many years with the idiotic cue sheets that have and are being written by these self-styled experts. I can truthfully say, and I am sure the majority of Directors agree with me, there has not been ONE cue sheet written which has filled the purpose for which it was written to HELP the Director who has to play for a picture before seeing it.

One thing I differ with you. That is, when speaking about some nonsensical cue sheets, in not mentioning the writer of same. The person who wrote the cue sheets received a good sum for the effort (?) and is supposed to be capable of the work, therefore if he writes cue sheets that are a joke mention his name, so that he will (after reading what others think of him) either learn to write better ones or go back to his real work.

Some time ago I read an article by "G. H. Bruce" in which, in answer to a young lady who wrote him for advice as to how to obtain work as a cue sheet writer, he said (I do not remember the exact words) the majority of movie companies did not give attention to the ability of cuesheet writers but that they (the producers) favored persons who applied for the work with a fraternal button in their coat lapel and with plenty of talk which enabled them to make an impression.

He is right. For they will not give persons with genuine ability a chance. Mr. Bruce wrote the cue sheet for "The Garter Girl," a Vitagraph picture. Mr. Bruce suggested WIGWAM —an Indian Fox-Trot, for a scene in which Mr. Griffith does an Oriental dance. Can you picture an Indian trot for a dance which demanded the dance Oriental Dance by Loubomirsky (published by Schirmer)? But of course Mr. Bruce did not think (?) at the moment that an Oriental dance is not an INDIAN dance. I wonder what the other Directors thought of Mr. B. when they saw what he suggested?

In a scene showing a Minuet being danced, Mr. "Jones," the writer of a cue sheet, suggests "The Campbells Are Coming." Since when is the aforesaid number considered a MINUET? This was for the picture "Darlin' Mine." I acknowledge Mr. "Jones'" ability as a musician, and a GOOD one, too, but when he writes such suggestions I wonder what the others think. I could write on forever about the foolish numbers the present writers put down on cue sheets, especially the ones who are in the publishing game, too, and favor their issues which fit no more than a square peg in a round hole. And they get away with it.

I am enclosing an article, one of the many that I have written for the *Musical Enterprise,* called "Have Mercy." It was written many months ago and only substantiates what you have written in the current issue of the NEWS. We must be absolutely impartial. "Roast" those who do not do the work as it should be done, and credit those deserving. We must do as one well-known cue sheet writer, who favors only his own publications on the many cue sheets (?) he puts out. He said to me: "Write all the articles you like on the bad cue-sheets, but don't mention any names!" He admitted, like all gentlemen do, that his own were bad. But he was afraid to see it in print. It might stop directors from buying his own music suggested on his own cue sheets. And cuesheet writers get paid to arrange them to help Musical Directors!

YOU can remedy this sin. Thru your column, Mr. Isaacson, you can help musicians get the help they are entitled to from the producers. Better cue sheets. When you took charge of the music column in the NEWS I knew that I could not afford to miss a single copy of the NEWS because you were going to make things hum, and you have. I'll be at the convention. No one can afford to be absent Keep up this good work. The criticizing of things that should be remedied, the suggesting of things that all directors should "Ease up" and the answering of questions vital to the betterment of the music for movies. I know you can and will improve things. You can print the article "Have Mercy" in your column if you like, but mention the *Musical Enterprise.*

JOE ZIVELLI,
Musical Director, Empire Theatre.
Staten Island.

Dear Editor:

I have been a careful reader and observer of all your articles in the MOTION PICTURE NEWS and have read them with interest and deep thought because I think it a fine movement, worthy of consideration.

I am employed at the Gem theatre in this city and am a general fellow. I am regularly in charge of the music for pictures. We have an electric organ and it is sure some job to pick the proper rolls for the picture but I have never yet given up.

I have just graduated from High School here and have had about six years' training and experience playing in the High School orchestra which I liked very much. Sometimes it was good and sometimes bad. The orchestra ranged all the way from ten to twenty pieces, depending on occasions. I have also had about 7 years' playing in the brass band, and am still playing in that. I like music very much and attend everything musical that is given around here.

My instrument is the cornet or trumpet. I play solo in the band and played first in the orchestra, sometimes being in full charge of the orchestra.

I have tried twice to organize a small orchestra and have not been altogether unsuccessful. It is not that I cannot control the boys or am not liked, but it is hard for them to stay interested. I would like to get one started and put it in this theatre if possible, and ask your advice on how to get and keep the boys interested. Of course, you can readily see the manager would not want to pay a lot of money out and get nothing in return. He is very anxious to see me start one, for he wants a change of music.

I would just for once like to show the people around here what can be done in the way of music, and I ask your help and advice to do it.

I can get the following instruments: several violins, cornets, clarinet, saxophone, flute, trombone, traps and piano. This saxophone is C. Please tell me what part this saxophone can play in the orchestra. Is the piano absolutely necessary? I ask this because I find it hard to get anyone to stay with it. Would it be better to cut the saxophone out? Can get no bass or cello at this time. If saxophone can

play the cello part, as I am told, would that do in place of cello? Tell me if the above combination is good or not and what you would advise. They are amateurs in a sense but have all had from 3 to 6 years' experience playing in band and orchestra.

Also tell me where we can secure music that is not so hard to play, but good and pretty? Tell me the best kind for this arrangement and where we can get it cheap and for nothing if possible.

I do not care to have this printed in the News with my name. Please put me on the News mailing list and send me anything you have that will help me now or later on. I hope to have your personal reply and advice on all these matters. Send anything that will help. Hoping to hear from you immediately, for I would like to have something ready for special attraction during the holidays for special pictures, I remain,

ORGANIST.

The Answer:

Your letter is rather different than the average inquiry I receive. From what I gather you are trying to organize an orchestra of semi-professionals for a motion picture theatre and your main question is what kind of a combination should you have and then how can you keep your boys interested.

Let's take the second question first—how to keep them interested. I presume they are going to be paid. The first thing then is to find out how much the theatre manager is going to spend. Make the offer to the boys, tell them what they are to get and mention that after a certain time if the orchestra works up their salary will be raised.

Then, too, there is another phase of the matter that should be helpful, and that is this. As the orchestra becomes popular with your townspeople, there will be many other engagements, dances, weddings, etc., and your reputation will be made, and your boys may then be able to graduate from your orchestra to some of the bigger orchestras. There is a growing demand for men for symphonic orchestras.

Of course the next thing to do is to show them how you can do interesting things accompanying the picture and doing special numbers. If you have some soloists, play them up!

The combination you suggest is all right. The saxophone is not essential. The saxophone might play the cello, but you won't have enough bass. Certainly you must keep the piano, but let him do very little playing except for strong bass accompanying.

I would suggest that you communicate with the different publishers and build up as good a library as you can.—MUSIC EDITOR.

Dear Mr. Isaacson:

I have read with great interest the literature relative to your Music-Picture conference.

While what I have to say on the subject can hardly be of value to you, still it may interest you, as bearing on the probable effect of such an organization as you contemplate on the picture industry of the small town. (Greeley census is 11,000.)

We have two picture houses managed by intelligent men. They employ directors for their orchestras whose musicianship is of a high standard. The orchestras, though small, are competent and they play as good music (by this I mean classical) as they are permitted by what they consider popular taste. I am sure they would be delighted to play more real music.

The picture houses certainly offer a splendid opportunity for furthering the general musical education of the American people. I am entirely for it!

Wishing you great success in the undertaking,

LOTTIE WELLS CLARK.

Greeley, Colo.

My Dear Mr. Isaacson:

I am greatly pleased with the opportunity to express my undivided interest in the deliverations of your approaching conference. As I shall not be able to meet you there personally, I beg this way to offer my most sincere wishes for the unqualified success of one and all the meetings.

My personal activities are touching nearly every line of musical endeavor, and so, of course, I am aware of the fact that, next to school and, perhaps, church, the greatest direct influence on the life of our people lays in the realm of the movies. If now the latter power is willing to join forces with Madama Musica, giving her under favorable conditions full opportunity to serve in her missionary labor of culture and refinement, reaching thus the masses in a wide and so far practically unexplored field, writer—as a musician—cannot refrain from hailing your efforts in this latest line of artistic endeavor as one of the most vital and most important movements in the theatrical history of modern days.

WM. MEYER.

Jacksonville, Fla.

Dear Editor:

Thank you for your letter of the 10th containing suggestion about motion picture music being printed in reverse. In this connection the writer has also had some thought along the same line except that the reverse printing was to be done directly from the plates identical with our proof copy as per the sample enclosed.

I personally believe that the green is better than the blue or black. This would of course necessitate a special edition, and the writer is somewhat in doubt as to the commercial value of such a special edition.

Owing to the cost entailed in their production from the plates made up as they are now, this is of course impossible as this is a hand process. Printing this way in quantities would necessitate a great outlay for reverse plates. However, the thought is a good one and the opportunity may be afforded at some future time whereby advantage may be taken of it. In the meantime we wish to thank you for your kind suggestion. Would ask that you kindly pass on our reply to your inquirers.

LEO FEIST, INC.,
By M. L. O. Smith, Mgr. B. & O. Dept.

Dear Mr. Isaacson:

You ask that we discuss the conference amongst my associates. I am doing this and have been doing this, because, as you know, the advancement of music is the nearest thing to my heart, and therefore it is on my lips.

I wish to call your attention to one thing which I have found in Chicago and possibly you have found it in New York. It is well for us to know it now, in advance, that we may be fortified. *Amongst the vaudeville producers there is a certain amount of antagonism against this conference.* One of the reasons is they do not have music at heart and seem to think that the people want vaudeville skits and acts and not music. Another point, they think that music will eliminate some of their business; therefore, they will make the fight against us.

I am just bringing these matters to your attention in advance, but rest assured I have no worry on the subject because I know consensus of opinion of the public in the larger places regarding music and that the smaller places are slowly drifting that way and are becoming more eager, I might say, for music, month by month, as exemplified by the number of music clubs which have sprung up recently in the smaller places, where it never was thought of a few years ago. The motion picture house is practically the melting pot in all the cities and towns today and therefore, to educate the masses we have got to meet them on their own ground, and I have no doubt after this conference we will be a hundred per cent better fitted than we are today.

JAMES R. SAVILLE.

Dear Mr. Isaacson:

Have been very much interested in your plan for the convention in January. As I understand it, the invitation is general, and for all those interested in correct musical interpretation of the films, and, as organist of one of the largest of the Crandall theatres in Washington, I want to register my name as one of those wishing to attend.

Your articles in MOTION PICTURE NEWS have been read with great interest. Many of the things you advocate I have tried out personally and know that they have been proved by successful results. Am particularly glad to see you take up the cue-sheet evil.

Most of the sheets sent out greatly underestimate the intelligence of even a small town audience, I know that if I had played "Impish Elves" or "Capricious Annetta," etc.,—as many times as I have seen it indicated—my position as organist would have long since passed into other hands. There is a great tendency to "play down to the intelligence of audiences" any way, which is, I think, a mistaken one.

When I began my work playing pictures, without previous experience, I was told never to attempt anything beyond light and popular numbers—that the people did not understand anything else. That is one order I did not obey. I started in to use, and have used ever since, all the good things I ever knew, also tried to keep in touch with the new and popular numbers, and the appreciation of the audience has been an incentive to a continuous search for music newer and better as well as an effort to make mine the things which the classics have to offer. At the Knickerbocker the organ alternates with the orchestra in the interpretation of the feature and the program is laid out carefully for each.

So we are trying and I hope that the convention will be a great success and an inspiration.

MILDRED M. SMITH.
Organist, Knickerbocker Theatre.
Washington, D. C.

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Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (1 minute and 15 seconds), until—S: At Screening.
2—"Sleeping Rose" (Valse Lente), by Borch (4 minutes and 30 seconds), until—T: "In the glittering heart of."
3—"Serenade Lointaine" (6/8 Moderato), by Berge (2 minutes and 20 seconds), until—T: "Now let us play my little."
4—"The Vampire," by Vely (2 minutes and 35 seconds), until—T: "Nine o'clock."
5—Theme (1 minute and 50 seconds), until—T: "Oh, Chris, before I forget."
6—"May Dreams" (And. con moto), by Borch (2 minutes and 20 seconds), until—T: "Next morning an apparent."
7—"Spring Blossoms," by Castillo (3 minutes), until—T: "Away from the city's."
8—Theme (30 seconds), until—T: "Norine, you must listen."
9—Organ solo improviso to action "War Songs" ad. lib. (2 minutes and 10 seconds), until—T: "That evening for the."
10—"America United March," by Perry (2 minutes and 20 seconds), until—T: "I shall never forget."
11—Continue pp (50 seconds), until—T: "And I'm very glad to have."
12—"Dramatic Reproach," by Berge (4 minutes and 45 seconds), until—T: "Friday proves a day."
13—"The Roses That Die Bloom Again," (Sentimental Ballad) by Levy (1 minute and 5 seconds), until—T: "She had thrust the steel."
14—"Hindoo Hop" (Oddity Fox Trot), by Levy (3 minutes and 30 seconds), until—T: "That night and the studio."
15—"Turbulence," by Borch (2 minutes and 10 seconds), until—T: "Lo Cap'n, what are you?"
16—Continue pp (25 seconds), until—T: "Your friends and their."
17—Theme (1 minute and 25 seconds), until—T: "The following morning before."
18—"Lento Allegro" (From Symphonette Suite), by Berge (4 minutes and 50 seconds), until—T: "In Horton's office."
19—Continue pp (20 seconds), until—T: "Norine, you've been a."
20—"Dramatic Tension" (For general use), by Levy (1 minute and 5 seconds), until—T: "Trimming trimmers."
21—Continue to action (2 minutes and 25 seconds), until—T: "The parting of the ways."
22—"Dramatic Agitato," by Simon (50 seconds), until—S: The fight."
23—Theme ff (2 minutes and 30 seconds), until—T: "I saw red, forgive me."

THE END.

"HEARTS UP"

(Universal)

Specially selected and compiled by M. Winkler.

Theme: "Queen of My Heart" (Dramatic Ballad), Baron

1—Dramatic Narrative, by Pement (2 minutes and 20 seconds), until—S: At Screening.
2—"Dramatic Agitato," by Simon (1 minute and 40 seconds), until—T: "The place Jim Drew called."

Note: Begin pp then to action.

3—"Furioso" (for riot or storm scenes), by Kiefert (1 minute and 55 seconds), until—T: "And on this tragic night."
4—Continue pp (1 minute and 45 seconds), until—T: "And so it came about that."
5—Theme (2 minutes and 50 seconds), until T: "And so it came about that."
6—"Coronado Land" (Valse Lente), by Leath (3 minutes and 45 seconds), until—S: "Interior of hotel."
7—Theme (2 minutes and 50 seconds), until—T: "He wanted to tell her the."
8—"Phantom Visions" (Mysterious characteristic), by Stevenson (1 minute and 5 seconds), until—S: "Night scene in street."
9—"Kiss a Miss" (Valse Chantee), by Baron (2 minutes and 20 seconds), until—T: "And out of the vision."
10—Serenade Romantique (And. con moto), by Borch (4 minutes and 20 seconds), until—T: "While in the room below."
11—"Sparklets" (Moderato), by Miles (1 minute and 50 seconds), until—T: "Meanwhile Harding had stayed."
12—Continues to action (1 minute and 45 seconds), until—T: Santo Rito Rancho.
13—Theme (2 minutes and 10 seconds), until—T: "When evening shadows."
14—Dramatic Recitative No. 2, by Levy (2 minutes), until—"His first job."
15—Continue to action (3 minutes and 20 seconds), until—T: "Little dreaming that the."
16—Dramatic Reproach, by Berge (4 minutes and 10 seconds), until—T: "You were right, Harding."
17—Sinister Theme (for scenes of impending danger), Vely (1 minute and 55 seconds), until—T: "Too often are our.
18—Dramatic Conflict (Hurry Heroique), by Levy (1 minute and 40 seconds), until—S: "After the fight."
19—"Roses That Die Bloom Again," by Levy (4 minutes and 30 seconds), until—S: "After the fight."
20—Theme FF (50 seconds), until—T: "Mr. Brent or drew whatever."

THE END.

"HOLD YOUR HORSES"

(Goldwyn)

Specially selected and compiled by M. Winkler

Theme: "Serenade Romantique" (And. con moto), Borch

1—Theme (3 minutes and 20 seconds), until—S: At Screening.
2—"Wedding March," by Lohengrin (20 seconds), until—T: "If Beatrice Newns."
3—Continue to action (25 seconds), until—T: "She would have drowned."
4—"Scherzetto" (From Symphonette Suite), by Berge (5 minutes and 5 seconds), until—T: "He would have jumped off."
5—"Hunkatin" (Half tone one-step), by Levy (1 minute and 25 seconds), until—T: "Canavan oozes out as."
6—"Turbulence" (Play pp or ff), by Borch (55 seconds), until—T: "The next day brought more."
7—"Capricietta," by Varley (2 minutes and 5 seconds), until—T: "And he didn't even get."

Note: Watch explosion.

8—Theme (1 minute and 45 seconds), until—T: "It's wonderful what a red."

Note: Watch explosion.

9—"Comedy Allegro," by Berg (2 minutes and 45 seconds), until—T: "Jim James, political."
10—Continue ff (45 seconds), until—T: "There followed a little."
11—"Irish Dragoons" (Medley), by De Ville (2 minutes), until—T: "That night Canavan."
12—"Eccentric Comedy Theme" (Begin pp then to action), by Roberts (2 minutes and 10 seconds), until—T: "I have been looking for you."
13—"Half-Reel Hurry" (Begin pp then to action), by Levy (2 minutes and 20 seconds), until—T: "After learning the might."
14—Theme (1 minute and 50 seconds), until—T: "Through the year's Canavan."
15—"Lento Allegro" (From Symphonette Suite), by Berge (3 minutes and 55 seconds), until—T: "And now a little high life."
16—"Caprice Joyeaux," by Varley (2 minutes), until—T: "I'm thinking society is."
17—Theme (5 minutes and 10 seconds), until—T: "I am delighted but really."
18—"Kiss a Miss" (Valse Chantee), by Baron (1 minute and 45 seconds), until—T: "On the night of the Cadbury."
19—Continue to action (1 minute and 30 seconds), until—T: "The Cadbury's guests expected."
20—"Coronado Land" (Melodious Valse Lente), by Leath (4 minutes and 5 seconds), until—T: "Soon after Beatrice began."
21—"Serenade Lointaine" (6/8 Allegretto), by Berge (3 minutes and 10 seconds), until—T: "Beatrice's recovery after."
22—"Adieu" (12/8 Dramatic), by Favarger (2 minutes and 50 seconds), until—T: "This was a language."
23—Theme ff (3 minutes), until—T: "Once more Canavan is."
24—Continue pp (15 seconds), until—T: "And he ate with the first."

THE END.

"TWO KINDS OF LOVE"

(Universal)

Specially selected and compiled by M. Winkler

Theme: "The Roses That Die Bloom Again" (Sentimental ballad), Levy

1—Theme (4 minutes), until—S: At Screening.
2—"Queen of My Heart," by Baron (4 minutes and 40 seconds), until—T: "Red Dorgan always alone."
3—"Suspense," by Winkler (2 minutes and 30 seconds), until—T: "A few miles below was."
4—"Adieu" (Dramatic Moderato), by Favarger (4 minues), until—T: "The morning sun shone."
5—"Dramatic Conflict" (Hurry), by Levy; (3 minutes and 20 seconds), until—T: "My name is Mason."
6—Continue pp. (20 seconds), until—T: "Is this the kid's dad."
7—Sinister Theme (for scenes of impending danger), by Vely (2 minutes and 30 seconds); until—T: "Next day and all nature."
8—"Dramatic Agitato," by Hough (3 minutes and 55 seconds), until—S: "Close up of men on bridge."
9—Continue pp (50 seconds), until—S: Mason is carried into cabin.
10—Theme (55 seconds), until T—"No magic so potent."
11—"Dramatic Agitato" (begin pp then to action), by Simon (3 minutes and 50 seconds), until—T: "'Twas a Spanish woman."
12—"Bleeding Hearts" (a floral poem), by Levy (3 minutes and 5 seconds), until—T: "Days drift into weeks."
13—"Baby Dreams" (little reverie), by Boyaner (3 minutes and 5 seconds), until—T: "Days drift into weeks."
14—Theme (3 minutes and 25 seconds), until—T: "One by one each doubt."
15—Dramatic Tension (for general use), by Levy (3 minutes and 40 seconds), until—T: "At powder cave."
16—Dramatic Tension, by Andino (1 minute and 40 seconds), until—T: "At powder cave."
17—Dramatic Conflict (hurry), by Levy (3 minutes and 10 seconds), until—S: "Woman fighting Dorgan."
18—Theme, FF (2 minutes), until—T: Lovers meet at journeys.

THE END.

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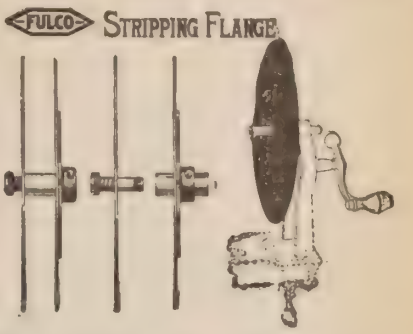

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Foreign Buyers Amalgamate

Syndicate to Buy Entire Rights, States F. V. Luporini

AS a result of negotiations that have been in progress for the past two months, and which have now been brought to a successful conclusion, Ferdinando V. Luporini, managing director of Luporini Brothers, of 729 Seventh Avenue, New York, is able to make an official announcement of a new policy relative to the supplying of the American made film for the foreign territories in which he is operating.

By means of an amalgamation of a number of the responsible and conservative foreign buyers, an arrangement has been effected whereby a syndicate buys the entire foreign rights to various well known pictures.

By operating in this manner the price paid for each individual picture is far less than if the rights were bought for just one or two foreign territories. Mr. Luporini is of the opinion that this plan is far more effective and of greater value to the foreign buyer than the prevailing practice of buying on commission.

He said, in speaking on this subject, "The man who is buying on commission must act against his own interest if he does everything in his power to conserve the interests of his client. This is not sound business and for this reason I have discontinued entirely buying pictures on commission.

"The man who is buying pictures on commission cannot serve the best interests of his client, for the simple reason that the cheaper he buys the less money he makes for himself. This is not good economics and is against human nature.

"I believe it is far more valuable and for the better interest of my clients for me to purchase outright the foreign rights to a picture and then resell it to them at a slight advance in price. By this method I am enabled to make a quick turn over on the pictures that I handle with a small profit on each one, and depend primarily upon the quantity of the business done rather than a big profit on each individual sale.

"I have been operating under this policy for the past six months and I find by actual experience that I am able to save my clients thousands of dollars and at the same time do a good business for myself."

Ferdinando V. Luporini has spent the last ten years in the heart of the film business in New York. He is in touch with all of the big producing companies and receives advance information on every American picture that is made before it is started in production.

The foreign office of the company in Torino, Italy, is in charge of Guido Luporini, who for the past several years has been engaged in the motion picture business in Rio de Janeiro.

"Gasoline Alley" for Screen

Russell - Greiver-Russell to Distribute Popular Cartoon

ARRANGEMENTS have been completed by which the firm of Russell-Greiver-Russell becomes producer and national controller of the "Gasoline Alley" cartoon film, upon which production is to start shortly.

"Gasoline Alley" is one of the most popular newspaper cartoons in the field today. Frank King of the Chicago Tribune has come to the front rapidly ever since the first "Gasoline Alley" strip was completed. Within a short period it has achieved great success, being syndicated in over sixty newspapers and with the syndication list growing rapidly.

Mr. King is not only widely known for his "Gasoline Alley" strip, but for several other cartoon successes, which will be recalled easily. Among them are "Motorcycle Mike," which was a national institution some years ago. "Danny Dreamer" was another one of Mr. King's successes. Some months ago Mr. King was author and cartoonist of a unique page in the Sunday *Tribune* known as the "Rectangle" and various other little departments such as "Pet Reeves," "Rubber Stamps" and "It Isn't the Cost, but the Upkeep." All of these cartoons enjoyed a widespread run in the newspapers of the United States.

Russell-Greiver-Russell, who have obtained the national rights to Mr. King's "Gasoline Alley," are rapidly finishing up the preliminary work and anticipate the release of the first "Gasoline Alley" cartoon by Christmas time. A diligent search has been made of the scenario market, a contributing staff of scenarioists is being formed in an effort to make these the funniest cartoons on the screen, if possible.

Another feature in the cartoon is the publicity plan mapped out for the benefit of the newspaper and state rights men. Besides obtaining syndication in the largest papers all over the country, it has planned to gain publicity in a great many other papers through the medium of a competition conducted by Russell-Greiver-Russell and paid for by them. Humorous automobile incidents will thus be found, it is expected. This competition is open to all and is to be sub-headed "Send us a letter telling us of your funniest motoring experience." Twenty-five dollars will be paid to the winner; $15 as second prize, and $10 as third prize. The winning letter each week will be arranged in a scenario form and will be shown on the screen in "Gasoline Alley" cartoons.

Muriel Ostriche in a scene from "Betty the Vamp," a two-reel comedy released by Arrow

Mid-West Exchange's Notes

THE following bits of news are submitted by the Standard Film Service Company of Cleveland, Cincinnati and Detroit, members of the Federated Film Exchanges of America:

New one-reel spotlight comedies are meeting with exceptional success, having been booked for first run in all of the key cities.

Jean Goldsmith, formerly of Realart, has affiliated himself with the local Federated Exchange where he will have charge of their product in this territory. Mr. Goldsmith comes to the Federated with an enviable reputation and everybody wishes him unbounded success.

Danny McNat of the publicity department of General Motors, has made his debut in the film industry, and is hitting the trail in Central Ohio for the Standard Film Service Co. Danny sure has all the requirements of a film salesman, having the reputation of being absolutely on the square, and a smile that shoots straight to the heart.

George Horning, managing director of the Americus theatre, Cincinnati, is now a 100% Standard Exhibitor, having been so ever since the opening of the local Standard office.

Al Sugarman of the local Standard office, has returned from an extended trip through the territory where he succeeded in placing several Standard serials and other subjects 100%.

Manager Nat L. Lefkowitz of the Standard office has been called to Cleveland for a conference with the heads of the above mentioned company, where the policies for 1921 will be discussed and formulated. Mr. Lefkowitz says "Big things are in store for the Standard the coming season."

Geo. Oxrider, Peoples theatre, Dayton, Ohio, was in Cincinnati during the past week, and dropped into the Standard Exchange to arrange his bookings.

Equity Prepares Prologue for Feature

Equity Pictures announce that they are now preparing an elaborate prologue on "Keep to the Right," their five-reel feature starring Edith Taliaferro. The prologue is said to be the combined suggestion of five of the most recent buyers of "Keep to the Right"—Sam Zierler of New York, A. Gollos of Chicago, Eugene Pearce of New Orleans, Frank Salley of Atlanta and Wm. Underwood of Dallas.

Ben Wilson a Visitor at Arrow Office

Ben Wilson, the producer, is in New York for a few days for the purpose of discussing production plans with the officials of the Arrow Film Corporation, for which concern he is producing a series of four special features starring the screen favorite, Jack Hoxie. This marks Hoxie's debut as a feature star, he having previously been starred in serials, the latest of which is "Thunderbolt Jack," which was produced by Ben Wilson and distributed by the Arrow Film Corporation.

Mr. Wilson brought with him a sample print of the first feature, entitled "A Man From Nowhere." W. Ray Johnston, vice-president and general manager of Arrow, states that he considers Jack Hoxie one of the best male stars on the screen and that he believes it will only be a short time until he will be as favorably known as a feature star as he is a serial star.

Equality to Produce 26 Comedies a Year

Jack Withers, general manager of the Equality Photoplay Corporation, announces that his company is about to start production on the first of January on a series of two-reel comedies to be released one every two weeks, making a total of twenty-six for the year, to be distributed on the State Right market. Mr. Withers states that in his recent trip throughout the West and South he found that State Right buyers are seeking good comedies. He believes there is a ready market for short subjects of merit.

Candler Pictures, Inc. Organize in New York

The Candler Pictures, Inc., with offices in the Candler Building, New York, have been formed to engage in the state right field. The first series consisting of eight revivals. These pictures will be distributed through the independent exchanges.

Harry A. Klein is the president and Edward Salberg is his associate.

Gardiner Syndicate has secured the distribution rights for "Before the White Man Came," the Arrow Film production, for the following territories: Missouri, Kansas, Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Louisiana, Mississippi, West Virginia, Western Pennsylvania, Greater New York and Northern New Jersey.

Mr. Gardiner states that it is their intention to put out road companies with this picture in each of the territories accompanied by an all-Indian band of twenty pieces and a full carload of exploitation help, scenery, lobby display, etc. The Gardiner Syndicate has been handling this picture in the upper New York territory for some time past and state that it is one of the most profitable attractions that they have ever had.

Inter-Ocean Sells Two Films in So. America

"Below the Deadline," the special Ascher production, recently acquired by the Inter-Ocean Film Corporation for exclusive foreign distribution, and "Seeds of Vengeance," another recent Inter-Ocean acquisition, have, according to an announcement made last week from the New York offices of the Company, been disposed of for a large block of South American territory. The contract which was closed last week with one of the largest foreign buyers operating in Latin America, is said to convey to the latter the sole and exclusive distributing rights to "Below the Deadline" and "Seeds of Vengeance" for physical distribution throughout Argentina, Uruguay, Paraguay, Chile, Bolivia, Peru and Ecuador.

"Whispering Devils," the Equity special release starring Conway Tearle and Rosemary Theby, the foreign rights of which are controlled by the Inter-Ocean Film Corporation, is also reported sold for physical distribution throughout France, Switzerland, Holland and Belgium.

London Hotel Scenes in H. G. Wells' "Kipps"

The London papers carried full descriptions of the taking of the scenes for H. G. Wells' "Kipps" at the Savoy Hotel recently. "Kipps" is being produced by the Stoll Film Corporation. Harold Shaw, formerly with the Edison Company, was the director and took over the lounge and grill room of the big hotel from midnight until seven in the morning. Mr. Wells himself saw the filming of the scenes. George K. Arthur is playing the title role.

Kremer Announces Special

"Heart and Saddle" to Be Released January 1; Violet Hobson Starred

VICTOR KREMER, president of Victor Kremer Feature Films, Inc., who recently returned to the field of the independent production, announces that his first special production will be entitled "Hearts and Saddles." He has signed Violet Hobson, an international picture actress, to play the leading role. "Hearts and Saddle," Mr. Kremer announces, will be released to the trade about January 1st.

The picture is founded upon a novel by a popular English author. It is described as a story of society, the turf, and every day life. One of its outstanding features is a thrilling horse race, in which some excellent photography is expected.

Mr. Kremer states that the feature will be extensively exploited and advertised. A staff of artists are now at work in his New York office preparing the paper for this feature.

The independent producer will visit the Coast shortly in order to prepare for the production of the first of the Texas Guinan westerns which were announced to the trade several weeks ago. The production on the first Guinan feature will commence early in January and the release date will be announced some time late that month. Curt Kremer will be in charge of his father's office during the latter's absence.

Canada Likes Jans Feature

"Madonnas and Men" Booked for 30 Weeks by Trans-Canadian, Ltd.

TWO weeks of big business done by "Madonnas and Men" at the Strand theatre, Toronto, has resulted in an arrangement with George Driscoll of the Trans-Canadian, Ltd., circuit whereby the Jans Pictures Corporation's state rights special will continue to play in Canada at two-dollar prices for many weeks to come. Playing the Trans-Canadian circuit insures the Jans spectacle of runs in the first-class theatres of Canada's largest cities, totaling thirty weeks.

"Madonnas and Men" opened at the Strand, Toronto, for one week's presentation but the business grew to such proportions by the sixth day that a second week's showing was decided upon. The interest manifested by Toronto in the production during the second week decided the Jans forces that "Madonnas and Men" was destined to take its place among the biggest pictures ever launched in the Dominion, and the long term of solid bookings at top prices quickly followed.

The manner in which the Jans feature lends itself to extensive advertising was illustrated in the Toronto daily papers where it was hailed as a spectacle combining in pretentiousness the most elaborate scenic effects of "Quo Vadis," "Ben Hur" and "Cabiria." The advertising campaign was launched on a large scale nd showed such excellent results, sttes Jans, that it will be continued in all other Canadian cities.

English-American Cast in Washburn Picture

The New Bryant Washburn picture, the first made by this star since leaving Famous Players-Lasky, entitled, "The Road to London," is a combination of English and American product. Screenplays Productions announce that although the picture was made in London, the author, star and director are honest-to-goodness Americans.

Playing opposite the star is one of the most delightful of English actresses, Joan Morgan. Another English actress in the picture is Mrs. Saba Raleigh and Gibb McLaughlin is the third Briton in the cast.

The feature is now on the Coast where Mr. Washburn is now stopping after his trip abroad, where he went especially in order to obtain the correct atmosphere to make "The Roal to London."

Mesco Company Back

Director Franklin H. Coates and the cast of the Mesco Pictures Corporation of Kansas City engaged in the production of the photoplay "Jesse James Under the Black Flag" have returned to Kansas City after a stay of two weeks in the southwest where three reels for the Mesco superfeature were made.

Withers, of Equlity Sells Many States

Manager Jack Withers of the Equality Photoplay Corp., of New York, has just returned from an extended trip throughout the Middle West and South where he sold many territories on the Equality feature, "Why Leave Your Husband?" He is about to leave on a trip for the Far West, which will include all the unsold territories on the above production.

The new Frazee studios at Riverside, Cal., the insert is Edwin who is now producing two reel comedies

MEN AND EVENTS IN THE FILM CENTRES

With "News" Correspondents

ITEMS OF THE EXCHANGES AND THEATRES

NORTHERN NEW YORK

Sunday, December 5, saw the majority of the Buffalo theatres still holding their ads in the drama page of the Buffalo Express down to one inch, following the announcement two weeks ago by this paper that its Sunday display rates for theatres would in the future be $4.20 an inch and that all cuts would have to be paid for. It will be interesting to see which side wins out.

Following a big turkey dinner given them by the Greater Buffalo Advertising club, 400 boys from homes on the list of the Charity Organization society, went from the Hotel Lafayette to Shea's Hippodrome where they were the guests of Harold B. Franklin at a big motion picture party. Cecil Lean and Cleo Mayfield entertained the boys at the Ad club dinner.

F. D. Rundell of Athens, Pa., has succeeded James L. Fitzpatrick as manager of the Regent theatre, Geneva, N. Y. Mr. Rundell has become a part owner of the Geneva Amusement Company, by which the Regent theatre is operated. C. C. Young continues as assistant manager. Mr. Rundell announces that he will conduct the house on lines similar to those pursued in the past, showing all the latest high-class productions.

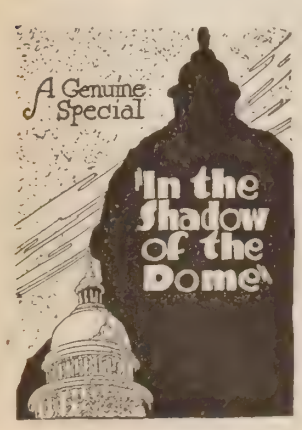
Motion pictures are again a feature of the social life at the Saint John de la Salle auditorium, River Road and Burdette street, La Salle, N. Y. The films are being selected by the Rev. Father O'Shea, and each program contained nine reels of the best films obtainable. The shows are being given every Monday afternoon and evening and are receiving generous support.

Chester Fennyvessy, manager of the Rialto theatre, Rochester, accompanied by his brother, Carol, manager of the Princess, have left for an extended trip to the Pacific coast. They intend to visit the leading theatres in the large cities during their trip as well as the studios in California's Screenland.

Leslie Davis, who received his apprenticeship in theatrical management in Buffalo, is now meeting with success as assistant manager of the Rialto theatre in Rochester, N. Y.

The Empire theatre, Buffalo, has returned to a policy of high-class motion pictures. Manager Samuel Carver presented "When New York Sleeps," the week of December 6 as the first attraction under the new policy and did a capacity business.

The Seneca Film Company has been organized in Buffalo with Elmer C. Winegar, manager of the Central Park and Premier theatres, as the president. Temporary headquarters is at 2601 Main street. The company plans to produce several big productions in the Spring at one of the western New York Indian reservations with an all-Indian cast. Several prominent Buffalonians are interested in the venture.



A David G. Fischer Production

Nate Robbins, who owns the Avon and Majestic in Utica has taken over the DeLuxe, formerly owned by Harry Lux, who now operates the Alhambra only.

P. H. Smith, former manager of the local First National and Robertson-Cole offices, will return to Buffalo as manager of the new United Artists' exchange, according to Harry Marsey, president of the General Theatres Corporation, who met Mr. Smith on a trip to New York last week.

Two Hodkinson pictures in two downtown first-run houses at the same time is the record hung up by Stanley Hand, local Hodkinson representative last week. The Mark-Strand showed J. Warren Kerrigan in "The Green Flame," and the Palace, "Riders of the Dawn." Mr. Hand is making a tour of the territory this week getting acquainted with exhibitors.

E. F. Rowell, traveling auditor for Robertson-Cole was in Buffalo at the local office last week. Howard Brink, local manager, expects to close dates in Rochester and Erie soon on "Kismet," and is planning a big screening party in one of the Buffalo hotels for this subject soon. The Mark-Strand will present the production here Christmas week.

Hugh Rennie, First National manager, has signed up the Opera House in Watkins, N. Y., for the F. N. franchise and Murray Hawkins has closed Utica and Rome. Every city in the Southern tier and every key city in the territory except three are now closed on the franchise, according to E. O. Hayes, city sales manager. There has been a rush of business since the announcement of the signing of Norma and Constance Talmadge for several more years. G. E. Dickmon, a member of the F. N. sales staff suffered a nervous breakdown recently and is confined to his home.

Edwin Gavin, who represents the American Film Company in Buffalo, has also been appointed manager of the Albany office and will divide his time between the two offices.

N. I. Filkins, manager of the Merit Film Company office in the Palace theatre building has closed "The Hawk's Trail," for a solid week at the Olympic theatre. Edgar Polwin, former shipper, has succeeded Frieda Sohm as booker. Arthur Mead is the new shipper.

T. R. Gardiner, president of Gardiner Pictures, Inc., announces that he has closed the following territories on "Before the White Man Came." Greater New York, Northern New Jersey, West Virginia, Western Pennsylvania, Canada, Missouri, Kansas, Colorado, Utah, Wyoming, New Mexico, California, Arizona, Nevada, Kentucky, Louisiana and Mississippi. Road shows will be sent out with this production including a 20-piece Indian band and an Indian quartette.

Fred M. Zimmerman, general manager of Nu-Art Pictures, announces that he has acquired the new Prizma subjects north of Westchester country, as well as the five new Clara Kimball Young subjects, and the new Lillian Gish picture to be directed by Jerome Storm. Mr. Zimmerman has also taken over the distribution of the Exhibitors' League productions, which consist of 12 industrial and educational subjects. C. John Predari, covering the Syracuse territory for Nu-Art, announces that he has signed up the Crescent theatre for the new Prizmas and "Mid Channel" at the Savoy. "The Invisible Ray" is meeting with a record number of bookings in this part of the state.

"The Son of Tarzan" has been closed for first-run in Buffalo by Manager Bob Murphy of Pioneer at Keith's theatre and a large number of local theatres, including the General Theatres Corporation group will follow with the production. The office will release the production December 11. Mr. Murphy will soon screen "Thoughtless Women" for local exhibitors and will immediately thereafter launch a big drive on this Alma Rubens feature.

FLORIDA

It is reported from St. Petersburg, Florida, that a meeting of church workers was held in the First Baptist church, and a permanent organization effected to work out plans for regulation of motion pictures.

There was about fifty in attendance. Several of the speakers declared that the pictures now being shown in St. Petersburg were harmful. Censorship and a city ordinance, it was agreed, was to be the object of the organization, and a committee was appointed to work out a plan to regulate all pictures shown in the city and cut out those that were objectionable.

St. Petersburg is a tourist town on the west coast of Florida. There are four theatres there showing pictures—the La Plaza, Grand, Phile and Rex. All houses are controlled by the S. A. Lynch Enterprises.

H. A. Kelly, who acquired some fame through his promotion of a bureau of "stills" showing locations, scenery, etc., for the use of visiting producers of motion pictures, will face trial in the criminal court of Tampa, Florida.

Kelly is charged with having embezzled a valuable panoramic camera, in one case; and with having embezzled certain funds which were placed in his charge, in another case. The two charges refer back to the time when Kelly was connected with Mr. and Mrs. Paul Gilmore in the Pandora Film Company.

The S. A. Lynch Enterprises have secured an option on the two theatres at Fort Myers, Fla., and will take them over in five days, it is reported.

The two houses, the Arcade and Court, have been operated by Mr. Reynolds for the past two years and have been quite successful. Mr. Reynolds will join his brother, who is in business in Mexico, it is stated.

The Bonita, one of the three houses operated by the Strand Amusement Co. of Tampa, has been all "dolled" up. The front and interior have been newly decorated and new floor coverings put in.

A Christmas present for the children of West Tampa is being prepared by Mr. and Mrs. Diaz, who own the Royal there. A special program has been arranged and all children will be invited to attend the matinee, as guests of the house.

SAN FRANCISCO

Five hundred of the "400" from San Francisco were used as "extras" by Director Van Stroheim at the Del Monte sets, November 28, as a part of the production of the Universal picture, "Foolish Wives." The society folk represented habitues of the Monte Carlo casino in Europe. The Universal Co. paid $5,000 to charities as remuneration for the participation of the "400" in the film.

Dr. Maxim De Gross, who succeeds Colletti as leader of the Rialto theatre orchestra, San Francisco, took charge December 4, when the new management, headed by D. S. Markowitz and I. H. Jackson, assumed operation of that house. De Gross plans a policy of popular musical numbers instead of opera selections. He featured the "Japanese Sandman," the first week.

"No matter what the picture is, we're bound to hear good music at the Portola," is the opinion of the Portola patron. Two pianos are among the 12 pieces employed. Van B. Clement is resident manager.

E. R. Williams, manager of the San Francisco All-Star Feature Distributors exchange, has placed the "County Fair" at the Imperial theatre, week of December 19; Clara Kimball Young in "Hush" at the California theatre the week of December 5; "Isobel" at the same house later in the month; and "Fickle Women," first of the David Butler productions, at the Portola, week of December 26. Practically every key point has been closed on aforementioned productions in advance of release dates, reports Williams.

In connection with the San Francisco Mothers' Congress and Parent Teachers' Association, week of November 28, that week is being celebrated at the Frolic theatre as Child's Welfare Week. The welfare body will receive a percentage of receipts. Patrons who never before came to motion pictures are being greeted by manager Bob Abrahams.

When Educational's Film, "The Race of the Age," appeared at the Tivoli theatre, San Francisco, week of November 21, the house was on edge. Applause was given as the winning horse gained. Manager Irvin E. Phelps of the Tivoli, was enthusiastic over the film.

The Majestic theatre, Reno, Nevada, advertised heavily in a Reno daily for the showing of this film. Other Nevada show houses then took advantage of the advertising by the larger house, and all booked the film, which Manager G. C. Blumenthal of the San Francisco Educational Film Exchange reports is doing wonderfully, surpassing all expectations for booking.

ATLANTA

There is no sign of a settlement of the strike of motion-picture operators and stage-hands, which has been on for several months in Winston-Salem, N. C., according to a report from the secretary of Local No. 451. A road call has been issued against the Auditorium and Broadway theatres, which are operated by the Piedmont Company.

Carson Bradford, one of the best-known exhibitors in the entire Southeast, has just sold out the Strand theatre, Nashville, Tenn., to two prominent Nashville business men, Messrs. F. W. Hooper and L. W. Jacobs.

Mr. Bradford bought the Strand four years ago and established it on a sound basis as one of the best paying theatres in the territory. The news that he has sold out will come as a surprise to his many friends. At present, he has made no plans, beyond an indefinite hunting and fishing trip to Florida, but all who know him are confident that he will soon be back in the game.

PROV., R. I.

The week of Dec. 6 promises to be one of the biggest weeks in the history of pictures here so far as photoplays themselves are concerned. The Rialto

(Continued on page 4688)

The Complete Plan Book

Everything the Showman Needs on Every Picture Released

"The Palace of Darkened Windows"

(Selznick—Harry Rapf)

THIS picture carries a corking title, while, a trifle long is suggestive of deep mystery. The suggestion is not kept up after the introductory footage and what is seen is rather an ordinary story of an American girl, who, while touring in India, is lured to a rajah's palace and invited to join his harem. It is a production picture throughout. In point of scenic investiture the director has done himself proudly. The atmosphere of the Orient, the bazaars, the street fakirs, the snake charmers, the religious pilgrims—these are excellently capitalized. But the picture lacks moving moments. Drama is not present in any form except the element of romance.

The action gets rather monotonous as one wonders how the rajah will conduct himself. In that point it generates a little suspense. The fair American is curious about the native son. Being quite a diplomat it doesn't take him long in painting the color and atmosphere of his palace. But no sooner is the heroine and her chaperon inside the door than the Hindu shows his fangs. The inevitable rescue takes place with an American youth and an intrepid Britisher smashing villainy for the count.

Henry Kolker's backgrounds are much better than his action. He hasn't provided much mystery and very little melodrama. And the opportunity presented itself to develop a lively story. However, it is a fairly pleasing offering and will doubtless score with its pretentious backgrounds and atmosphere. There are entire street sets and bazaars and much local color and detail. The picture looks as if some money has been expended upon it. A cast that includes Adele Farrington, Jay Belasco, Geralf Pring, Arthur Carew and Claire Anderson contribute effective performances. Length 6 reels.—*LAURENCE REID.*

"The Parlor Bolshevist"

(Mutt and Jeff Cartoon—Fox—One Half Reel)

THE best excuse for booking this one is that it is somewhat of an Americanization picture. Going away from the clever gags which usually make up the "plot" of these cartoons, the producers have been satisfied with ridiculing the Socialistic principle that "what is yours is mine."

Mutt and Jeff attend an afternoon Bolsheviki meeting. Jeff has just inherited a large sum of money, so his lanky companion enthusiastically indorses the principle of the division of wealth, and forces the little fellow to divide with him. But then the unshorn radicals take a hand in the affair, each one claiming a share in the money. Finally both Mutt and Jeff are left with fifty cents apiece. Jeff then takes things into his own hands and, with a revolver in hand, collects all his money. At the end he waves a flag and forces them all to sing the "Star Bangled Banner."

The cartoon is not funny, because it is very old and trite satire. A few clever drawings win a smile.—*Matthew A. Taylor.*

"Greek Meets Greek"

(Eddie Roland and Vanity Fair Maids—Pathe)

EDDIE BOLAND and his "six beauties" are entertaining, to say the least, in this one-reeler. Although there are few laughs in it, its amusement value stands out for the reason that a pretty story is interwoven about the comedian and his assistants, which is suited to their personalities and tends to hold interest from beginning to end.

In producing these comedies the aim seems to be more at "quiet entertainment" than spontaneous laughter. And it is for this reason that the appealing value may not be so strong to patrons of the smaller houses. Among the elite they should easily entertain, provided the story and action is interesting.

In "Greek Meets Greek" Boland plays the role of a studious young fellow named Xenophon Socrates O'Brien who cannot understand the modern dance.

He censures the girls for their modern ways and tells them that the ancient Greeks were more graceful and entertaining. The maidens take the cue, appropriate all the linen they can find in the house and appear on the lawn as classic dancers. A professor of the "shimmy dance" is introduced to instruct them in this art. His lessons seem to confuse rather than instruct and the dance ends in a "merry-go-round" with Boland who has bedecked himself in Greek costume, in a state of collapse.

The star is amusing in his role and is ably assisted by the girls who inject plenty of action into the scenes.—*FRANK LEONARD.*

"The Business of Camping"

(Robert Bruce Scenic)

THIS one-reeler compares the methods of the old time "camper" who trod the wilds with his famous "knapsack" slung on his back, to the modern traveler who enters the woods fully equipped, riding on horseback and accompanied by pack animals.

The old-timer is shown plowing his way over hill and dale until at eventide, weary but full of the joys of life, he camps on the shores of a beautiful lake and cooks his supper of the four Bees-beans, bacon, bread and buckwheat cakes.

The modern camper travels with all the [illegible] cooking utensils are all packed in neat cases, a "place for everything" being found and in order to save space many of the articles fold up in minute packages.

The exterior shots of the great outdoors with the campers going through their routine arouses interest and should please all those who love nature and its wonderful life giving properties. —*FRANK LEONARD.*

Movie Chat Number Nineteen

(Urban)

SEE this chat about the multitudes of turkey, duck, chicken, lamb, old, young, and promised, then start an argument as to why the continued so-called scarcity in food. In one shot there are enough rabbits shown in a sort of pen to feed Greater New York for a week. And turkeys flock along which seem never to have heard of Thanksgiving Day or Christmas. Then there is one shot that will please the juvenile—showing thousands of baby chicks getting ready to grow with a view to feeding the world, judging from the number before the camera. One never cares so much for a drove of hogs unless one has raised them and about to market the costly ham and bacon. There are enough to provide breakfast meats and roast of pork for the army and navy, in one pen. There are a few words said in pictures of the keel of an ocean "Greyhound" enduring toward Belfast—and the Isle of Man. Interest holds throughout.—*LILLIAN GALE.*

"Their Company Came"—"Art Is Everything"

(Chester Scenic)

MANY interesting views of the fly and the danger which lurks in his path are brought out in the first half of this reel.

From the moment the mother fly lays her eggs in a garbage can to the time her offsprings take to the wing and grow to maturity—all is pictured.

The views are taken in magnified form and one cannot help but follow with interest the various stages of the flies life.

His wings, tongue, head, eyes and legs are all pictured and then a very important scene shows the danger to which human beings are subjected by this infectious insect.

For contrast the second part of the reel pictures Santiago, Chili, in its modern state. It is really amazing to view the way this city has grown within the last decade with its wonderful buildings, well laid out streets and its up to date inhabitants.

The reel is instructive and interesting.—*FRANK LEONARD*

Index to Complete Plan Book and EXHIBITORS' BOX OFFICE REPORTS

EDITOR'S NOTE—Exhibitors will find here a complete list of all feature pictures for the last seventeen weeks arranged alphabetically as an index to The Complete Plan Book for this period, naming the picture, the producer, the star, the release date, and designating the issue of Motion Picture News which contained the original review.

The following also contains our reviewer's opinion encompassed in a brief single line and gives the comments of exhibitors who have shown the picture and forwarded their opinions. And we also publish a final line fairly summarizing a consensus of all opinions received on each picture. As many of the exhibitors do not comment on every picture (merely checking it Big, Average or Poor), we arrive at the consensus not only by the actual comments made and published, but are also guided by the reports from exhibitors who have made no actual comments, but have merely checked the box office value of the picture.

All the pictures mentioned are five-reel features, unless marked otherwise. Serials are reviewed also. At the conclusion of this department will be found the "Flash-Backs," being comments on films released prior to August 28, 1920.

ALWAYS AUDACIOUS (PARAMOUNT-ARTCRAFT) WALLACE REID ..... NOV. 20
"Clever twists make interesting crook story."—M. P. News.
Exhibitor Comment—"This is a sure-fire box office attraction. Audiences seemed well pleased." "Story little impossible but business was big. Some fine double exposures in this and picture one of his best." "An entertaining feature which drew well." "Great in story and in production. Wally Reid always has good following and great stories. Went over big." "Better than average business." "An unusually pleasing picture which ran to exceptionally big houses all week. Star an excellent drawing card. Everybody pleased. Good story, well done." "Wallace Reid is very popular with our patrons and 'Always Audacious' pleased our audiences. Did good business for the week." "Entertaining picture. Business was very good during run." "Drew large crowds and met with the favor of home-going audiences." "A good production having entertaining story. Box-office receipts good."
Consensus—"Good picture, good puller."

ARE ALL MEN ALIKE? (METRO) MAY ALLISON ..... NOV. 6
"Rather inconsequental for feature length."—M. P. News.
Exhibitor Comment—"Fair business with a picture that was hard to tell what it was about."

BEAUTIFULLY TRIMMED (UNIVERSAL) CARMEL MYERS ..... DEC. 11
"Mediocre picture on a hackneyed theme."—M. P. News.

BEGGAR IN PURPLE, A (EDGAR LEWIS-PATHE) SPECIAL CAST ..... NOV. 13
"Good production given average story."—M. P. News.

BEHOLD MY WIFE (PARAMOUNT-ARTCRAFT) SPECIAL CAST.. OCT. 23
"Novel story given rich production."—M. P. News.
Exhibitor Comment—"Opened to splendid business and held up so well it was continued for a second week." "Unusually entertaining, and box-office testified to the fact that it was well liked." "This production well liked and held up well for second week. Good direction, acting and mounting in evidence." "Fine picture but didn't open to as big business as it deserved, probably because of its proximity to holidays." "Held over for a second week to splendid crowds." "Excellent—100 per cent Entertainment. Has every requisite feature for the most critical movie fan. Went big all week. A great box office attraction." "Played at two theatres here and each seemed to do a big business." "One theatre considered it such a success that it held it over for a second week." "Splendid production which was well liked by my patrons. Sure fire box office attraction."

BEWARE OF THE BRIDE (FOX) EILEEN PERCY ..... OCT. 30
"This would look better as a two-reel slapstick."—M. P. News.
Exhibitor Comment—"Favorably received and good program picture. Average business three days."

BIG HAPPINESS (ROBERTSON-COLE) DUSTIN FARNUM ..... SEPT. 11
"Fair entertainment in Dustin Farnum's latest."—M. P. News.
Exhibitor Comment—"Only average picture but drew fairly well." "This picture contains a good story with plenty of pep. The audience was pleased and receipts were very gratifying." "The poorest box-office picture I've played in years. Farnum well liked—but the people who liked him want him in Westerns and plenty of action. The foreign locale of this confused them. Lost money steadily all week."
Consensus—"Average picture, average puller."

BILLIONS (NAZIMOVA-METRO) NAZIMOVA ..... DEC. 11
"Very weak picture material in Nazimova's latest."—M. P. News.

BLACKMAIL (METRO) VIOLA DANA ..... OCT. 16
"Viola Dana gives color to familiar story."—M. P. News.
Exhibitor Comment—"Interesting. Instructive as well. Favorably commented upon. Average business." "Above average business with a very poor picture. Viola Dana the only redeeming feature in whole picture which was bad as to story, cast and photography."

BODY AND SOUL (METRO) ALICE LAKE ..... OCT. 23
"Story of dual personality fairly interesting."—M. P. News.

BRANDED WOMAN, THE (FIRST NATIONAL) ..... SEPT. 18
"Plenty of melodramatic fireworks in this sob-sister story."—M. P. News.
Exhibitor Comment—"Picture not up to the previous high standard of the star, Norma Talmadge." "Very big business, but picture criticised for slow action." "A slow-moving affair which failed to create any excitement, although Norma Talmadge performs in her usual excellent manner. A cut-back showing a Roman slave market was unnecessary and was plainly lugged in for its sensual appeal." "Fair picture which brought but average business." "Thoroughly interesting story done well by a good cast and good photography. Very good business." "Played to capacity for the whole week. Well satisfied." "This has a very poor entertaining value but despite this fact the picture went over very well." "The poorest story Norma has had in a long time—but, as usual with a Talmadge picture, drew well." "An entertaining production. Business good during run." "Splendid business attraction. Norma Talmadge always stands them up. Picture well produced and acted. Norma Talmadge pictures continue popular. We did little better than average business."

BRANDING IRON, THE (GOLDWYN) SPECIAL CAST ..... OCT. 23
"Story of primitive passions is rather overdone."—M. P. News.

BROADWAY BUBBLE, THE (VITAGRAPH) CORINNE GRIFFITH ..... NOV. 27
"Corinne Griffith does excellent work in dual role."—M. P. News.
"Did better than average business at two first-run houses simultaneously. Just melodramatic enough to attract, and not too emotional, so as to offend."

BRUTE MASTER, THE (HODKINSON) HOBART BOSWORTH ..... NOV. 6
"Hobart Bosworth scores in vigorous story of the sea."—M. P. News.

CHALLENGE OF THE LAW, THE (FOX) WILLIAM RUSSELL ..... OCT. 23
"Russell at his best; a real entertaining drama."—M. P. News.

CITY SPARROW, A (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON ..... DEC. 4
"Weak in drama, but strong in sentiment."—M. P. News.
Exhibitor Comment—"Opened with usual audiences, but business grew last few days and it went over big." "Mediocre picture lifted from mediocrity by good acting of Ethel Clayton and by splendid direction."
Consensus—"Average picture, average puller."

CIVILIAN CLOTHES (PARAMOUNT-ARTCRAFT) ..... SEPT. 18
"Entertaining picture with Meighan as a star."—M. P. News.
Exhibitor Comment—"Has met with much favor. Good money maker." "Held up splendidly on third week run. Picture has very entertaining qualities." "Picture went very well. Patrons seem much pleased. Box office returns were very good." "A bully fine picture, with popular plot. Going like wild fire here and getting the best press notices." "Seven days to capacity. Picture well liked but those who saw the stage play not satisfied." "This is a good production as far as entertainment goes but it brought only average business." "Went over big. Meighan is well liked in this city, and his vehicle lost none of its effect in the transposition to the screen." "Picture went big for whole week. Every one liked it and passed the good word along." "Entertaining picture but story could be told in two reels. Meighan always draws them in here. Good box-office attraction."
Consensus—"Good picture, good puller."

CLOTHES (METRO) OLIVE TELL ..... OCT. 9
"Talky picture made from stage satire."—M. P. News.
Exhibitor Comment—"A fair picture. Picture drew well for first two days; rest of week mediocre. Average week's receipts." "A good picture which pleased. Average business two days."
Consensus—"Average picture, average puller."

CONRAD IN QUEST OF HIS YOUTH (PARAMOUNT-ARTCRAFT) THOMAS MEIGHAN ..... NOV. 20
"Delightful story is enriched on the screen."—M. P. News.
Exhibitor Comment—"Fair picture bringing average box-office receipts."

CRADLE OF COURAGE, THE (PARAMOUNT-ARTCRAFT) WILLIAM S. HART ..... OCT. 9
"Has plenty of action and should please."—M. P. News.
Exhibitor Comment—"Pleasing picture but we had about average business." "Well up to the average of Wm. S. Hart's pictures and should be a good drawing card at all theatres where he is popular. We did excellent business with this picture for one week." "The combination of a popular star and a good picture, and the result is good business." "Out of Hart's line, should be kept in the Western type." "Carried picture seven days. My custom is two changes weekly." "Attracted large audiences but failed to meet with the approval usually accorded the cowboy."
Consensus—"Good picture, good puller."

CURTAIN (FIRST NATIONAL) KATHERINE MACDONALD ..... OCT. 16
"Lifelike story suffers from mechanical development."—M. P. News.
Exhibitor Comment—"Played to exceptional business. Katherine McDonald appears to be growing more popular." "Katherine MacDonald gave entire satisfaction. Picture well produced. Splendid supporting cast. Business very good." "It's by far the best acting Katherine MacDonald has ever done. People liked it well enough to fill two houses for a week simultaneously. Good entertainment." "Averagely pleasing story. Poor ending. Star's work shows improvement."
Consensus—"Good picture, good puller."

DANGEROUS BUSINESS (FIRST NATIONAL) CONSTANCE TALMADGE ..... DEC. 11
"Rather frail but fairly amusing."—M. P. News.

DEAD MEN TELL NO TALES (VITAGRAPH) SPECIAL CAST .... NOV. 13
"Vivid, 'punchy' story; production excellent."—M. P. News.

DEMOCRACY (DEMOCRACY PHOTOPLAY COMPANY) SPECIAL CAST ..... SEPT. 11
"Cost a lot of money but is doubtful as entertainment."—M. P. News.

DEVIL TO PAY, THE (BRUNTON-PATHE) SPECIAL CAST ..... DEC. 4
"Strong mystery story carries interest."—M. P. News.

Box Office Reports continued on page 4676

"MIDSUMMER MADNESS"
(Paramount-Artcraft)

Perfectly Constructed Picture Stamps De Mille as Master Director

THE De Mille brothers are giving the screen some fine studies in the silent art and are placing the photoplay on a truly artistic plane. Cecil has proven his ability time and again. But it has taken "Midsummer Madness" for William De Mille to show his qualities of showmanship and artistic appreciation. He has taken a more or less conventional story and made it palpitate with life. He plays upon the heart strings much after the manner of a Kreisler, because he is endowed with an emotional temperament. But as skillful as he has shown himself to be in humanizing a story, his ability to construct dramatic sequences and dovetail them together stamps him as an exceptional technician.

"Midsummer Madness" is the most perfectly built picture that has ever been flashed on the screen. The whole structure—the incidents, the action—these move with remarkable precision. And not a superfluous note mars the offering from inception to conclusion. Olga Printzlau, the scenarist, deserves a great deal of this credit. If she is responsible for the titling then she should take equal credit with De Mille. Titles can make or break a picture. Those incorporated here have a definite place and carry the action along with faultless tempo.

The triangle formed from a husband, his wife, and his friend is given a life like representation. The sympathy for the wives is caught through the indifference of their husbands. The love-starved wife of one of them entertains the friend while his own wife is absent and the smouldering flame of passion find expression. They are about to trespass, but a realization of the impending tragedy brings them back to sanity. It is a rare scene when the outraged husband and the other's wife give utterance to their suspicions. The quarrel is dynamic in its force and is splendidly executed. They are in the music room and when they hear the servants approaching they change the subject until they are alone again. The pent-up expressions of the quartette are significant. Indeed a rare touch. This is only a sample of the inspired direction. The scene of the hunting lodge where the trespassers go with sin in their hearts is also rich in its artistic development. The sole humorous touch is when the caretaker, excellently played by Charles Ogle, discovers them and starts the epidemic of gossip which eventually reaches the wronged parties.

De Mille has given emphasis to the dramatic side and has left the spectacular alone. As a result the picture presents the most direct line of continuity ever shown. The picture is excellently staged and actel. Jack Holt, as the indifferent husband, and Conrad Nagel, as the philanderer, give performances in an even key of understanding and feeling. Lila Lee surpasses herself as the outraged wife. Her portrayal will surprise many who thought her incapable of emotion. Lois Wilson acts with admirable force and restraint. The supporting players are equally good in minor roles. "Midsummer Madness" is a sample of how good direction can make a picture. It should go big everywhere.—Length, 7 reels.—*Laurence Reid.*

THE CAST

Bob Meredith.....Jack Holt
Julian Osborn.....Conrad Nagel
Margaret Meredith.....Lois Wilson
Daisy Osborn.....Lila Lee
Mary Miller.....Betty Francisco
Mrs. Osborn.....Claire McDowell
Peggy Meredith.....Charlotte Jackson
Mrs. Hicks.....Ethel Wales
Caretaker.....Charles Ogle
Caretaker's Wife.....Lillian Leighton
Servant.....George Kuwa

By Cosmo Hamilton.
Scenario by Olga Printzlau.
Directed by William De Mille.

PRESS NOTICE—STORY

"Midsummer Madness" is the attraction which will appear at the ———— theatre next ————. This is a William De Mille production, adapted by Olga Printzlau from Cosmo Hamilton's story, "His Friend and His Wife." It is a tale which takes the form of a domestic drama and involves two married couples. One husband is indifferent to his wife's appeal for love and romance; the other husband is a philanderer. Both wives would continue to bask in the radiance of the courtship days. Finally Meredith is called away and his best friend, Osborn, suddenly realizes that Margaret Meredith is uncommonly beautiful. His own wife being absent, he forgets his marital vows; forgets everything in his mad desire to conquer Margaret with passion.

They are about to trespass when sanity returns. The sin that was in their hearts is eliminated. Their rash act precipitates a situation which almost spells disaster for two families. But Margaret doesn't spare herself. And Meredith is willing to believe her and his friend that their weakness was only of the moment. Prominent in the cast are Jack Holt, Conrad Nagel, Lila Lee and Lois Wilson. Each gives a fine performance.

PROGRAM READER

William De Mille's master picture, "Midsummer Madness," will be the feature attraction at the ———— theatre next ————. This is an occasion to see the greatest photoplay of the year—a photoplay which is marked for its vital theme, its rugged characterization, its compact arrangement of scenes and its forceful acting. It is a motion picture without a flaw. Manager ———— feels that he is giving his patrons a rare treat in this master play. It is an adaptation of Cosmo Hamilton's story, "His Friend and His Wife," and is wonderfully acted by Jack Holt, Lila Lee, Conrad Nagel, Charles Ogle and Lois Wilson.

"POLLY WITH A PAST"
(Metro)

Ina Claire's Rare Artistry Makes Her a Welcome Screen Figure

WHEN Metro bought the screen rights to "Polly With a Past" and induced Ina Claire to play her original role, it scored a ten strike. Not that the stage success is duplicated upon the silver sheet since it doesn't offer the comedy and variety expected, but because Miss Claire brings to the film public a rare art, a vivid and vital personality and a wholesomeness and charm—qualities which should take her to the highest peak of popularity. She has an individuality, a unique style, and magnetism possessed by few stars. Given the proper stories, she is destined to rise to the heights.

A finer flash of comedy talent has never been witnessed upon the screen. She is a mistress of many moods and can express pathos with the ability of a Chaplin. Miss Claire is the dominant factor of "Polly With a Past." With a less capable actress the picture might have a difficult time getting over. It doesn't depict much action or incident and really follows a single groove. Of course its sparkling dialogue could not be translated. But Miss Claire's performance is duplicated. It is well that she dominates every scene. One cannot say that the picture is talky; its only fault is its lack of variety.

The idea moves around a country girl who is blessed with enough resourcefulness and imagination to take advantage of her opportunities. Having a great sense of humor, it is her task to pose as a spirited French coquette in order to make the hero's fiancee jealous and so arouse the latter's fading enthusiasm. And she is the best interpreter of the Parisian coquette that the stage and screen have ever seen. It is a delight to watch her gestures, poses and mannerisms. Her study is so vital and vivid that the other players seem stilted. Clifton Webb is good when he isn't attempting to make broad farce out of gentle comedy. One or two of the players seem miscast. Louiszita Valentine hasn't made the most of her role. Director Karger has given the picture a handsome setting, the exteriors and interiors fitting splendidly into the scheme of things. Adequate lighting also places the players to advantage.

While "Polly With a Past" doesn't hit its stage stride, it is a very acceptable feature and should score a success with such exceptional acting as offered by Ina Claire. Superlatives are in order as far as she is concerned. Having quite a reputation the picture should attract the public. It is sumptuously mounted.—Length, 6 reels.—*Laurence Reid.*

THE CAST

Polly Shannon.....Ina Claire
Rex Van Zile.....Ralph Graves
Mrs. Van Zile.....Marie Wainwright
Clay Cullum.....Harry Benham
Harry Richardson.....Clifton Webb
Myrtle Davis.....Louiszita Valentine
The Cook.....Myra Brooks

By George Middleton and Guy Bolton.
Scenario by June Mathis.
Directed by Maxwell Karger.

PRESS NOTICE—STORY

That famous stage success, "Polly With a Past," in which Ina Claire scored such a decided hit, has been made into a picture that will be the feature attraction at the ———— theatre next ———— with Miss Claire in her identical role. Written by two of the ablest playwrights of the day, George Middleton and Guy Bolton, it serves to introduce the star in a sort of a dual role.

Miss Claire is a country girl who, blessed with imagination and an education, migrates to the city where her good sense of humor and resourcefulness place her in peculiar circumstances. She learns that a love-sick youth has become despondent because of his fiance's indifference, so she resolves to arouse the young woman's jealousy by posing as a French coquette deeply in love with the youth. She plays the game with considerable zest but the youth discovers that his love for the fiance has grown cold in the infatuation he feels for the charming masquerader. The picture gives Miss Claire ample opportunity to flash her unique style, her vital and vivid touches. The supporting cast is good and the direction is high-class. The feature is lavishly mounted.

PROGRAM READER

"Polly With a Past" is coming. The opportunity is presented for patrons of the ———— theatre to witness the most skilful comedienne of the stage, Ina Claire, in her original role—the role she created and played for over a year. The play scored a sensation upon the stage and as a picture is said to surpass itself in entertaining possibilities. The appearance of Miss Claire is sufficient to attract every patron of the ————. She is a new personality and a welcome one. You will all declare that she is gifted. "Polly With a Past" will be the attraction at the ———— next ————.

SUGGESTIONS

Here you have a new star to exploit. And don't be afraid to go the limit. If your crowd is unfamiliar with her name don't mince matters in declaring her to be the greatest comedienne that ever played upon the screen. You can make this broad statement without fear of making a bone play. Use stills of her. Tell that she is a star on Broadway right now in "The Gold Diggers." Bill her to the limit. Tell that "Polly With a Past" made her one of the greatest favorites on the stage. Tell that she is destined to great popularity upon the screen. Mention the other players. Mention also that Maxwell Karger is the director. Treat your copy in a humorous fashion. Play up its long run on the stage.

CATCH LINES

See Ina Claire in "Polly With a Past." An exceptional comedienne in a rare comedy. You will be delighted with this star.

Exhibitors' Own Box Office Reports

(Continued from page 4674)

PICTURE BRAND STAR RELEASED PLAN BOOK

DEVIL'S GARDEN, THE (BENNETT-FIRST NATIONAL) LIONEL BARRYMORE ..... NOV. 6
"Rather grewsome story, well produced and acted."—M. P. News.
Exhibitor Comment.—"Appeals to the highly sophisticated audience. Opened to very big business."

DINTY (NEILAN-FIRST NATIONAL) WESLEY BARRY ..... DEC. 4
"Melodrama and Sentiment put this one over."—M. P. News.

DISCARDED WOMAN, THE (HALLMARK) SPECIAL CAST ..... JULY 10
"Hectic melodrama with familiar stock situations."—M. P. News.

DOWN HOME (WILLART-HODKINSON) SPECIAL CAST ..... NOV. 6
"Some interesting moments in this rustic story."—M. N. News.

DRAG HARLAN (FOX) WILLIAM FARNUM ..... NOV. 6
"If they like Farnum, it's a good bet."—M. P. News.
Exhibitor Comment—"Our patrons were very glad to see William Farnum back in the good old Western stuff." "More than usual business. Patrons seemed entertained." "William Farnum has a good box office value. Picture liked and box-office returns fine."
Consensus—"Good picture, good puller."

DWELLING PLACE OF LIGHT, THE (HAMPTON-HODKINSON) SPECIAL CAST ..... SEPT. 25
"Picture is heavy and morbid, though well acted."—M. P. News.

EYES OF THE HEART (REALART) MARY MILES MINTER ..... NOV. 13
"Mary Miles Minter scores in story of pathos and sentiment."—M. P. News.
Exhibitor Comment—"A fair picture, well acted. Mary Miles Minter has her own personal following, but aside from them, the picture did not have much of an appeal."

FACE AT YOUR WINDOW, THE (WILLIAM FOX) SPECIAL CAST ..... NOV. 13
"Propaganda picture developed along orthodox lines."—M. P. News.

FATAL HOUR, THE (METRO) SPECIAL CAST ..... NOV. 13
"Crude melodrama makes mediocre picture."—M. P. News.

FELIX O'DAY (HAMPTON-HODKINSON) H. B. WARNER ..... SEPT. 18
"A good production from all angles."—M. P. News.

FIREBRAND TREVISON (FOX) BUCK JONES ..... JULY 31
"Buck Jones practically duplicates his last picture."—M. P. News.
Exhibitor Comment—"Not as good as some of the others. Average business two days."

45 MINUTES FROM BROADWAY (KANE-FIRST NATIONAL) CHARLES RAY ..... SEPT. 11
"Picture is entertaining, though Ray appears to be miscast."—M. P. News.
Exhibitor Comment—"Charles Ray well liked by our audiences and feature played to better than average business." "Very fine picture. Played to capacity for four days and was close to breaking house records." "The entertaining qualities of this picture make it well worth seeing and my house was well filled at each performance. Fact that it played on the stage drew many people." "Charles Ray in one of his best pictures. A very good box-office attraction."
Consensus—"Good picture, good puller."

FIXED BY GEORGE (UNIVERSAL) LYONS-MORAN ..... NOV. 6
"Lyons and Moran produce successful farce."—M. P. News.

FOOD FOR SCANDAL (REALART) WANDA HAWLEY ..... NOV. 13
"Very obvious, but fairly interesting."—M. P. News.
Exhibitor Comment—"Light, pleasing little comedy. They came because they liked Wanda—and they did not register a kick. Box-office just fair." "This sure did go over big and the picture deserved it, for it is interesting and entertaining."

FORBIDDEN THING, THE (DWAN-ASSO. PRODUCERS) ..... NOV. 27
"Vivid and vital story rich in spiritual quality."—M. P. News.
Exhibitor Comment—"Good picture to fair business." "A fine production. People stood in line all week to see this picture. Big business."

FORBIDDEN VALLEY (BLACKTON-PATHE) MAY MCAVOY-BRUCE GORDON ..... OCT. 16
"An exciting story concerning a Kentucky feud."—M. P. News.

FOURTEENTH MAN, THE (PARAMOUNT-ARTCRAFT) ROBERT WARWICK ..... SEPT. 11
"Some entertaining moments in Warwick's comedy."—M. P. News.
Exhibitor Comment—"Fine picture, splendid theme and well done. Went very big all week." "Exceptionally good for Warwick picture; well directed, well produced." "Robert Warwick is a star who does not draw big here. Featured Bebe Daniels with him in advertising and it helped some. Personally think Warwick is fine, but can't sell him to my audiences. Picture did only fair business."
Consensus—Good picture, good puller."

FROM NOW ON (FOX) GEORGE WALSH ..... OCT. 2
"Entertaining crook story, with George Walsh, well directed."—M. P. News.

FULL HOUSE, A (PARAMOUNT-ARTCRAFT) ..... SEPT. 18
"Stage farce loses its punch on the screen."—M. P. News.
Exhibitor Comment—"A very entertaining story which went over big." "Below average business, as all Washburns are in these parts. A very amusing farce comedy and with most any other star would do much better business. No faults with photography, direction or cast. 'Skinner's Dress Suit" is the only Washburn that we have been able to do big business with ." "Played it two days to average business. A good picture." "Bryant Washburn has been quickly but surely killed by a series of washed-out, namby-pamby releases of which this is one of the poorest. Played to poor business for entire run." "Our patrons liked this picture very much and also the star." This is poor both as to story and box-office receipts. Did not take at all."
Consensus—"Good picture, good puller."

FURNACE, THE (REALART) SPECIAL CAST ..... DEC. 4
"Talky picture has little appeal."—M. P. News.
Exhibitor Comment—"One of the best pictures I have seen. It has strength and purpose and is wonderfully portrayed by excellent cast. Exceptionally good business." "An absolute sensation. A knockout. Had S. R. O. sign up from opening day till finish of week. One of the best pictures I've ever seen."

GILDED DREAM, THE (UNIVERSAL) CARMEL MYERS ..... OCT. 23
"Commonplace story developed along traditional lines."—M. P. News.

GIRL IN THE WEB, THE (HAMPTON-PATHE) BLANCHE SWEET ..... JULY 31
"A splendid production from all angles."—M. P. News
Exhibitor Comment—"A good story. It drew well. Two days to average business."

GOOD-BAD WIFE, THE (VERA McCORD PRODS.-FILM BOOKING OFFICE) SPECIAL CAST ..... OCT. 30
"Good production given rather illogical story."—M. P. News.

GOOD REFERENCES (FIRST NATIONAL) CONSTANCE TALMADGE ..... OCT. 16
"Stars popularity may get it by."—M. P. News.

GREAT LOVER, THE (GOLDWYN) SPECIAL CAST ..... DEC. 4
"Slow Moving that depends largely on titles."—M. P. News.

GREAT REDEEMER, THE (TOURNEUR-METRO) SPECIAL CAST SEPT. 4
"Van Loan contributes another winner."—M. P. News.
Exhibitor Comment—"A fine picture but not the kind the public will pay money to see. It's too religious. Screen is for entertainment, not for preachment. Fair business, but not enough to justify longer than one week run." "The picture was well received for the entire week. The patrons say there is "just enough" religion in the picture." "Religious picture. Fair business."
Consensus—"Average picture, average puller."

GUILTY OF LOVE (PARAMOUNT-ARTCRAFT) DOROTHY DALTON ..... OCT. 9
"Star gives splendid portrayal of mis-led girl."—M. P. News.
Exhibitor Comment—"This is an average picture but drew more than usual business." "Picture fairly popular. Dorothy Dalton very well carries off her emotional role." "Good picture which brought about the usual audiences." "Pleased some classes while some resented it."
Consensus—"Average picture, average puller."

HALF A CHANCE (JESSE D. HAMPTON-PATHE) SPECIAL CAST) OCT. 30
"Well acted and directed, but development suffers."—M. P. News.

HARRIET AND THE PIPER (MAYER-FIRST NATIONAL) ANITA STEWART ..... OCT. 30
"Favorite formula given rich production."—M. P. News.
Exhibitor Comment—"Regarded this as just a fair picture and drew average houses." "The entertaining value of this picture is good, and drew more than usual business."

HEADIN' HOME (YANKEE-KESSEL & BAUMAN-STATE RIGHTS) BABE RUTH ..... OCT. 1
"Babe Ruth makes debut and scores a hit."—M. P. News.

HEARTS ARE TRUMPS (METRO) SPECIAL CAST ..... DEC. 11
"A complex melodrama very well produced."—M. P. News.

HELD BY THE ENEMY (PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... OCT. 9
"Civil war romance looks good as a picture."—M. P. News.
Exhibitor Comment—"An average picture. Fair business." "Business exceptionally good. Surprisingly large crowds. Good picture, well liked, surrounded by attractive program." "A beautiful picture but not a box-office puller. Got through a week's run by the skin of the teeth. "One of the best Civil War stories I've ever played. Crowded houses for the entire run, and everybody liked it. From a box-office standpoint it was a splendid attraction and business was great." "This feature seemed to please the audiences and we got big box office results."

HELIOTROPE (COSMOPOLITAN-PARAMOUNT-ARTCRAFT) SPECIAL CAST ..... DEC. 4
"A different picture here."—M. P. News.

HELP WANTED—MALE (HAMPTON-PATHE) BLANCHE SWEET ..... OCT. 2
"Too light and vapid for a five-reeler."—M. P. News.
Exhibitor Comment—"An average picture to average business for one week." "This is an average production which brought usual business." "A good picture to poor business one day."
Consensus—"Average picture, average puller."

HER HONOR THE MAYOR (FOX) EILEEN PERCY ..... SEPT. 4
"Impossible story overacted and hardly entertaining."—M. P. News.
Exhibitor Comment—"Bright little picture, well-cast and pleased my people. Miss Percy looks like good star-material to me. Hope her next pictures live up to this."

HER UNWILLING HUSBAND (HAMPTON-PATHE) BLANCHE SWEET ..... NOV. 27
"Good production given average story."—M. P. News.

HITCHIN' POSTS (UNIVERSAL) FRANK MAYO ..... SEPT. 4
"Colorful story and splendid cooperation make praiseworthy picture."—M. P. News.
Exhibitor Comment—"A picture that would appeal to any audience. The people in this city like the Mayo productions."

HOMESPUN FOLKS (INCE-ASSOCIATED PRODUCERS) SPECIAL CAST ..... SEPT. 11
"Rural drama is interesting despite a theatrical touch."—M. P. News.
Exhibitor Comment—"Good audience picture. Broke no records but did good average business for three days." "Ordinary photoplay. Not a bit exciting at any point. Much too tame for the general run of picture patrons." "Entertaining picture which drew more than usual patronage." "A very good picture. Filled house entire week." "An average picture in all ways. Pleased, but had no box-office draft." "A fine rural drama of the Chas. Ray type but did not draw. Personally classed it as a very good picture worthy of patronage."
Consensus—"Average picture, average puller."

Box Office Reports continued on page 4678

"GIRL OF MY HEART"
(Fox)

Star Fails to Enliven Very Dull Story

NO one can accuse Shirley Mason of lacking in pep, but it would take a far greater amount of vivacity and personality than she or any other star possesses to make this very improbable, trite story, filled as it is with conventional action, more than slightly interesting. There is practically no suspense throughout, and shortly after the opening incident the story shifts to the West where a "bad Indian" is introduced. From then on it is hackneyed incident as we watch the Indian and the bootlegging villain trying to kill the hero and abduct the star.

Miss Mason starts off as a "slavey" who runs away from a cruel mistress on Christmas eve and is taken into the mansion of the family. White's doctor has told him that he cannot live and the young man is about to kill himself when the little runaway appears. Impressed by her faith in the Almighty, he adopts her and she accompanies him to the West where he endeavors to regain his health. Then comes the Indian and the bootlegger, who supplies firewater to the redman. Another character introduced is a hermit doctor who for some unknown reason is hermiting in the mountains. When the hero is injured by the Indian, the hermit is induced by the star to come to his aid. The doctor gives him up, and when he recovers, is forced to admit his belief in God. The climax comes with the stealing of the star, who is bound with a stout rope in true serial style and breaks away in the good old movie fashion.

Miss Mason cannot impress here as she does in her other pictures. It is a part that might be played by almost any ingenue. It is practically a reversion to the old-time movie thriller, dressed up with some good photography. The sand storm scenes in the end are well enough done, but at best they do not prove gripping to any great degree.

Raymond McKee is opposite the star, but there is no drama in the picture so he cannot impress much. If you have a cheaper class of patrons they may be satisfied with this, but it is not up to the star's standard in heart interest or humor.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Joan ..... Shirley Mason
Rodney White ..... Raymond McKee
Prudence White ..... Martha Mattox
Major Philips ..... Al Fremont
Dr. Norman ..... Cecil Vanauker
Mona ..... Calvin Weller
Chawa ..... Hooper Toler
Pedro ..... Alfred Weller

Story by Frances Marion Mitchell.
Direction by Edward J. LeSaint.
Photography by Friend F. Baker.

PRESS NOTICE—STORY

Shirley Mason, the petite Fox star, will appear in an attractive role in "Girl of My Heart," which will be the feature picture at the ———— theatre on ————. Miss Mason, a New York girl, is one of the youngest and most fascinating of all screen stars. She has risen from the ranks and has been in pictures since the days of the crude two-reeler. Miss Mason probably is partially responsible for the bobbed hair craze. For few who see her can fail to realize how attractive one can look in neatly cut hair.

The star's previous work has endeared her to many picture fans in this city. Starting in "Her Elephant Man" she has made a series of pictures for Fox Film Corp., which have proved her worth. Also in "Treasure Island," the picturesque screen version of Robert Louis Stevenson's immortal work, she played the role of Jim Hawkins.

"Girl of My Heart" is romance and thrills combined. It is a story of a little orphan girl who restored the faith of a despairing young millionaire. Besides the romance there is action from beginning to end, with a stirring climax laid in the Western desert. Such well known players as Raymond McKee and Al Fremont support the star.

The picture will be shown at the ———— theatre for ———— days.

PROGRAM READER

For years it had been a tradition in the White homestead that on Christmas eve they should leave the door of their mansion open to welcome any stray Christmas guest. For years no one had ever crossed the threshold but on this Christmas eve a little stranger came from out of the storm. Her name was Joan and she was a product of a charitable institution. In real life her name is Shirley Mason and she is a screen star and a product of the school of experience. "Girl of My Heart" is the name of the picture and it will be shown at the ———— theatre for ———— days beginning ————.

"Girl of My Heart" is an apt title for any production starring Miss Mason, as those who are familiar with her former pictures, will soon agree. None more dainty, more whimsical, more fascinating, than this little bundle of feminine loveliness. You who remember her from her former pictures will not miss "Girl of My Heart." You others come and make her acquaintance. You will not regret it.

SUGGESTIONS

You can promise them more action in this one than in other Shirley Mason features. In the latter half it takes on the aspect of a real old-time western. Of course this should be subordinated to boosting the star. If you have shown her other pictures, she will already be well known. If this is your first, but you have screened "Treasure Island," mention this, for the star will be remembered from her work in this picture. The story is adapted from Frances Marion Mitchell's novel "Joan of Rainbow Springs," which never developed into a best seller. If you show this in the holiday season do not neglect the Christmas setting which is the opening incident in the picture.

CATCH LINES

A story of a little nobody who has only one gift—faith. Shirley Mason in a story of sweet romance mingled with thrilling action.

"THE TESTING BLOCK"
(Paramount)

Sure-Fire Western With Star in the Kind of Role That Made Him Famous

BILL HART is at last back again to the role that made him famous, the good bad man—and in view of this there can be no chance, but that "The Testing Block" will get over. From leading role to basic plot, practically the same as that of "The Great Divide," this is a Hart picture. It has more action than acting, a lot of stunt stuff, Hart's famous spotted mustang, plenty of riding, a fight or rather a series of fights in which the hero licks his whole gang of outlaws, a pleasing romance, some fine Western scenery, etc. What more is needed for a sure-fire Hart production?

The star plays the role of the leader of a band of outlaws back in the frontier days who, after defeating each of his bandit companions in a fist fight forces a young girl violinist, one of the company of a strolling show troupe, to marry him. He then quits the road, turns straight, falls in love with his wife and she with him, but one of his old band succeeds in making trouble in his happy home by convincing him through a Mexican girl that his wife does not care for him. Also the wife is led to believe that Bill has tired of her and is planning to take to the road again.

The first four reels or so are rather ordinary, but the last makes up for all that has gone before. It is a smashing finish that will send any crowd that likes Hart out perfectly satisfied.

The star plays his role with all his old time dash and vigor. Eva Novak is a pretty and appealing heroine of the clinging vine type and the balance of the cast are good types and competent players. For those who insist that Hart appear in Western roles and this includes most people who are partial to him, "The Testing Block" ought to go over for his best picture in some time.—Length, 6 reels.—*J. S. Dickerson.*

THE CAST

"Sierra" Bill, a bandit chief ..... William S. Hart
Nelly Gray, a violinist ..... Eva Novak
Ringe, a bandit ..... Gordon Russell
Rosita, a Mexican girl ..... Florence Carpenter
Sonny, Nelly's child ..... Richard Headrick
Slim ..... Ira McFadden

By William S. Hart.
Scenario by Lambert Hillyer.
Directed by Lambert Hillyer.
Photographed by Joe August.

PRESS NOTICE—STORY

The feature attraction at the ———— theatre next ———— is William S. Hart's newest picture, "The Testing Block," of which he is the author and Lambert Hillyer the adaptor and director. The star has written six reels of concentrated rapid-fire action which is finely tempered by the elements of romance and sentiment. It offers the dramatic situations and the breath-taking thrills of the gold rush days in the California Sierras.

The star portrays the part of "Sierra" Bill, a bad man, who later develops a streak of pure gold. In such a role Mr. Hart is quite supreme. He has an opportunity of displaying not only his skill as a rider, fighter and actor, but in portraying a human being, essentially. He fights valiantly for his "darling Nelly Gray." Mr. Hart has surrounded himself with clever players, among whom are the personable Eva Novak, Gordon Russell, Ira McFadden and others. Mr. Hillyer's direction is to be commended for its straightforward action and the composition of scenes. The backgrounds are colorful and in keeping with the story.

PROGRAM READER

Beginning next ———— "The Testing Block," a new picture of the Golden West of the early gold rush days will be presented with William S. Hart as the star. This famous interpreter of western character roles wrote the story and he has fashioned a concentrated rapid-fire, two-fisted line of action. The star is quite supreme in the delineation of western character parts and as "Sierra" Bill, the bandit chief, he gives a performance which will live long in the memory of those who see this admirable picture. There are thrills galore, but these are all tempered by a beautiful romance as sweet as the plaintive old melody, "Darling Nelly Gray," which runs through the story like a thread. The picture is wonderfully staged and carries a rich assortment of colorful backgrounds. Prominent in Mr. Hart's company is Eva Novak.

SUGGESTIONS

You can bill this picture as a regular old-time Bill Hart picture—a picture which gives him a chance to appear as a bad man who finds redemption through love. Make mention that he is the author. Tell that he has fashioned a tale which is charged with rapid-fire action and thrills and which are tempered by a fine romance. Bring out with emphasis that the story is of the early gold rush days of California and that Bill Hart is a bad man. Play up the atmosphere. Use catch lines and teasers. The heroine's name is Nelly Gray. And the famous song of that name is that name is used as sort of a musical theme. So play up the son. Ask your patrons to come and see a story written around it. Dress your lobby and your ushers in the atmosphere of the period. Bill the picture as a fast-moving, two-fisted melodrama. Bill it as a typical Bill Hart picture.

CATCH LINES

See "The Testing Block," a picture of the Sierras in the days of the gold rush. See Bill Hart as a bad man. See a picture of thrills and romance.

Bill Hart and his Pinto pony are with us again. Come to the ———— and see them in "The Testing Block," a great western picture.

The Index to The Complete Plan Book

(Continued from page 4676)

PICTURE BRAND STAR RELEASED PLAN BOOK

HONEST HUTCH (GOLDWYN) WILL ROGERS.....SEPT. 25
"Rogers scores again in human, likeable role."—M. P. News.
Exhibitor Comment—"Wonderfully entertaining picture which the audience seemed to like. Box-office receipts larger than usual." "Great as an entertaining feature and brought a well filled house at each performance." "Lauded by the critics as the best picture of the week." "A good picture but Rogers not popular with the women folks. Poor business two days."

HONEYMOON RANCH (BERT LUBIN-STATE RIGHTS) SPECIAL CAST.....OCT. 23
"Old time western full of real cowboys and has action galore."—M. P. News.

HONOR BOUND (UNIVERSAL) FRANK MAYO.....NOV. 13
"Frank Mayo has good material in this one."
Exhibitor Comment—"This picture took well and brought good box office returns."

HOPE, THE (METRO) SPECIAL CAST.....SEPT. 4
"Antiquated plot is given impressive production."—M. P. News.
Exhibitor Comment—"The plot of the picture is good. Good receipts." "That was the trouble—there wasn't any. Impossible—tedious, hackneyed situations, moth-eaten development. I felt like apologizing to my patrons for making them sit through it. If the other 'Metro Specials' are like this, excuse me!"

HOUSE OF THE TOLLING BELL (J. STUART BLACKTON-PATHE) SPECIAL CAST.....SEPT. 11
"A weird story with plenty of action and excitement."—M. P. News.
Exhibitor Comment—"Corking ghost story that pleased them all. Played to excellent business throughout week to universally satisfied audiences." "May McAvoy will surely make a mark that will be surprising before long."

HOUSE OF WHISPERS, THE (BRUNTON-HODKINSON) J. WARREN KERRIGAN.....OCT. 2
"Kerrigan has another interesting mystery story."—M. P. News.

HUSBAND HUNTER, THE (FOX) EILEEN PERCY.....SEPT. 25
"Farcial development of Fitzgerald's comedy drama."—M. P. News.

IDOLS OF CLAY (PARAMOUNT-ARTCRAFT) MAE MURRAY....NOV. 27
"Colorful production marked by good incident."—M. P. News.
Exhibitor Comment—"Drew 13,000 paid admissions the day it opened. A wonderful drawing card." "Opening week equalled 'On with the Dance.' Held for second week. Picture makes 'em talk." "Went over big. Certainly a sure fire production, both as to entertainment and box office value."

IN THE HEART OF A FOOL (DWAN-FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"Very good entertainment in this complicated story."—M. P. News.
Exhibitor Comment—"A good audience picture. Its many leading love themes are apt to be confusing but it opened very big." "Good productions, which brought the crowds."

IRON RIDER, THE (FOX) WILLIAM RUSSELL.....DEC. 4
"Below William Russell's previous work; only slightly interesting.—M. P. News.

IT'S A GREAT LIFE (EMINENT AUTHORS-GOLDWYN) SPECIAL CAST.....SEPT. 11
"Best ever if you went to boarding school."—M. P. News.
Exhibitor Comment—"Fine production which played to good business." "Fine production. Played to good business." "Clever picture which appealed strongly to our patrons. Turned thousand people away Sunday night and did big business for the entire week." "Only liked by those who etnjoy Mary Roberts Rinehart's humor. Business far below normal." "This is a fair pncture, both from the entertaining point of view and the box office receipts."
Consensus—"Good picture, good puller."

JAILBIRD, THE (INCE-PARAMOUNT-ARTCRAFT) DOUGLAS MACLEAN.....OCT. 9
"Rather obvious, but fairly diverting."—M. P. News.
Exhibitor Comment—"MacLean does good work in a typical Charles Ray part—but it was not his sort of role, at all. May very good, also." "Disappointing after seeing '23½ Hours Leave.' Fair business." "Very bad for the star and weak story. Business was poor." "Picture started big, slumped, and then ended big. But on the whole it's a lemon."
Consensus—"Average picture, average puller."

JUST PALS (FOX) BUCK JONES.....NOV. 27
"Jones in new type of story; good entertainment."—M. P. News.

KENTUCKY COLONEL, THE (NATIONAL-HODKINSON) SPECIAL CAST.....SEPT. 25
"Old time favorite makes moss covered picture."—M. P. News.

KISMET (ROBERTSON-COLE) OTIS SKINNER.....NOV. 6
"Otis Skinner gives superb performance in lavish production."—M. P. News.

LADY ROSE'S DAUGHTER (PARAMOUNT-ARTCRAFT) ELSIE FERGUSON.....SEPT. 11
"Mediocre picture made from best seller."—M. P. News.
Exhibitor Comment—"Story criticized by newspapers. Audiences appeared to like it. Large attendance." "Elsie Ferguson draws certain class, but class is limited. Each of her pictures does just about the same." "Fair business. Story not much, but star carried it over." "Star attracted many, as she has not been out for some time. Picture not one of her best. Fair amount of business." "A good picture to extra big and big business for two days." "A very entertaining picture and brought big crowds to my house." "Just pulled through for a week. An average picture that shows Miss Ferguson in fairly interesting role."
Consensus—"Average picture, average puller."

LAHOMA (EDGAR LEWIS-PATHE) SPECIAL CAST.....SEPT. 4
"A good production from all angles."—M. P. News.
Exhibitor Comment—"Much to my surprise, this one went over well. A very weak picture, with action taking place too far back to be of interest. Costumes hideous, though true to period. They liked this fairly well, but I'd hate to try to play another one like it!"

LAST OF THE MOHICANS, THE (TOURNEUR-ASSO. PRODUCERS) SPECIAL CAST.....DEC. 4
"A Masterpiece of its kind."—M. P. News.

LAW OF THE YUKON, THE (REALART) SPECIAL CAST.....OCT. 2
"This picture proves a disappointment."—M. P. News.
Exhibitor Comment—"An average picture which drew the usual business."

LEOPARD WOMAN, THE (ASSOCIATED PRODUCERS).....OCT. 16
"Melodramatic romance adapted from adventure story."—M. P. News.
Exhibitor Comment—"Terrible picture. Awful business. Was not liked at all." "An excellent picture and a good box office attraction." "Louise Glaum is one of the favorites here. Her acting pleased the audience and the details of the picture were well carried out. Drew big houses entire week." "Star fairly well liked, and picture did fair business. Was somewhat disappointed in the production, for while lavish the story did not carry." "Good production. Business was about usual."
Consensus—"Average picture, average puller."

LIFE OF THE PARTY, THE (PARAMOUNT-ARTCRAFT) ROSCOE ARBUCKLE.....DEC. 4
"Fun and hokum in Fatty Arbuckle's Latest."—M. P. News.
Exhibitor Comment—"An entertaining feature and a good box office attraction."

LIGHT WOMAN, THE (AMERICAN) HELEN JEROME EDDY.....OCT. 9
"Not above the average."—M. P. News.
Exhibitor Comment—"Helen Jerome Eddy is fair in this picture. Business as usual."

LITTLE 'FRAID LADY, THE (ROBERTSON-COLE) MAE MARSH..DEC. 4
"Mae Marsh returns to screen, ideally cast."—M. P. News.

LITTLE GREY MOUSE, THE (FOX) LOUISE LOVELY.....NOV. 13
"New star's first picture mildly interesting."—M. P. News.

LITTLE MISS REBELLION (NEW ART-PARAMOUNT) DOROTHY GISH.....OCT. 2
"Dorothy Gish scores in story filled with hokum."—M. P. News.
Exhibitor Comment—"This picture affords real entertainment for most any audience and brings hearty laughs from everybody, even from those who claim the situations weren't funny. The photography and cast are very good, direction acceptable. Average business." "Star at her best. Picture only fair. Business no better."
Consensus—"Good picture, good puller."

LOVE (J. PARKER READ, JR.-ASSO. PRODUCERS) LOUISE GLAUM.....DEC. 11
"Louise Glaum scores in familiar picture, sumptuously mounted."—M. P. News.

LOVE FLOWER, THE (GRIFFITH-UNITED ARTISTS) SPECIAL CAST.....SEPT. 4
"Not Griffith's best, but has audience appeal."—M. P. News.
Exhibitor Comment—"Beautiful picture. Up to Griffith's high standard and appealed very strongly to audiences. Played two weeks to capacity houses and on account of big business was held over for third week." "Usual Griffith type. Business picked up every day." "A pleasing picture which brought more than normal business." "Eight-day engagement. Very good business. Griffith name still very valuable."
Consensus—"Good picture, good puller."

LOVE, HONOR AND OBEY (METRO) SPECIAL CAST.....SEPT. 11
"Too-familiar story causes interest to lag."—M. P. News.
Exhibitor Comment—"Fair picture. Better houses last two days than when picture opened."

LOVE'S FLAME (FIDELITY PICTURES CO.) THOS. J. CARRIGAN-VIVIENNE OSBORNE.....OCT. 16
"Story has distinctive appeal."—M. P. News.

MAD LOVE (VICTOR KREMER PRODUCTION) LINA CAVALIERI.....NOV. 6
"Average production stars Cavalieri."—M. P. News.

MADAME PEACOCK (NAZIMOVA-METRO) NAZIMOVA.....OCT. 16
"Picture looks artificial through poor direction and acting."—M. P. News.
Exhibitor Comment—"Drew big houses each day. This city has large number of Nazimova 'fans' and these liked the film. The women were exceptionally pleased with it." "Nazimova popular here. House did a normal business only. Lack of punch in previous Nazimova picturets has affected the box office." "The crowds came to see this picture because they are enthusiastic about the star, Nazimova. Drew well for entire week. "Worst Nazimova picture ever produced and shows plainly lack of direction and lack of judgment in picking story. Another picture like this and Nazimova is finished." "One of the best money-getters I've had in a long time. Personally, did not care for the picture, so why worry?"
Consensus—"Good picture, good puller."

MADAM X (GOLDWYN) PAULINE FREDERICK.....OCT. 9
"Tremendous drama faultlessly acted and skillfully produced."—M. P. News.
Exhibitor Comment—"Opened to very poor business; competition to circus and Fair as well. But has built steadily up etver since. Business, total, very good. A fine picture—a classic." "Not up to the standard of Nazimova pictures. There are moments in the picture that do not ring true. However, Nazimova followers seemed satisfied." "An average production. Box office returns fair." "Despite the fact that most persons who saw it seemed to like it, it didn't reach expectations. Crowds were only average all week, and my report is only 'fair.'" "Pleased immensely. Star at her best. Went big all week."
Consensus—"Good picture, good puller."

MARRIAGE PIT, THE (UNIVERSAL) FRANK MAYO.....OCT. 16
"Interesting story of big business and feminine pride."—M. P News.

MASTER MIND, THE (FIRST NATIONAL) LIONEL BARRYMORE.....OCT. 9
"Melodrama of interesting quality."—M. P. News.
Exhibitor Comment—"An artistic picture which played to only average houses." "Barrymore is a great favorite. The picture pleased." "Large audiences. Very good attraction." "Powerful and very high grade picture which did better than average business." "Business very good all week. Fair entertainment qualities. Star the real drawing card." "This picture was nothing out of the ordinary but it drew very well."
Consensus—"Good picture good puller."

Box Office Reports continued on page 4680

"THE NEW YORK IDEA"
(Realart)

Stage Success Not So Good as a Picture

WHEN a play is founded upon crisp dialogue which is even brilliant at times and which carries a suggestion of the risque, it is almost certain to flivver somewhat in a screen adaptation. "The New York Idea" upon the stage was considered an almost perfect play in the manner in which its unique situations were tempered by snappy dialogue which dovetailed every incident. As a vehicle for Mrs. Fiske it proved a decided hit. But in its screen shape it doesn't look so well. In fact it is quite ordinary since the most cannot be made of the dialogue. The director has been forced to make a production picture—one which relies entirely upon its backgrounds and the costuming of the players.

Technically it is first rate, there being a good composition of scenes, with the lighting and photography up to requirements. "The New York Idea" was originally a scintillating satire upon the principles of marriage and divorce as entertained by the smart set of the metropolis. This satire is missing and an extremely light comedy is substituted. A good many people residing west of the Hudson river will certainly give New York a black eye if they believe that what is represented is real. A capricious bride, who becomes piqued at her husband for his careless manners and his responsiveness to a gay divorcee, decides to have a divorce. The judge who arranges the affair happens to be the ex-husband of the charming "vamp." So the determined bride will marry him to arouse the jealousy of her rival. But at the altar she falters and the denouement shows the reconciliation of the first mentioned husband and wife.

The action is as mild as the pastime of hanging hay baskets. What was presented with a purpose on the stage loses its color on the screen. Still it will doubtless interest those patrons who missed the play. They will see the frivolous side of the smart set, even though they may dismiss it as a lot of "tommyrot." Such a sophisticated story needs subtleties and innuendoes of dialogue and exceptionally clever players. Alice Brady gives tone to her portrayal, but she doesn't have much opportunity to catch the spirit of the original. Lowell Sherman is good in the opposite role. Mr. Blache has provided a good setting. His atmosphere is in harmony with the high life of the smart set.—Length, 5 reels.—*Laurence Reid.*

THE CAST

Cynthia Karslake	Alice Brady
John Karslake	Lowell Sherman
Vida Phillimore	Hedda Hopper
Judge Philip Phillimore	George Howell
Sir Wilfred Darby	Lionel Pape
Caroline Pright	Margaret Linden
Bishop Matthew Phillimore	Edward Davis
Tim Fiddler	Harry Hocky
Mrs. Fiddler	Nina Herbert
Mrs. Phillimore	Julia Hurley
Miss Heaneage	Marie Burke
Grace Phillimore	Emily Fitzroy
Brooks	Robert Vivian
Thomas	Edgar Norton
Karslake's Butler	George Stevens

By Langdon Mitchell.
Scenario by Mary Murillo.
Directed by Herbert Blache.
Photographed by Jacques Bizuel.

PRESS NOTICE—STORY

Langdon Mitchell's sparkling play of love and divorce as practiced in the smart circles of New York has been adapted to the screen by Mary Murillo and will be the feature attraction at the ———— theatre next ———— and ———— with Alice Brady as the star. Upon the stage the play kept New York and the entire country entertained for a number of seasons with Mrs. Fiske as the star. As a photoplay it has lost none of its sparkle and wit and offers an ideal vehicle for the expression of Alice Brady's talent.

The star plays the part of Cynthia Karslake, a bride who is deeply in love with her husband, but who divorces him because he lives up to such manly traits as leaving cigar butts on her dressing table and a willingness to respond to the advances of a charming divorcee. The complications enter when the judge who arranged the divorce proves to be the ex-husband of the gay divorcee. It is Cynthia's object to harass her rival by marrying the judge. But at the altar she loses her courage and returns to her divorced husband. The picture is sumptuously staged. Miss Brady is admirably supported by a cast that includes Hedda Hopper, George Howell and Lowell Sherman. Herbert Blache directed.

PROGRAM READER

She took exception to her husband leaving cigar butts on her dressing table. Such boorish conduct caused her to seek a divorce. But that wasn't the only reason. He took particular delight to be seen in the company of a gay divorcee. When the wife discovered this state of affairs she decided to marry the judge who arranged the divorce because he proved to be the ex-husband of her gay rival. Yet at the altar she discovered——. See "The New York Idea," a brilliant expose of the fast set of New York—a satirical thrust at marriage and divorce. As a play it created a sensation with Mrs. Fiske as the star. As a picture it will prove equally delightful with Alice Brady. At this theatre next ————.

SUGGESTIONS

The best angle to exploit in this feature is the production. Don't detail the plot. It doesn't shape up any too well in picture material. But you can say that it is a good satire of New York's smart set in its marriage and divorce problems. Bring out that as a play it toured the country with Mrs. Fiske as the star and was scored a winner everywhere. Tell that as a picture it presents opportunity for Alice Brady to reveal her charm and talent. Play up stills of the various scenes. Bill it as a smart and brilliant exposition of New York's smart set. Your Brady following should find enjoyment out of it. Mention the other players. Tell that Lowell Sherman appears in the cast—his first appearance on the screen since "Way Down East." Bill it as a smart comedy-drama.

"WHITE YOUTH"
(Universal)

Edith Roberts Has Frail and Obvious Picture Here

ONE should not condemn a picture for its lack of action and incident if the intention in the first place was to keep it mild and subdued. It is our suspicion that the authors never gave any thought to injecting the requisite elements of drama, but simply relied upon fashioning a sweet little morsel which might get over with Edith Roberts giving expression to it. It strikes us, too, that they became so fascinated in painting the customs and manners of the French who reside in New Orleans and vicinity that picture ingredients were forgotten. "White Youth" is extremely frail and always obvious and simply tells of a convent bred girl who is reminded by a stern grandfather that she should marry the man of his choice regardless of her feeling in the matter.

The old gentleman has picked a man of his own age, but when the youthful hero rides merrily into the scene it is perfectly clear that the girl will show her wilful spirit by accepting him. By picking this aged suitor, the picture has a tendency to become farcical, but the players take themselves so seriously that this welcome twist is never developed. A good deal of the action takes place in the cellar of the grandfather's home and presents him at the job of drinking his wine. The stage is all set for the girl to be given to the aged suitor when she rebels. In the meanwhile she is locked in her room and the hero is locked in the garage. His rival will eliminate him in a duel. So a reel is given up to much nonsense concerning fire arms.

The conclusion shows the old man trembling so that he is unable to aim the revolver. And grandfather permits the girl to have her own way. This is a very ancient pattern which has not even the saving grace of developing the twist of surprise. Had the aged suitor been selected to test the heroine's pride and wilfulness and had he been a party to the scheme the story would have carried the much needed humorous touch. The players seem to have realized the shortcomings since they are guilty of over-acting. They apparently wanted to add a necessary punch. Miss Roberts is charming in her role, but even she suffers from unnatural poses. "White Youth" is just a program offering and will probably please patrons if presented with another feature.—Length, 5 reels.—*Laurence Reid.*

THE CAST

General Belame	Alfred Hollingsworth
Aline Ann Belame	Edith Roberts
Francois Cayetane	Thomas Jefferson
Burton Striker	Arnold Gregg
Calalou	Hattie Peters
Butler	Lucas C. Luke
Pierre	Sam Konnella
Monsieur Le Moyne	Baldy Delmont
Madame Le Moyne	Phyllis Allen
Madame Martin	Alida D. Jones
Mother Superior	Gertrude Pedlar
Madame La Roche	Olga Mojean

By Clara Beranger and Forrest Halsey.
Directed by Norman Dawn.
Photographed by Thomas Rea.

PRESS NOTICE—STORY

Edith Roberts is the star of the Universal picture, "White Youth," which will be shown at the ———— theatre on ———— of ———— week. It is a simple little story laid in the vicinity of New Orleans and depicts the adventures of a charming convent-bred girl whose grandfather is determined to marry her off to a man of his choice. Of course the girl rebels. She will marry a youth instead of a man well past the prime of life. But her grandfather is determined to have revenge because her mother eloped in her youth without asking his consent.

The girl wins her way and grandfather capitulates. Miss Roberts has forged ahead rapidly on the screen. Her ability has been observed over several occasions. As the little French girl she gives a charming performance. Prominent in her support are Thomas Jefferson, Arnold Gregg and Alfred Hollingsworth. The picture is written by Forrest Halsey and Clara Beranger, two of the ablest scenarists of the day. Norman Dawn is the director. The story is laid in settings of true atmosphere. "White Youth" is a fitting subject for the display of the star's wholesome personality and finished acting.

PROGRAM READER

She was brought up in a convent. And when she reached maturity her grandfather, in a little town near New Orleans, sent for her to be married. He had selected her future husband without asking her consent since he wished to punish her for her mother's sin of eloping in her youth. But when the girl saw that her future husband was an old man she rebelled. She sought safety with a youth of her own years. How she wins her grandfather's consent—how she turns the tables on her aged suitor—how she proves that a maid's mind belongs to herself—likewise her own destiny—is told in five reels of charming comedy-drama. "White Youth" is the picture and it comes to the ———— theatre next ———— with Edith Roberts.

SUGGESTIONS

If you have played the Edith Roberts pictures you can judge whether you want to book this one. She has rapidly made a name for herself as a high-class interpreter of ingenue roles. If you played "Lasca" your crowd doubtless remembers her. Play up stills of her. She is your best bet in the exploitation of this feature. The names of the authors might mean something to your steady patrons. So play them up too. Mention that it is a tale of sentiment and romance in the French section of Louisiana. Play up its charm and appeal and romance. Use Edith Roberts' other pictures in the exploitation. Mention the names of these.

CATCH LINES

Edith Roberts, the charming star of Universal is coming to the ———— theatre next ———— in "White Youth," a picture of love and summertime in French Louisiana.

The Index to The Complete Plan Book

(Continued from page 4678)

PICTURE BRAND STAR RELEASED PLAN BOOK

MID-CHANNEL (CARSON-EQUITY) CLARA KIMBALL YOUNG..SEPT 25
"Drama lost amidst family squabbles and omnipresent dream ending."—M. P. News.
Exhibitor Comment—"Big picture which drew more than usual business." "A good picture which drew well." "Filled two houses during a simultaneous first run. Young has a steady following, who are enthusiastic supporters. This picture is different from those which have preceded. Star not so much in evidence as in 'Eyes of Youth.' Good support helps to make the picture interesting." "Picture is O. K. but we had poor business." "Mediocre picture not up to Clara Kimball Young's standard as to either drawing qualities or picture. Fair business. They came, but expected something better." "Business was good. Picture only fair. Audiences not well pleased." "The box-office showed that the public likes this production. Clara Kimball Young is well liked in this city and her name appeared frequently in the daily papers while the picture was running."
Consensus—"Good picture, good puller."

MILESTONES (GOLDWYN) SPECIAL CAST.....SEPT. 18
"Atmosphere and scenic stuff, but short on screen drama."—M. P. News
Exhibitor Comment—"Good picture but brought about the average business."

MODERN SALOME, A (HOPE-HAMPTON-METRO) HOPE HAMPTON (FEB. 1).....JAN. 31
"Satisfied from all angles."—M. P. News.
Exhibitor Comment—"An average picture which did big business for three days." "My patrons did not like this one at all." "This is a very poor offering, and we had dull business during run."
Consensus—"Average picture, average puller."

MONEY-CHANGERS, THE (BENJ. B. HAMPTON-PATHE).....NOV. 6
"Hectic melodrama may draw in the neighborhood houses."—M. P. News.

NOMADS OF THE NORTH (FIRST NATIONAL) SPECIAL CAST.....OCT. 9
"Colorful backgrounds and vivid action in this picture."—M. P. News.
Exhibitor Comment—"Very good, played to better than average business. Lots of action. The big scenes, especially those in which the animals participated made a big hit." "Not up to some of the other Curwood stories but was liked. Average business." "Good business on this picture, which seemed to please."
Consensus—"Good picture, good puller."

NORTH WIND'S MALICE, THE (REX BEACH-GOLDWYN) SPECIAL CAST.....OCT. 30
"Probably the best Beach picture yet produced."—M. P. News.
Exhibitor Comment—"Not much. Did fair business." "Good picture of the cold northwest which did excellent business for two weeks, having been held over a second week on account of the large crowds it drew the first seven days."

OCCASIONALLY YOURS (GASNIER-ROBERTSON-COLE) LEW CODY.....OCT. 2
"Male vampire in a mere succession of society scenes."—M. P. News.
Exhibitor Comment—"Entertaining picture. Business about as usual."

OFFICER 666 (GOLDWYN) TOM MOORE.....NOV. 13
"Fair entertainment, but titles earn most of the laughs."—M. P. News.
Exhibitor Comment—"The combination of Moore and a popular stage success won. Public praised the picture." "Not up to Tom Moore's standard although it did fair business for a week." "Fine picture and box-office returns while not especially great were satisfying." "This feature brought more than usual business and seemed to please my patrons." "Good picture and sure-fire box office attraction. Crowds packed the house every performance." "A very clever adaptation of the stage success. Tom Moore at his best, but as in the case of all previous stage and stock productions, business far below average."

OLD FASHIONED BOY, AN (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY.....NOV. 13
"Not much to the story, but Ray puts it over."—M. P. News.
Exhibitor Comment—"Although many persons—among them the dramatic critic of a metropolitan newspaper—considered this an excellent farce and an excellent picture, it made no big hit with the 'fans' here. The houses were but average, although the cold weather may have had some bearing on this. Many of Ray's followers did not like the kind of part he played." "Good—but last two Ray pictures not up to Ray standard." "Ray always good and does not fall down on this. Had more than usual business." "Should have been called the Whirling Dervish. Ray runs around and whirls like he was crazy. Only fair business. "Consider this an average picture. Business about as usual."
Consensus—"Good picture, good puller."

ONCE A PLUMBER (UNIVERSAL) LYONS-MORAN.....SEPT. 18
"Average comedy which should interest."—M. P. News.
Exhibitor Comment—"Picture is good throughout. Seemed to please audiences." "Only an average picture. Average business one day."

ONCE TO EVERY WOMAN (HOLUBAR-UNIVERSAL) DOROTHY PHILLIPS.....OCT. 16
"Absorbing story, well produced and acted."—M. P. News.
Exhibitor Comment—"A fair production bringing average box office returns." "This picture had little comment either favorable or otherwise. Box office returns say production is fair."
Consensus—"Average picture, average puller."

OUT OF THE DUST (APEX FILMS) SPECIAL CAST.....SEPT. 11
"Old-time western, well produced and acted."—M. P. News.

OVER THE HILL (FOX) SPECIAL CAST.....OCT. 2
"A real masterpiece of direction, acting and casting."—M. P. News.

PAGAN LOVE (BALLIN-HODKINSON) SPECIAL CAST.....DEC. 4
"Magazine story developed into mediocre picture."—M. P. News.

PASSION (FIRST NATIONAL) SPECIAL CAST.....OCT. 23
"German picture is spectacular; wonderfully acted."—M. P. News.

PASSION'S PLAYGROUND (FIRST NATIONAL) KATHERINE MACDONALD.....OCT. 16
"An artificial story holds it back."—M. P. News.

PEACEFUL VALLEY (KANE-FIRST NATIONAL) CHARLES RAY..OCT. 23
"Humorous incident, rustic settings and Charles Ray—enough."—M. P. News.
Exhibitor Comment—"Registered a big hit. A real Ray triumph. Audiences applaud enthusiastically." "Very good week. Ray always sure of big business. This considered much better than '45 Minutes from Broadway.'" "Charles Ray in any story is enough to pack this house. In 'Peaceful Valley' he is cast in a role that his admirers want to see him in. The picture attracted capacity houses for a seven-day run." "Did very well. Picture entertaining and box-office results good." "A pleasing feature which took well in my theatre. As to box-office value it is a pretty good bet."
Consensus—"Good picture, good puller."

PEDDLER OF LIES, THE (UNIVERSAL) FRANK MAYO (JAN. 1).....JAN. 3.
"Good production of mechanical and unreal plot."—M. P. News.

PENALTY, THE (GOLDWYN-EMINENT AUTHORS) SPECIAL CAST.....NOV. 27
"Great vehicle for Lon Chaney, but falls short in many ways."—M. P. News.
Exhibitor Comment—"Very good picture although some women were shocked at the idea of Lon Chaney with legs cut off." "Very good. Chaney's work is wonderful. Average business four days." "Wonderful story and very fine acting on Chaney's part. Good business."
Consensus—"Good picture, good puller."

PINK TIGHTS (UNIVERSAL) GLADYS WALTON.....SEPT. 25
"Slight story, but entertaining incident, in circus picture."—M. P. News.
Exhibitor Comment—"Great picture. Turned them away at night." "The boiled down opinions on this picture is 'Old Stuff.'"

PLUNGER, THE (FOX) GEORGE WALSH.....NOV. 20
"Story of frenzied finance makes ordinary picture."—M. P. News.

PREY, THE (VITAGRAPH) ALICE JOYCE.....OCT. 9
"Alice Joyce has highly involved story here."—M. P. News
Exhibitor Comment—"Patrons did not like this one. Two days to average and poor business." "One of the best Alice Joyce subjects this year. Did unusually well at the box-office." "Average production, nothing out of ordinary. Business fair."
Consensus—"Average picture; average puller."

PRICE OF REDEMPTION, THE (METRO) BERT LYTELL.....OCT. 2
"Lytell has hectic melodrama and acting opportunity here."—M. P. News.
Exhibitor Comment—"Big houses first two days. Rest of week fair." "Fine picture which brought good box-office receipts." "A splendid picture. Thrilling. Fine acting. By far the best work Bert Lytell has done." "Had a big opening and average crowds during the rest of week. Fair as a picture." "Good both as to entertaining value and box office results."

RIGHT TO LOVE, THE (FITZMAURICE PRODUCTION-PARAMOUNT) MAE MURRAY-DAVID POWELL.....SEPT. 4
"Worthy successor to "On With the Dance."—M. P. News
Exhibitor Comment—"Second week's business complete flop. Attractions failed to please." "Ordinary story, but drew good houses. Picture well produced." "Was only fair. Miss Murray is an actress of ability, but the production was not up to the standard of some of her former successes." "Business very good. Crowded houses all week. Audiences well pleased. Booked for indefinite run." "Second big week Good business, full houses. Audiences like it." "An average picture and played to usual business." "Went big first week and average second week of run. Ordinary story but fine photography." "Fell down a bit on box-office receipts in third week of run. Audiences satisfied."
Consensus—"Good picture, good puller."

RISKY BUSINESS (UNIVERSAL) GLADYS WALTON.....DEC. 4
"Good combination makes interesting picture."—M. P. News.

ROUND UP, THE (PARAMOUNT-ARTCRAFT).....SEPT. 18
"Colorful western with Fatty Arbuckle as feature star."—M. N. News.
Exhibitor Comment—"Very disappointing and tame. Just like hundreds of other Westerns. Those who liked Westerns didn't mind it very much—but they certainly didn't like it. Box-office receipts good, because they wanted to see Fatty in a five-reeler." Fairly good picture, but business not exceptionally good, due largely to the fact that the star has yet to make his reputation as the principal in a feature picture, His fame rests only upon his work in comedy." "This is an average picture but seemed to please the audience." "Fair business to fair houses." "Very good. Played it two days to big business." "Very entertaining. Fatty liked better in comedies." "As far as entertaining value is concerned, this picture does not hit the mark, though business was good." "An old rail fence built in front of the theatre attracted attention. 'Modern Centaurs' and Pathe News are unusual and helped put over the show with a bang. Average entertainment." "A Western melodrama of the old days, with specks of comedy. Plot a variation of 'Enoch Arden.' Lots of Indians, half-breds, shooting and cavalry, and not so much of Arbuckle. He should stick to the short subjects."
Consensus—"Good picture, good puller."

SECRET GIFT, THE (UNIVERSAL) KOHLMAR-CHRISTIANS....SEPT. 18
"A pretty story with appealing value."—M. P. News.
Exhibitor Comment—"Unusual picture, which brought more than usual business." "Good. Big business one day."
Consensus—"Good picture, good puller."

SERVANT IN THE HOUSE, THE (FILM BOOKING OFFICE, INC.) SPECIAL CAST.....SEPT. 4
"Picture offers rich entertainment in every department."—M. P. News.

SHE PLAYED AND PAID (JOAN FILM SALES) FANNIE WARD..NOV. 27
"Fannie Ward's acting the redeeming feature here."—M. P. News.

SINS OF ROSANNE (PARAMOUNT-ARTCRAFT) ETHEL CLAYTON.....OCT. 23
"Very little appeal in this wildly fantastic story."—M. P. News.
Exhibitor Comment—"Pretty good business. Satisfactory to people willing to accept story as just movie. Rather good drawing qualities. Many liked it."

SKYWAYMAN, THE (FOX) LIEUT. LOCKLEAR.....SEPT. 1
"Slight story is excuse for average 'plane stunts."—M. P. News.
Exhibitor Comment—"Box office returns big on opening days. Too early to get entertainment angle." "Business fell down after the opening and on State Fair is believed to have affected business."
Saturday Tom Mix in "The Untamed" replaced it. Killing of aviator at

SLAVE OF VANITY, A (ROBERTSON-COLE) PAULINE FREDERICK.....OCT. 30
"Big from a production and acting standpoint."—M. P. News.
Exhibitor Comment—"Good business. The picture satisfied a critical audience."

Box Office Reports continued on page 4682

"THE FLAME OF YOUTH"
(Fox)

A Pleasing, Simple Romance With Shirley Mason

THERE is a stronger story behind "The Flame of Youth" than in most Shirley Mason pictures, and as a result there is more real romance, two interesting characterizations, and less efforts on the part of the star to impress solely by tossing her bobbed hair about, pursing her lips, and wiggling her toes.

It is a neat bit of entertainment with suspense to the very end. For there are two suitors for the star's hand and it is actually not until the final fadeout that an audience will know which is successful. The story is laid in Belgium, but there is no foreign political or economic theme to make it lose interest for an American audience. Rather the atmosphere, quaint and appealing as it is, serves to enhance the picture.

Miss Mason plays Beebe, a flower girl, seventeen years of age, but a child in experience, and of trusting, unsophisticated and religious disposition. Jeanot, the woodchopper, loves her, but it is the worldly-wise Parisian artist who wins her heart. There are some good romantic scenes here. The artist, impressed by her innocence, finds "he cannot do much, for he loved her so much." So he goes back to his gay life in Paris. Beebe, hearing he is sick, follows, and finds him in the midst of a wild orgy. Still loving her he tries to explain that it was only the differences between them that forces him to take this method to forget her. But she turns into the open arms of Jeanot, the woodchopper, and it is explained that someday, she may learn to love him."

Because the love of Beebe and the artist is so strongly planted, and because the artist's character is made somewhat sympathetic, the ending is not entirely satisfactory. Raymond McKee is the woodchopper, true to type, but having few opportunities. Philo McCullough gets a great deal out of the character of the artist. Director Mitchell has injected not a few natural touches in developing the character of the peasant girl. The star herself meets the more-than-usual demands upon her histrionic ability with success and her personality is as pleasant as ever.—Length, 5 reels.—*Matthew A. Taylor.*

THE CAST

Beebe.....Shirley Mason
Jeanot.....Raymond McKee
Victor Fleming.....Philo McCullough
John Forsythe.....Cecil Van Auker
Antoine.....Adelbert Knott
Lady Magda.....Betty Schade
Old Bac.....Karl Formes

Scenario by Frank Howard Clark.
Directed by Howard M. Mitchell.
Photography by Friend F. Baker.

PRESS NOTICE—STORY

One of the daintiest and most attractive stars of the screen, Shirley Mason, will play the stellar role in "The Flame of Youth," the feature attraction at the ———— theatre on ————. Miss Mason is one of the new generation of stars in the picture world, and although still in her 'teens has already won a host of favorites by her work in her last few productions. Less than five feet in height and tipping the scales under the hundred mark, this dainty actress is the personification of dainty, whimsical feminine charm.

"The Flame of Youth" gives her the kind of a part she can play best—an unsophisticated, carefree peasant girl. The story traces the gradual awakening of womanly love in her child's heart. It shows how innocence can win the masculine heart when worldliness, and daring vampires fail. For Victor Fleming was an artist of the Latin Quarter in Paris. None was more blase, more fond of the gay, free life, nor more experienced in the wiles of the husband hunter. In the little peasant girl he found one who could win her way to his heart more easily than the most bewitching woman.

"The Flame of Youth" will be shown at the ———— theatre for ———— days.

PROGRAM READER

What is it in a woman that will most easily win over the heart of a man? Some say it is their seductive appearance—others their power of conversation. Victor Fleming was a man of the world, a leader of the Latin Quarter in Paris. And Fleming was attracted by a new type of woman. It was innocence that won his heart. For Beebe, the peasant girl, who sold flowers in the village square, had been brought up in the quiet atmosphere of a Belgian village. She was unsophisticated, simple and childlike. Who better could play Beebe than Shirley Mason, the dainty Fox star? Beebe is the heroine of "The Flame of Youth," which will be shown at the ———— theatre on ————. Straight entertainment is its aim, and it hits the mark. You will never regret seeing it.

SUGGESTIONS

You can always exploit Shirley Mason as one of the cutest stars in filmdom. This can be done without offense to those who think that they do not wish to see a sugar-coated story by telling them that the picture is a gripping romance adapted from a popular novel. This is even more so in the case of "The Flame of Youth," for it has more drama than any of her previous pictures. Robert McKee and Philo McCullough are two leading men who will be known to the fans who follow pictures more closely. The star's bobbed hair might win her some publicity in the daily paper if you could arouse some discussion in its columns over the present day fad.

CATCH LINES

Shirley Mason wears wooden shoes and looks cuter than ever, in a story of Belgian peasantry. One of the most delightful romances of the year.

A new kind of a romance with a new kind of a heroine. A clean, gripping, true-to-life love story. Don't miss the daintiest star of picturedom—Shirley Mason.

"HER BELOVED VILLIAN"
(Realart)

French Farce Adaptation That Falls Short in American Requirements

BACK in the days before our own crop of bed room farces had even sprouted this was a naughtly French play called "La Veglione." For photoplay purposes the naughtiness has been extracted leaving a slender plot based on French ideas of marriage with complications built up through a farce-comedy jealous wife, and a lie told that calls for others in order that the original fabrication be concealed.

A very reputable American cast struggles with the material with which it has to work, resorting to French mannerisms and slap stick tricks in an effort to make the offering amusing. Even so dependable an actor as Tully Marshall is guilty of overplaying in an attempt to make something of his role.

The picture for the first half reel threatened to be interesting from a plot angle in that the hero is shown doing things, that according to American standards would fall to the villain role, with the supposed villain judging from the type selected for the part, apparently the hero. However, it is inferred in the last part of the picture that the sequence referred to is only the French idea of what is fair in love; that double crossing one's rival even if he be a friend is a perfectly legitimate transaction.

In point of entertainment this will probably earn a few laughs from audiences that aren't too particular. Mr. Marshall does a drunk scene and the star pretends to be intoxicated, both sequences being rather amusing. The story is explained by titles that often overreach in an attempt to be funny and are also over abundant. They stage a masked ball, show some nice scenic settings, and Miss Hawley wears a number of stunning gowns. The title of "Her Beloved Villain" seems to be a misnomer. The only villain to be found in connection with the whole affair, according to our ideas is the party who selected the story.—Length, 5 reels.—*J. S. Dickerson.*

THE CAST

Susanne Bergomat.....Wanda Hawley
Paul Blythe.....Ramsey Wallace
Louis Martinot.....F. Templar Powell
Doctor Joseph Poulard.....Tully Marshall
Madame Poulard.....Lillian Leighton
Susanne's Aunt.....Gertrude Claire
Monsieur Bergomat.....Robert Bolder
Madame Bergomat.....Margaret McWade
Rose, the Maid.....Irma Coonly
Casimer.....Jay Peters

By Alexandre Bisson and Albert Carre.
Scenario by Alice Eyton.
Directed by Sam Wood.
Photographed by Alfred Gilks.

PRESS NOTICE—STORY

Adapted from a famous French farce which was a huge success in Europe a few years ago, "Her Beloved Villain," coming to the ———— theatre next ———— with Wanda Hawley, the pretty Realart star, carries the spectator through scenes of rich hilarity and charming romance. The story tells most amusingly of a man who gets his friend to propose for him and loses the girl. It is the old Priscilla, Miles Standish and John Alden situation brought up-to-date and seasoned with a dash of wit and humor which makes it doubly enjoyable.

The role which is Miss Hawley's is entirely different from either "Miss Hobbs," or "Food for Scandal"—but gives the star plenty of opportunity. The director has given the picture a perfect setting which is in ideal harmony with the plot and action. The picture is said to contain elements which should appeal to every type of patron. Miss Hawley is supported by a very capable cast that includes Tully Marshall, Ramsey Wallace, Robert Bolder, Marguerite McWade and Lillian Leighton. Sam Wood directed the offering, while Alice Eyton wrote the scenario.

PROGRAM READER

Don't ever trust your best friend to do your proposing for you! Do that little job yourself or well—just see "Her Beloved Villain" when it comes to the ———— theatre next ————. In this latest Wanda Hawley Realart comedy-drama, the complications of the famous Priscilla, Miles Standish and John Alden situation are re-enacted, this time with a brilliancy of wit characteristic of the French. For this is an adaptation of a famous French play. The picture sparkles with humor and soars with pretty sentiment and is thoroughly amusing. It offers the star a chance to prove her versatility since it is entirely different from "Miss Hobbs" and "Food for Scandal." In the cast are Tully Marshall and Ramsey Wallace.

SUGGESTIONS

This is a pretty good title to exploit and you should be able to work up a good campaign with it. Tell of the plot by intimating that it brings up-to-date the identical situation in which Priscilla, Miles Standish and John Alden found themselves. You should know by this time whether Miss Hawley is getting over in your house. She should be immensely popular. Her beauty is appealing and she has considerable talent. So play up stills of her. Mention the other players, particularly Tully Marshall and Ramsey Wallace. Go in for atmosphere. You might stimulate interest by having your ushers garbed in Puritan fashion. Use effective catch lines. Ask questions pertaining to the idea whether a man should allow another man to do his proposing for him. Distribute teasers with these questions.

CATCH LINES

See the charming Wanda Hawley in "Her Beloved Villain"—a picture of a three-cornered love affair similar to the memorable romance of Priscilla, Miles Standish and John Alden. A bright and breezy picture. Don't miss it.

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PICTURE BRAND STAR RELEASED PLAN BOOK

SMILING ALL THE WAY (D. N. SCHWAB-STATE RIGHTS) DAVID BUTLER.....NOV. 27
" Butler's third is well produced and thoroughly interested."—M. P. News.

SO LONG LETTY (CHRISTIE-ROBERTSON-COLE) SPECIAL CAST.....OCT. 30
" Famous stage success intelligently adapted to screen."—M. P. News.
Exhibitor Comment—" Street car scene where bathing girls disrobe should be cut out by all exhibitors that run it, as it has some bad morals."

SOMEONE IN THE HOUSE (METRO) SPECIAL CAST.....NOV. 13
" Interesting crook story, weill directed and acted."—M. P. News.

SOMETHING TO THINK ABOUT (DE MILLE-PARAMOUNT-ARTCRAFT) SPECIAL CAST.....OCT. 30
" Impressive moments in this artistic production."—M. P. News.
Exhibitor Comment—" Excellent production in every way." " A great picture and drew like house afire." " Now here is a picture. Typical De Mille cast, direction and all. Not as enjoyable throughout, of course, as 'Why Change Your Wife,' but finely built for contrast of action and suspense. Big business carried over another week." " Drew very good houses to excellent business during fourth week of its run. Crowds continued." " Picture so good business grows. Held for a third week." " This picture is entertaining and sure did go over extra big. House crowded every performance." " Holding for second week in a one-week house which tells the story."
Consensus—" Good picture, good puller."

SONG OF THE SOUL, THE (MESSMORE KENDALL-GOLDWYN) VIVIAN MARTIN .....OCT. 23
" Fine basic plot but lacks action and incident."—M. P. News.

SPLENDID HAZARD, A (DWAN-FIRST NATIONAL) HENRY B. WALTHALL .....OCT. 2
" Good production and acting save this one."—M. P. News.

STAR ROVER, THE (SHURTLEFF-METRO) COURTNEY FOOT-THELMA PERCY.....NOV. 27
" Artistic production, but disappointing for a London story."—M. P. News.

STEALERS, THE (ROBERTSON-COLE) SPECIAL CAST.....OCT. 2
" Exceptional from both directional and technical angles."—M. P. News.
Exhibitor Comment—" Although this was a fair box-office attraction, I was disappointed. Did not go over as big as I expected, nor was it as big a picture as I expected."

SWEET LAVENDER (REALART) MARY MILES MINTER.....OCT. 16
" Ideal vehicle for star, though it lacks substance."—M. P. News.
Exhibitor's Comment—" Drew well all week. Audiences like the plot."

SUNDOWN SLIM (UNIVERSAL) HARRY CAREY.....OCT. 2
" Carey in unattractive role in complex story."—M. P. News.
Exhibitor Comment—" Very good picture which brought good business."

SUNSET SPRAGUE (FOX) BUCK JONES.....OCT. 9
" Having enough thrills, it makes a good western."—M. P. News.

39 EAST (REALART) CONSTANCE BINNEY.....SEPT. 25
" Entertaining picture made from stage success."—M. P. News.
Exhibitor Comment—" Fine picture. Brought good business." " Great picture. A sure fire money getter. Drew large crowds with large box-office results." " Not very well liked. No box-office value." " By far the best thing this star has done. She always draws well for me but never so well as in this. Would like as many more like it as I can get." " Great stuff." " An average picture, with fair business." " Fine! Acting splendid. Subtitles are a scream. People who had seen the play said the picture was better. Picture brings out the comedy to better advantage. Good cast all the way through." " Fairly interesting picture, usual patronage."
Consensus—" Good picture, good puller."

TEXAN, THE (FOX) TOM MIX.....NOV. 27
" Average entertainment in this Mix offering."—M. P. News.

THIEF, THE (FOX) PEARL WHITE.....DEC. 11
" Fairly interesting with Pearl White scoring a hit."—M. P. News.

THOUGHTLESS WOMEN (GOODMAN-PIONEER) ALMA RUBENS.NOV 27
" Human document with real life-like touches."—M. P. News.

TIGER'S CUB (FOX) PEARL WHITE.....OCT. 16
" Pearl White makes thoroughly interesting Alaskan picture."—M. P. News.
Exhibitor Comment—" This is the second Pearl White feature. It failed to draw so a Harold Lloyd comedy was added to the program."

TRUANT HUSBAND, THE (ROCKETT FILM CORP.) SPECIAL CAST.....OCT. 23
" Simple and human is this contribution."—M. P. News.

TRUMPET ISLAND (VITAGRAPH) SPECIAL CAST.....OCT. 16
" Spectacular melodrama is rich in action and thrills."—M. P. News.
Exhibitor Comment—" A fine picture, pleasing and entertaining. Drew more than usual business." " Very fine picture. Spectacular and exciting. Did exceptional business first week of showing with indications for a big second week. Broke house records second Sunday." " Good business. Pictures liked especially the comedy parts in the beginning. The ending slightly changed, which gives it more credence." " A nice picture that generally satisfied. Fairly good houses all week." " Pleased big audiences." " Splendid picture, full of thrills and big box office attraction. Broke house record during two weeks' run."
Consensus—" Good picture, good puller."

TRUTH, THE (GOLDWYN) MADGE KENNEDY.....SEPT. 11
" Clyde Fitch's play misses the mark as a picture."—M. P. News.
Exhibitor Comment—" As to entertaining qualities this feature is very poor. Average business."

TWIN BEDS (DEHAVEN-FIRST NATIONAL) MR. AND MRS. DEHAVEN .....NOV. 13
Famous stage success scores a hit on the screen.—M. P. News.
Exhibitor Comment—" Audiences laughed long and heartily. Seemed to give entire satisfaction." " Spicy advertising helped to keep the ticket sellers busy." " Excellent polite comedy. Nothing risque in it, but always spicy. Splendid week's business."
Consensus—" Good picture, good puller."

UNCLE SAM OF FREEDOM RIDGE (HARRY LEVEY-STATE RIGHTS) SPECIAL CAST.....OCT. 9
" Propaganda picture doubtful as to entertainment."—M. P. News.

UNFORTUNATE SEX, THE (FRANK GERSTEN, INC.-STATE RIGHTS) FRANCES EDMONDE-GEORGE LARKIN.....NOV. 6
" Theme has pulling power, but it drags towards the end."—M. P. News.

U. P. TRAIL, THE (BENJ. B. HAMPTON-HODKINSON) SPECIAL CAST .....NOV. 20
" First-class melodramatic western with fine cast."—M. P. News.

UNTAMED, THE (FOX) TOM MIX.....SEPT. 4
" First class western melodrama with star in likeable role."—M. P. News.
Exhibitor Comment—" Drew well during week, but picture replaced Saturday by Pearl White in 'The White Moll.'" " Best Mix picture to date. Orchestra accompaniment helped a lot in making it entertaining. Good box office attraction." " The picture did not bring the usual numbers to the theatre. It is regarded by many as too commonplace." " This is a good feature and we had good business while it was showing." " Mix in good form. Big business three days."
Consensus—"Good picture, good puller."

VICE OF FOOLS, THE (VITAGRAPH) ALICE JOYCE.....NOV. 20
" A well produced society picture weakening in the end."—M. P. News.

VILLAGE SLEUTH, THE (INCE-PARAMOUNT-ARTCRAFT) CHARLES RAY .....SEPT. 25
" Ray scores again as country yokel."—M. P. News.
Exhibitor Comment—" One of the best pictures Ray has played in. This is a regular picture and is playing to big business right along." " Played it one week to big business one day and average six." " Audiences thought Charles Ray just made for this 'Rube's' part. Business only fair." " Went over big first day but average the rest of the week. Ray always in pleasing pictures." " One of Ray's best productions and its box-office value was quite up to the usual Ray standard, which is saying a good deal." " Not one of Ray's best—but it was clever and a bit different, in point of story, to his usual efforts, while giving him essentially the usual sort of role. Anyway they liked it." " Well liked and drew much better than average."
Consensus—" Good picture, good puller."

VOICES (VICTOR KREMER-STATE RIGHTS) SPECIAL CAST....OCT. 16
" Crude production of familiar story."—M. P. News.

WANDA'S AFFAIR (CHADWICK-STATE RIGHTS) SPECIAL CAST .....NOV. 20
" Badly blotched picture carries little interest."—M. P. News.

WANTED AT HEADQUARTERS (UNIVERSAL) EVA NOVAK.....OCT. 16
" Clever night scenes provide the interest here."—M. P. News.

WEEK-END, THE (AMERICAN-PATHE) MARGARITA FISHER...AUG. 21
" Typical Hamilton story well produced."—M. P. News.
Exhibitor Comment—" An average picture with week much below the average in receipts."

WEST IS WEST (UNIVERSAL) HARRY CAREY.....NOV. 27
" Very ordinary Western for Carey."—M. P. News.

WHAT HAPPENED TO JONES (PARAMOUNT-ARTCRAFT) BRYANT WASHBURN .....AUG. 21
" Good Hookum and farce comedy."—M. P. News.
Exhibitor Comment—" A splendid picture. Played it two days to average business." An enjoyable farce comedy that seemed to please. Big business one day." " Rather good comedy. Can't kick about the business." " Average picture with usual audiences." " My patrons enjoyed this picture. Played it one week to average business."
Consensus—" Good picture, good puller."

WHITE CIRCLE, THE (TOURNEUR PRODUCTION-PARAMOUNT) SPECIAL CAST.....SEPT. 4
" A Stevenson novel, vividly portrayed by Tourneur."—M. P. News.
Exhibitor Comment—" Played it three days to average house. An average feature." " A good picture to big business." " Our patrons don't care for costume pictures. This one no exception. Poor box office returns." " Artistic picture but only ordinary box office returns." " An entertaining picture which was only average for the first few days but brought big business the last two days." " Story weak, but well told. Nothing to pull with except producers' name. Business just missed being poor." " A very poor Maurice Tourneur picture. Poor business two days."
Consensus—"Average picture, average puller."

WHISPER MARKET, THE (VITAGRAPH) CORINNE GRIFFITH..SEPT. 4
" Despite bad cutting, this picture is thoroughly interesting."—M. P. News.
Exhibitor Comment—" Liked by the women—plenty of styles in this production."

WHISPERING DEVILS (GARSON-EQUITY) CONWAY TEARLE-ROSEMARY THEBY.....SEPT. 4
" A strong, well-acted drama for a high class audience."—M. P. News.

WOMAN IN HIS HOUSE, THE (MAYER-FIRST NATIONAL) MILDRED HARRIS CHAPLIN.....AUG. 28
" Good audience picture with great child role."—M. P. News.
Exhibitor Comment—" Fine picture, well acted, which did big business partly aided by the presence of Mildred Harris Chaplin."

YOU NEVER CAN TELL (REALART) BEBE DANIELS.....OCT. 16
" A real success from every angle."—M. P. News.
Exhibitor Comment—" This picture is very pleasing, box-office receipts about average." " A very pleasing little picture; star has made a place for herself and this picture suits her to a 'T.'" " Bebe Daniels shows that she is a real actress. She had a good production and drew well."
Consensus—" Pleasing picture, average puller."

Advance Information on All Film Releases

All forthcoming film, also current and earlier releases, made by both the independent and the regular producers, in short subjects as well as features, are arranged alphabetically with all the later releases at the top of each respective list instead of at the bottom

AMERICAN FILM CO., INC.

FLYING "A" SPECIALS

Their Mutual Child (Margarita Fisher—Nagel Barrie) 6
The Blue Moon (Special Cast) .....
The Gamesters (Margarita Fisher) 6
A Light Woman (Helen Jerome Eddy-Chas. Clary) .. 6
Peggy Rebels (Mary Miles Minter) 5

ARROW FILM CORPORATION

The Golden Trail (Jane Novak) 5
Bachelor Apartments (Georgia Hopkins) 5
Bitter Fruit (Special Cast) 5

"TEX" SERIES

Circumstantial Evidence (Glen White) 5
The Wall Street Mystery (Glen White) 5
The Unseen Witness (Glen White) 5
The Trail of the Cigarette (Glen White) 5
Thunderbolt Jack (Jack Hovie) 15
The Lurking Peril (Anne Luther-Geo. Lurkin) 15 Episodes.

WESTERN DRAMAS

Blazed Trail Prods. (one every other week) 2
Lone StarWesterns (one every other week) 2

ONE AND TWO-REEL COMEDIES

Muriel Ostriche (one a month) 2
XLNT (Ardath) 2
Hank Mann Comedies (one every other week) 2
Arrow (Eddie Boulden-Lillian Vera) 1

ASSOCIATED PRODUCERS, INC.

THOMAS H. INCE PRODS.

Lying Lips (Peters-Vidor) 6
Homespun Folks (Lloyd Hughes) 6

J. PARKER READ, JR., PRODS.

Love (Louise Glaum) 6
A Thousand to One (Hobart Bosworth) 6
The Leopard Woman (Louise Glaum) 7

ALAN DWAN PRODUCTIONS

The Forbidden Thing (James Kirkwood) 6

MAURICE TOURNEUR PRODS.

The Last of the Mohicans (Barbara Bedford) 6

MACK SENNETT PRODS.

A Small Town Idol (Ben Turpin) 5

AYWON FILM CORP.

Up in Mary's Attic (Novak-Gribbon) 6
Woman Above Reproach (Florence Chase) 6
Evolution of Man (Special Cast) 6
Woman of Mystery (Cunard-Ford) 5
When Quackel Did Hyde (Charlie Joy) 5
Thirty Years Between (Vera Stewart) 5

HARRY CAREY TWO REELERS

Wanderer 2
Sheriff's Dilemma 2
Brothers 2
His Desperate Deed 2

JOY COMEDIES

The Hoodoo Watch 2
Three of a Kind 2
Stone Quarry Romance 2
Too Much Garlic 2

C. B. C. FILM SALES CORP.

State Rights

Dangerous Love 6
The Victim 6

HALL ROOM BOYS COMEDIES

Dec. 1—A Close Shave 2
Nov. 15—Hired and Fired 2
Sept. 2—All Balled Up 2
Aug. 19—Clever Clubs 2
Aug. 5—Some Champs 2
July 22—Wild, Wild Women 2
July 8—Stung Again 2
June 24—Back on the Farm 2

SCREEN SNAPSHOTS

BI-MONTHLY NEWS REEL

Dec. 1— ..... No. 15
Nov. 30— ..... No. 14

STAR RANCH WESTERNS

One two-reeler every two weeks.
Dec. 15—The Man Hater 2
Dec. 1—The Mormon Trail 2

CAPITAL FILM COMPANY

FRITZI RIDGEWAY PRODUCTIONS

Bandit of Hell's Gap 2
A Traitor's Vengeance 2
The Girl of the West 2
Almost an Outlaw 2
The Avenging Trail 2
Western Rays 2
Shadows of the Past 2
A Fight to a Finish 2

LESTER CUNEO PRODUCTIONS

Lone Hand Wilson 5

CELEBRATED PLAYERS CORP.

(At State Right Exchanges)

THE GUMPS

The Promoters 1
Best of Luck 1
Flicker, Flicker, Little Star 1
Mixing Business with Pleasure 1
Up She Goes 1
Westward Ho 1
A Hunting We Will Go 1
Get to Work 1
Andy Takes a Dancing Lesson 1
Flat Hunting 1
Andy Visits His Mama-in-Law 1
Andy Plays Golf 1
A Quiet Day at Home 1
Andy on a Diet 1
Andy's Wash Day 1
Andy's Night Out 1
Andy and Min at the Theatre 1
Andy Visits the Osteopath 1
Andy on Skates 1
Andy's Mother-in-Law Pays Him a Visit 1
Andy's Inter-Ruben Guest 1
Andy Redecorates His Flat 1
Andy the Model 1
Accidents Will Happen 1
Howdy Pardner 1
There's a Reason 1
Ship Ahoy 1
The Toreador 1
The Broilers 1
Andy Fights the High Cost of Living 1
Militant Min 1
Ice Box Episodes 1
Wm and Wigor 1
Equestrian 1
Andy the Hero 1
Andy's Picnic 1
Andy the Chicken Fancier 1
Andy the Actor 1
Andy on the Beach 1
Andy on Pleasure Bent 1
At Shady Rest 1

COMMONWEALTH FILM CORP.

The Hidden Light (Dolores Cassinelli) 6

COMMONWEALTH PICTS. (Chgo.)

SPANUTH'S VOD A VIL MOVIES

Billy Whiskers (Comedy) 2
La Farre Sisters (Dancers) 1
The Dying Swan (Skating) 1
Free Hand and Love (Acrobatics) 1
The Flying De Armands 1
Reynolds and Geraldine (Aesthetic Dancers) 1
Hundeller (Balancing) 1
Three Whipple Sisters (Boxing and Wrestling) 1

EDUCATIONAL FILMS CORP.

(Released Through Educational Film Exchanges)

Mermaid Comedies—2 Reels

"A Fresh Start." — "The Simp."
"Duck In." — "April Fool."
"Dynamite." — "High and Dry."
"Nonsense."

Chester Comedies—2 Reels

"Four Times Foiled." — "A Tray Full of Trouble."
"An Overall Hero." — "The One Best Pet."
"The Big Show." — "You'll Be S'prised."

Torchy Comedies—2 Reels

"Torchy." — "Torchy's Millions."
"Torchy Comes Through." — "Torchy Turns Cupid."
"Torchy in High." — "Torchy's Double Triumph."

Christie Comedies—2 Reels

"Kiss Me Caroline." — "Shuffle Queens."
"A Seaside Siren." — "Going Through the Rye."
"Out for the Night." — "Mr. Fatima."
"Seven Bald Pates." — "Wedding Blues."
"Don't Blame the Stork." — "Back from the Front."
"Striking Models." — "Dining Room, Kitchen and Sink."
"A Homespun Hero."

Education Specials

"The Race of the Age" (Man o' War) (2 reels). — "Art of Diving" (Kellerman)—1 reel
"Babe Ruth—How He Knocks His Home Runs"—1 reel. — "Valley of Ten Thousand Smokes"—1 reel
"Modern Centaurs"—1 reel

Bruce Scenics Beautiful—1 Reel

"Hope of Adventure." — "Song of the Paddle."
"The Great Mirror." — "Wanderlust."
"Log of the Laviajere."

Bruce Scenics Beautiful—1 Reel

"Solitude." — "The Banana Special."
"The Castaway." — "The Explorers."
"By Schooner to Skagway." — "The Isle of Desire."
"Tropical Nights." — "The Business of Camping."

Chester-Outings—1 Reel

"The Tamer the Wilder." — "Frozen Thunder."
"Trail to Wedontcare." — "Iguazu the Exquisite."
"Too Much Overhead." — "Getting a Polish."
"Seven League Boots." — "Swat the Landlord."
"Halling the Hunk." — "There Is No Santa Claus."
"Collectors of Craniums." — "Rookeries and Squawkeries."
"Pipe the Penguin." — "Crowning King Blizzard."
"Mad Hatters." — "Frivolous Fijis."
"Lovely Maoriland."

Chester Scenics—1 Reel

"Chosen Waters—South Sea Naiads." — "Sea Planets — Apartments for Rent."
"They All Turned Turtle—Family Trees." — "Fine Feathers—They Forgot the Town."
"Through Winding Wall—Climbing Cataracts." — "Out of the Past."
"Mules and Gobtalk." — "Then Company Came—Art Is Everything."
"No Hope for the Drys—Silver Silences."

EQUITY PICTURES CORP.

Whispering Devils (Conway Tearle) 6
Keep to the Right (Edith Taliaferro) 6
For the Soul of Rafael (Clara Kimball Young) 7
The Forbidden Woman (Clara Kimball Young) 6
Silk Husbands and Calico Wives (House Peters) ... 6
Eyes of Youth (Clara Kimball Young) 7

FAMOUS PLAYERS-LASKY EXCH

PARAMOUNT-ARTCRAFT

Dec. 26—Silk Hosiery (Enid Bennett) 4556
Dec. 26—The Testing Block (Wm. S. Hart) 5927
Dec. 19—An Amateur Devil (Bryant Washburn) .. 4464
Dec. 19—To Please One Woman (Lois Weber Prod.) 6086
Dec. 12—Heliotrope (Cosmopolitan Prod.) 6307
Dec. 12—The Life of the Party (Roscoe Arbuckle) 4944
Dec. 5—Flying Pat (Dorothy Gish) .....
Dec. 5—Conrad in Quest of His Youth (Thos. Meighan) 5926
Nov. 28—A Romantic Adventuress (Dorothy Dalton) 4736
Nov. 28—Idols of Clay (Geo. Fitzmaurice Prod.) . 7230
Nov. 21—Burglar Proof (Bryant Washburn) 4495
Nov. 21—The Frisky Mrs. Johnson (Billie Burke) . 5586
Nov. 14—Her Husband's Friend (Enid Bennett-Ince Prod.) 4539
Nov. 14—Always Audacious (Wallace Reid) 5101
Nov. 7—Sins of Rozanne (Ethel Clayton) 4862
Nov. 7—Behold My Wife (Geo. Medford Prod.) . 6556
Oct. 31—An Old-Fashioned Boy (Ince Prod.-Chas. Ray) 4617
Oct. 31—The Restless Sex (Cosmopolitan Prod.) .. 6505
Oct. 24—A Full House (Bryant Washburn) 4206
Oct. 24—Held By the Enemy (Special Cast) 5526
Oct. 17—The City Sparrow (Ethel Clayton) 4611
Oct. 17—The Cradle of Courage (Wm. S. Hart) .. 4737
Oct. 10—Deep Waters (Maurice Tourneur Prod.) . 5035
Oct. 10—The Round-Up (Melford Prod.-Roscoe Arbuckle) 6417

ARTCRAFT

June—Rebecca of Sunnybrook Farm (Mary Pickford) 5382

PARAMOUNT-ARBUCKLE COMEDIES

Dec. 19—Fatty at Coney Island 2
Nov. 21—His Wedding Night 2
Oct. 24—Rough House (Re-issue) 2

PARAMOUNT-SENNETT COMEDIES

Dec. 26—Bungalow Troubles 2
Dec. 12—Dabbling in Art 2
Nov. 28—A Fireside Brewer 2
Nov. 14—Fickle Fancy 2
Oct. 31—Movie Fans 2
Oct. 17—My Goodness 2

PARAMOUNT-BRIGGS COMEDIES

Dec. 28—Housecleaning .....
Dec. 21—Those Distant Cousins 1
Dec. 7—After the Circus 1

PARAMOUNT-DE HAVEN COMEDIES

Oct. 10—Spirits 2
Sept. 12—Kids Is Kids 2
Aug. 29—Never Again 2

PARAMOUNT-HOLMES TRAVEL PICTURES

Dec. 26—Quaint Kuala Lumpur 1
Dec. 19—The Snowbound Pyrenees 1
Dec. 12—Malayan Motor Roads 1
Dec. 5—In Finisterre 1
Nov. 28—Land of the Tin Millionaires 1
Nov. 21—Around About Manila 1
Nov. 14—Pyrenean Perspectives 1
Nov. 7—The Port of Penang 1
Oct. 17—Nature's Contrasts .....

PARAMOUNT-BURLINGHAM

Dec. 19—The Jungfrau Railway 1
Nov. 21—Kilawea Volcano Eruption 1
Oct. 17—Winter Sports at St. Moritz .....

Release Information Continued on Page 4684

Advance Information on All Film Releases

(Continued from page 4683)

PARAMOUNT-POST NATURE PICTURES

Dec. 5—Indian Summer 1
Nov. 7—A Setting of Ages 1
Oct. 10—The Circus 1
Sept. 5—From a Piscatorial Angle 1

PARAMOUNT MAGAZINE

Dec. 26—Twentieth Century Pictionary-Comedy-Cartoon by Pat Sullivan 1
Dec. 19—Twentieth Century Pictionary-Comedy-Cartoon by Earl Hurd 1
Dec. 12—Twentieth Century Pictionary-Comedy-Cartoon by Henry D. Bailey 1
Dec. 5—Twentieth Century Pictionary-Comedy-Cartoon by Frank Moser 1
Nov. 28—Magazine Items—Frank Moser Cartoon 1
Nov. 21—Magazine Items—Pat Sullivan Cartoon 1
Nov. 14—Magazine Items—Earl Hurd Cartoon 1
Nov. 7—Magazine Items—Henry D. Bailey Cartoon 1
Oct. 31—Magazine Items—Frank Moser Cartoon 1

FEDERATED FILM EXCHANGES

Nobody's Girl (Billie Rhodes) 5
Bonnie May (Bessie Love) 5

MONTE BANKS' COMEDIES

A Rare Bird 2
His Naughty Night 2
Nearly Married 2
A Bedroom Scandal 2

FIDELITY PICTURES COMPANY

State Rights)

The Married Virgin (Vera Sisson) 6
Frivolous Wives (Kathleen Kirkman) 6
Love's Flame (Thos. J. Carrigan) 5
The Fighting Kentuckians (Special Cast) 5

FILM SALES COMPANY

BILLY RUGE COMEDIES

Two Knights 1
Winning a Widow 1
Will It Come to This 1
He Got It 1
Hot Dog 1
School for Skirts 1
The Painter 1
Bone Dry Blues 1

FIRST NATIONAL EXCHANGES

Nov. 29—Dinty (Wesley Barry) Marshall Neilan Prod.
Nov. 29—Unseen Forces (Special Cast) .....
Nov. 22—Love, Honor and Behave (Mack Sennett's) .....
Nov. 22—Dangerous Business (Constance Talmadge) 5118
Nov. 8—The Devil's Garden (Lionel Barrymore) .5600
Nov. 1—Wet and Warmer (Lehrman) 2061
Old Dad (Mildred Harris Chaplin) 6
Twin Beds (Mr. and Mrs. DeHaven) 5
Nomads of the North (Jas. Oliver Curwood) 6
Peaceful Valley (Charles Ray) 6
Tonnerville Trolley (Dan Mason) 2
The Kick in High Life (Lehrman) 2
What Women Love (Annette Kellerman) 6
The Master Mind (Lionel Barrymore) 6
The Branded Woman (Norma Talmadge) 7
Harriet and the Piper (Anita Stewart) 6
Curtain (Katharine MacDonald) 5
In the Heart of a Fool (Allan Dwan) 7
Good References (Constance Talmadge) 6
Forty-five Minues from Broadway (Charles Ray) 6
Jack-Knife Man (King Vidor) 6
Notorious Mrs. Leslie (Katherine MacDonald) 5
The Perfect Woman (Constance Talmadge) 5
Go and Get It (Marshall Neilan) 7

FOX FILM EXCHANGES

SPECIALS

Skirts (Special Cast) 6
A Connecticut Yankee in King Arthur's Court (Special Cast) 7
Blind Wives (Special Cast) 7
The Face at Your Window (Special Cast) 7
While New York Sleeps (Special Cast) 7
The Skywayman (Lt. Ormer Locklear) 7
If I Were King (William Farnum) 7
The White Moll (Pearl White) 7

WILLIAM FARNUM SERIES

The Scuttlers 6
Drag Harlan 6

PEARL WHITE SERIES

The Tiger's Cub 6
The Thief 6
The Mountain Woman 6

TOM MIX SERIES

Prairie Trails 6
The Texan 6
The Untamed 6

WILLIAM RUSSELL SERIES

The Iron Rider 5
The Challenge of the Law 5
The Man Who Dared 5

SHIRLEY MASON SERIES

Chin Toy 6
Flame of Youth 6
Girl of My Heart 6
Merely Mary Ann 6

GEORGE WALSH SERIES

Dynamite Allen 5
Number 17 5
The Plunger 5
From Now On 5

20TH CENTURY BRAND

Partners of Fate (Louise Lovely) 5
Just Pals (Buck Jones) 5
The Land of Jazz (Eileen Percy) 5
Two Moons (Buck Jones) 5
Beware of the Bride (Eileen Percy) 5
Sunset Sprague (Buck Jones) 5
The Little Grey Mouse (Louise Lovely) 5

SERIALS

Fantomas (20 Episodes) 2
Bride 13 (Fifteen Episodes) 2

SUNSHINE COMEDIES

Her Doggone Wedding 2
Pals and Petticoats 2
The Slicker 2
An Elephant's Nightmare 2
Hold Me Tight 2
His Noisy Still 2
Pretty Lady 2
Chase Me 2

FOX NEWS

Twice a Week 1

CLYDE COOK COMEDIES

Don't Tickle 2
All Wrong 2
The Huntsman 2

MUTT AND JEFF CARTOONS

Cleopatra ..... ½
The Parlor Bolshevist ..... ½
The Hypnotist ..... ½
The Papoose ..... ½
On the Hip ..... ½
Northwoods ..... ½
Sherlock Hawkshaw & Co ..... ½
All Stuck Up ..... ½
A Hard Luck Santa Claus ..... ½
Gum Shoe Work ..... ½
Home Brew ..... ½
The Medicine Man ..... ½

GAUMONT COMPANY

(State Right Exchanges)

Fall of a Saint (Josephine Earle) 6
Out of the Darkness (Gertrude McCoy) 6
Infatuation of Youth (Paul Capellani) 6
Branded (Josephine Earle) 6
The Sinker (Special Cast) 6
The Edge of Youth (Josephine Earle) 6
Husbands and Wives (Vivian Martin) 6

SERIALS

In the Clutches of the Hindu (Ten Episodes) 2
Tuesdays—Gaumont News
Fridays—Gaumont Graphic

GOLDWYN EXCHANGES

STAR SERIES

SPECIALS

The Song of the Soul (Vivian Martin) Messmore Kendall Prod. 5
Made in Heaven (Tom Moore) .....
Hold Your Horses (Tom Moore) .....
Bunty Pulls the Strings (Reginald Barker) .....
Guile of Women (Will Rogers) .....
The Concert (Special Cast) .....
Prisoners of Love (Betty Compson) 7
The Highest Bidder (Madge Kennedy) .....
Roads of Destiny (Pauline Frederick) .....
Just Out of College (Jack Pickford) 5
The Great Lover (Special Cast) 6
Godless Men (Reginald Barker) 6
His Own Law (Hobert Bosworth) J. Parker Read, Jr. 7
Madame X (Pauline Frederick) ..... 64[illegible]
The Girl With the Jazz Heart (Madge Kennedy) ..4600
The Man Who Had Everything (Jack Pickford) ..5198
Officer 666 (Tom Moore) 5290
What Happened to Rosa (Mabel Normand) .....
Milestones (Special Cast) 5782
Honest Hutch (Goldwyn) 5349
His Own Law (Hobart Bosworth) 5947
The Branding Iron (Reginald Barker Prod.—Special Cast) 6569
Cupid the Cowpuncher (Will Rogers) 5
The Slim Princess (Mabel Normand) 5
Roads of Destiny (Pauline Frederick) 5

EMINENT AUTHORS PRODUCTIONS

Earthbound (Basil King) 7
The Penalty (Gouverneur Morris) 6730
It's a Great Life (Mary Roberts Rinehart) 5659
The North Wind's Malice (Rex Beach) 6725
Going Some (Rex Beach) .....

BOOTH TARKINGTON'S EDGAR SERIES

Edgar the Explorer 2
Get Rich Quick Edgar 2
Edgar's Little Saw 2
Edgar Camps Out 2
Edgar's Sunday Courtship 2

CAPITOL COMEDIES

Nov. 3—Love on Rollers (Flannagan and Edwards) .2
Oct. 24—Fingers and Pockets (Flannagan and Edwards) 2
Oct. 10—Artistic Enemies (Flannagan and Edwards) .2
Hearts and Hammers (Flannagan and Edwards) 2
Knocking 'Em Cold (Flannagan and Edwards) 2

FORD EDUCATIONAL WEEKLY

Nov. 28—Hurry Slowly 1
Nov. 21—Number, Please (Telephone) 1
Nov. 14—In Arizona (Scenic) 1
Nov. 7—Nassau (Bahama Islands) 1
Oct. 31—What the Ocean Hides (Shark Industries) .1
Oct. 24—Timber Rust .....

GOLDWYN-BRAY PICTOGRAPHS

Nov. 7—The Island of the Mist 1
Oct. 31—Tree Top Concert Singers 1
Oct. 24—Origin of the Family Tree 1
Oct. 17—Adopting a Bear Cub 1
Chumming With Chipmunks 1
Fun With Firearms 1

GOLDWYN-BRAY COMICS

Nov. 14—Kiss Me (Judge Rummy) 1
Nov. 7—The Bootblack (Happy Hooligan) 1
Oct. 31—The Hootch Ball (Judge Rummy) 1
Oct. 24—A Doity Deed (Happy Hooligan) 1
Oct. 17—Hypnotic Hootch (Judge Rummy)—Lampoons 1
Oct. 10—The Village Blacksmith (Happy Hooligan) —Lampoons 1
Oct. 3—Hunting Big Game (Shenanigan Kids)—Lampoons 1
Oct. 3—Lampoons 1

GREIVER'S EDUCATIONALS (CHICAGO)

Serpent's Tooth 1
Speeding Through Dixie 1
Royal Ease 1
Colossus of Roads 1
The Spirit of the Birch 1
Suds 1
Precisely as Polly 1

HODKINSON CORP., W. W.

(Releasing through Pathe Exchanges)

BENJ. B. HAMPTON GREAT AUTHORS PICTURES, INC.

The Dwelling-Place of Light (Winston Churchill) ...7
The Sagebrusher (Emerson Hough's) 7
The Westerners (Stewart Edward White's) 7

ZANE GREY PICTURES, INC.

(Benj. B. Hampton and Eltinge F. Warner)

The U. P. Trail (Zane Grey's) 7
Riders of the Dawn (Zane Grey's) 6
Desert Gold (Zane Grey's) 7

J. PARKER READ, JR., PRODUCTIONS

The Brute Master (Hobart Bosworth) 5
Love Madness (Louise Glaum) 7
Sex (Louise Glaum) 7
The Lone Wolf's Daughter (Louise Glaum) 7
Sahara (Louise Glaum) 7

DEITRICH-BECK, INC.

The Harvest Moon (Doris Kenyon) 6
The Bandbox (Doris Kenyon) 6

ARTCO PRODUCTIONS

The Capitol (Leah Baird) 6
Cynthia of the Minute (Leah Baird) 6

ROBERT BRUNTON PRODS.

The House of Whispers (J. Warren Kerrigan) 5
The Green Flame (J. Warren Kerrigan) 5
No. 99 (J. Warren Kerrigan) 6
The Dream Cheater (J. Warren Kerrigan) 7

NATIONAL PRODUCTIONS

The Kentucky Colonel (Joseph Dowling) 6
The Blue Bonnet (Billie Rhodes) 6

JOSEPH LEVERING PRODUCTIONS

His Temporary Wife (Special Cast) 6

DIAL FILM CO. PRODUCTIONS

The Tiger's Coat (Stedman-Butt-Modotti) 5
King Spruce (Mitchell Lewis) .....

LOUIS TRACY PRODUCTIONS

The Silent Barrier (Sheldon Lewis) 6

IRVIN V. WILLAT PRODUCTIONS

Down Home (Special Cast) 6

INDEPENDENT FILMS ASS'N.

NEAL HART SERIES

Jan. 1—Danger Valley 5
Nov. 15—Skyfire 5
Oct. 1—Hell's Oasis 5

Release Information Continued on Page 4685

Advance Information on All Film Releases

(Continued from page 4684)

LEO WHITE COMEDIES
Jan. 1—Reckless Romance
Dec. 15—Back to Earth
Dec. 1—Razzin the Jack

INTER-OCEAN FILM CORP.
The Silent Barrier....5
Bearcat....6
Seeds of Vengeance....6
The Gift Supreme....6
Whispering Devils....5
The Victim....9
The Transgressor....8
The Burning Question....8
Luring Shadows....7
Below the Deadline....5

HALL ROOM BOYS COMEDIES
Cads and Caddies....2
Stung Again....2
Wild Wild Woman....2
Back on the Farm....2
Mis Fortune Hunters....2

MAJOR DAWLEY RELEASES
Ghost of Slumber Mountain....1
Along the Moonbeam Trail....2

BURLINGHAM ADVENTURE PICTURES
Ride Under the Alps....1
Vacation Days in Switzerland....1
From Montreux to Berness Alps....1
Through Switzerland in 10 Minutes....1

JANS PICTURES CORP.
Madonnas and Men....6
Wings of Pride....5
A Woman's Business....
Love Without Question (Olive Tell)....

KINETO CO., OF AMERICA
Urban Popular Classics....
Chas. Urban's Movie Chats....
Kineto Reviews....

KREMER FILM FEATURES, VICT.
(Released on States Rights Basis)
Mad Love (Lina Cavalieri)....5
Voices (Special Cast)....6
Skinner's Dress Suit (Reissue-Bryant Washburn)....5
The Land of Long Shadows (Jack Gardner)....5
Efficiency Edgar's Courtship (Taylor Holmes)....5
The Misleading Lady (Henry B. Walthall)....5
Open Places (Jack Gardner)....5
The Little Shepherd of Bargain Row (R. Traverse)..5
The Range Boss (Jack Gardner)....5
The Alster Case (Bryant Washburn)....5
The Man Trail (Richard Traverse)....5
Men of the Desert (Jack Gardner)....5
Little Shoes (Henry B. Walthall)....5
Broncho Billy Dramas....
Snakeville Comedies....
Fables in Slang (George Ade)....1
Stripped for a Million (Crane Wilbur)....5
Strife (George Le Guere)....5

CHAPLIN REISSUES
A Burlesque on Carmen....4
The Champion....2
Jitney Elopement....2
Work....2
By the Sea....

LUBIN (BERT)
STATE RIGHTS
Honeymoon Ranch....5

METRO EXCHANGES
SCREEN CLASSICS, INC., SPECIALS
Dec. 27—Cinderella's Twin (Viola Dana)....6
Dec. 20—The Misleading Lady (Bert Lytell)....6
Dec. 13—Hearts Are Trumps (Special Cast)....6
Nov. 29—Polly With a Past (Ina Claire)....6
Nov. 15—Someone in the House (Special Cast)....6
Nov. 8—Are All Men Alike (May Allison)....6
Nov. 1—The Fatal Hour (Special Cast)....6
Oct. 25—Body and Soul (Alice Lake)....6
Oct. 18—The Saphead (Crane-Keaton)....6
Oct. 4—Blackmail (Viola Dana)....6
Sept. 20—Clothes (Special Cast)....6
Sept. 13—The Price of Redemption (Bert Lytell)....6
Sept. 1—The Hope (Special Cast)....6
Aug. 16—The Chorus Girl's Romance (Viola Dana)..6
Aug. 2—Held in Trust (May Allison)....6

C. E. SHURTLEFF PRODUCTIONS
Feb. 21—The Little Lady of the Big House (Special Cast)....6
Jan. 10—The God of His Fathers (Special Cast)....6
Nov. 22—The Star Rover (Special Cast)....6
Aug. 23—The Mutiny of the Elsinore (Special Cast)..6

BUSTER KEATON COMEDIES
(Produced by Joseph M. Schenck)
Feb. 16—Neighbors....2
Dec. 22—The Scarecrow....2
Oct. 27—Convict 13....2
Sept. 1—One Week....2

HOPE HAMPTON PRODUCTIONS
Mar.—A Modern Salome (Hope Hampton)....6

NAZIMOVA PRODUCTIONS
Dec. 6—Billions (Nazimova)....6
Oct. 11—Madam Peacock (Nazimova)....7
Apr. —The Heart of a Child (Nazimova)....7
Jan. —Stronger Than Death (Nazimova)....7

TAYLOR HOLMES PRODUCTIONS
Apr. —Nothing But Lies (Taylor Holmes)....6
Mar. —The Very Idea (Taylor Holmes)....6
Jan. —Nothing But the Truth (Taylor Holmes)....6

ROBERT HARRON PRODUCTIONS
Oct. 25—Coincidence (Robert Harron)....6

S. L. PRODUCTIONS
Sept. 6—Love, Honor and Obey (Special Cast)....6

MAURICE TOURNEUR PRODUCTIONS
Oct. 18—The Great Redeemer (Special Cast)....6

MISCELLANEOUS
The Foreigner (Special Cast) Ernest Shipman....
The Wrong Woman (Ivan Abramson)....
The Crimson Cross (Fanark)....
Man and Woman (Special Cast) Sherman Prods. Corp....
The Devil's Angel (Helen Gardner-Templer Saxe) Clark Cornelius Corp....
Birthright (Special Cast) Allied Ind. Attractions....
The Japanese Question in California (Pantex)....
The Fighting Kentuckians (Special Cast) Sterling Features....
Out of the Dust (Apex Film Co.)....
Why Leave Your Husband (Austin-Shepard) Equality Photoplay Corp....
Uncle Sam of Freedom Ridge (Special Cast) Harry Levey Prods....
The White Rider (Joe Moore-Eileen Sedgwick)
Hell's Oasis (Neal Hart) Independent Films Assn..
Peerless Feature Producing Co....
The Hidden Light (Dolores Cassinelli) Commonwealth Film Corp....

COMEDIES
Top Notch Comedies (Plymouth Pro. Dist. Syndicate—Cleveland)....2
After Bed Time (Frazee Film Prods.)....2
Billy Ruge Comedies (Funful Films)....1
Mack Swain Comedies (C. B. Price)....2
Flora Finch Comedies (Film Frolics Pictures Corp.).
Two-Reel Comedies (Edna Shipman-John Junior)...
Legend Film Prods.

NATIONAL FILM CORP.
(At State Right Exchanges)
Nobody's Girl (Billie Rhodes)....5
Kentucky Colonel (Special Cast)....5
Captivating Mary Carstairs (Norma Talmadge) Reissue....5

PATHE EXCHANGES
Dec. 19—The Empire of Diamonds....6
Dec. 5—Dice of Destiny (H. B. Warner)....5
Nov. 28—The Devil to Pay (Brunette-Stewart)....6
Nov. 21—The Unwilling Husband (Blanche Sweet)..5
Nov. 7—A Beggar in Purple (Edgar Lewis')....6
Oct. 31—The Money Changers (Claire Adams-Ray Stewart)....6
Oct. 24—Half a Chance (Mahlon Hamilton)....7
Oct. 10—Forbidden Valley (Gordon-McAvoy)....6
Oct. 3—The Riddle: Woman (Geraldine Farrar)....6
Sept. 26—Help Wanted—Male (Blanche Sweet-Henry King)....5
Sept. 12—Felix O'Day (H. B. Warner)....5
Sept. 5—The House of the Tolling Bell (Bruce Gordon-May McAvoy)....6
Aug. 29—Lahoma (Edgar Lewis)....7

VELVET FINGERS
(Fifteen Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot.)
Dec. 19—Third, The Hand from Behind the Door....2
Dec. 12—Second, The Face Behind the Curtain....2
Dec. 5—First, To Catch a Thief....3

THE PHANTOM FOE
(Fifteen Two-Reel Episodes Starring Juanita Hansen and Warner Orland)
Dec. 19—Tenth, The Foe Unmasked....2
Dec. 12—Ninth, The Mystic Summons....2
Dec. 5—Eighth, The Man Trap....2
Nov. 28—Seventh, Gun Fire....2
Nov. 21—The Crystal Ball....2
Nov. 14—Fifth, The Tower Room....2
Nov. 7—Fourth, The Open Window....2
Oct. 31—Third, The Trail of the Wolf....2
Oct. 24—Second, The Disappearance of Janet Dale..2
Oct. 17—First, Doom....3

RUTH OF THE ROCKIES
(Fifteen Two-Reel Episodes Starring Ruth Roland)
Dec. 5—Fifteenth, The [illegible]....2
Nov. 28—Fourteenth, Regina Island....2
Nov. 21—Thirteenth, The Surprise Attack....2
Nov. 14—Twelfth, The Secret Order....2
Nov. 7—Eleventh, The Fatal Diamond....2
Oct. 31—Tenth, The Secret of the Trunk....2
Oct. 9—Ninth, The Perilous Path....2
Oct. 17—Eighth, The Danger Trail....2
Oct. 10—Seventh, Troubled Waters....2
Oct. 3—Sixth, The Eagle's Nest....2
Sept. 26—Fifth, Double Crossed....2
Sept. 19—Fourth, Between Two Fires....2
Sept. 12—Third, The Tower of Danger....2

PIRATE GOLD
(Ten Two-Reel Episodes Starring Geo. B. Seitz and Marguerite Courtot)
Oct. 17—Tenth, Dot's Ma, Victory....2
Oct. 10—Ninth, The Double Cross....2
Sept. 26—Seventh, Under Suspicion....2
Sept. 19—Sixth, Kidnapped....2
Sept. 12—Fifth, Drugged....2
Sept. 5—Fourth, Treasure—At Last....2
Aug. 29—Third, The Dead Man's Story....2

THE THIRD EYE
(Fifteen Two-Reel Episodes Starring Warner Oland and Eileen Percy)
Aug. 29—Fifteenth, The Triumph of Justice....2
Aug. 22—Fourteenth, At Bay....2
Aug. 15—Thirteenth, The Blind Trails of Justice....2
Aug. 8—Twelfth, Man Against Man....2
Aug. 1—Eleventh, The Long Arm of Vengeance....2
July 25—Tenth, The House of Terrors....2
July 18—Ninth, The Race for Life....2
July 11—Eighth, Dangerous Trails....2
July 4—Seventh, The Double Trap....2
June 27—Sixth, The Death Spark....2

YOUNG BUFFALO SERIES
Aug. 8—The Hold-up Man....2
Aug. 1—The Hobo of Pizen City....2
July 25—The Law of the Border....2
July 18—His Pal's Gal....2
July 11—Tex of the Timberlands....2

TRAILED BY THREE
July 11—Fifteenth, The Reckoning....2
July 4—Fourteenth, The Hidden Crime....2
June 27—Thirteenth, The Door of Death....2
June 20—Twelfth, The Burning Fuse....2
June 13—Eleventh, The Torture Trap....2

VANITY FAIR MAIDS COMEDIES
Dec. 12—Greek Meets Greek....1
Nov. 14—The Sandman....1
Oct. 31—Mamma's Boy....1
Oct. 3—June Madness....1

BRINGING UP FATHER
June 27—Third, Jiggs and the Social Lion....2
May 16—Second, Father's Close Shave....2
Apr. 4—First, Jiggs in Society....2

AFTER THIRTY
(Six two-reel comedy dramas featuring Mrs. Sydney Drew and John Cumberland)
July 15—Fourth, The Unconventional Maida Greenwood....2
May 30—Third, The Emotional Miss Vaughn....2
Apr. 16—Second, The Stimulating Mrs. Barton....2

ROLIN COMEDIES
Dec. 19—Park Your Car (Snub Pollard)....1
Dec. 5—Cash Customers (Harry Pollard)....1
Nov. 7—Insulting the Sultan....1
Oct. 24—When the Wind Blows (Snub Pollard)....1
Oct. 10—Fellow Citizens (Snub Pollard)....1
Sept. 26—Doing Time (Snub Pollard)....1
Sept. 12—Go As You Please (Snub Pollard)....1
Sept. 12—Rock a Bye Baby (Snub Pollard)....1
Sept. 5—A Regular Pal....1
Aug. 29—Money to Burn (Snub Pollard)....1

ROLIN TWO REELERS
Sept. 26—Get Out and Get Under (Harold Lloyd)..2
July 11—High and Dizzy (Harold Lloyd)....2
May 2—An Eastern Westerner (Harold Lloyd)....2

BLACKTON PRODUCTIONS
Oct. 10—Forbidden Valley (Bruce Gordon-May McAvoy)....6
July 18—Man and His Woman (Herbert Rawlinson).6
June 20—Passers-By (Herbert Rawlinson)....6

NEWS REELS
Sundays—Topics of the Day....
Wednesdays—Pathe News....1
Saturdays—Pathe News....1

PEERLESS PICTURES COMPANY
The Heart of a Woman....5

PHOTO PRODUCTS EXPORT CO.
SHIRLEY MASON REVIVALS
Apple Tree Girl....5
Law of the North....5
Cy Whittaker's Ward....5
The Awakening of Ruth....5
Light in Darkness....5
The Tell Tale Step....5
Lady of the Photograph....5

Release Information Continued on Page 4686

Advance Information on All Film Releases

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FLAGG COMEDY REVIVALS

The Bride 1
The Screen Fan 1
The Matinee Girl 1
The Man Eater 1
The Superstitious Girl 1
The Artist's Model 1
The Art Bug 1
The Starter 1
The Spoiled Girl 1

PIONEER FILM CORPORATION

Thoughtless Women (Alma Rubens) 6
Place of Honeymoons (Emily Stevens-Montagu Love) 6
Midnight Gambols (Marie Doro) 6
What Women Want (Louise Huff) 5
Where Is My Husband? (Jose Collins) 6
Out of the Depths (Violet Mersereau-Edmund Cobb) 5
Empty Arms (Gail Kane-Thurston Hall) 5
Finders Keepers (Violet Mersereau-Edmund Cobb) 5
His Brother's Keeper (Mansfield,-Lytton-James) 6
The Inner Voice (E. K. Lincoln) 6
Bubbles (Mary Anderson) 5
A Moment's Madness (Marguerite Namara) 6
Idle Hands (Gail Kane-J. Herbert Frank) 5
A Good Woman (Gail Kane-J. Herbert Frank) 5
Luke McLuke's Film-osophy ..... ½
Sonny Series 2

THE FACTS AND FOLLIES SERIES

Babes in Bearskin 1
Two's Company 1
Call Me Daddy 1
Knockout Maggie 1
Down Beside the Seaside 1
Professor Was Right 1

PRICE (C. B. CO.)

INDIAN DRAMAS

Fifteen Single reelers starring Princess Mona Darkfeather.
His Pajama Girl (Billie Rhodes) 5
Power (Holbrook Blinn) 5
Your Daughter and Mine (Special Cast) 5

RADIOSOUL FILMS, INC.

A Man There Was (Victor Seastrom) 5

REALART PICTURES CORP.

SPECIAL FEATURES

The Furnace (Wm. D. Taylor's) 6882
The Soul of Youth (Taylor) 5995
The Deep Purple (Raoul A. Walsh's) 6705
The Law of the Yukon (Charles Miller's) 5614
The Luck of the Irish (Dwan's) 6607
Soldiers of Fortune (Allan Dwan's) 5911

STAR PRODUCTIONS

Blackbirds (Justine Johnstone) 4979
The New York Idea (Alice Brady) 6181
Oh Lady, Lady (Bebe Daniels) 4214
You Never Can Tell (Bebe Daniels) 5302
Her First Elopement (Wanda Hawley) 4212
Her Beloved Villain (Wanda Hawley) 4646
Food for Scandal (Wanda Hawley) 4648
Eyes of the Heart (Mary Miles Minter) 5084
Sweet Lavender (Mary Miles Minter) 5134

REELCRAFT PICTURES CORP.

ROYAL COMEDIES

Dec. 10—I'll Say He Forgot (Otis Harlan) 2
Nov. 28—He Looks Like Him (Tucker Twins) 2
Nov. 12—Oh, Buoy (Sammy Burns) 2
Oct. 30—Married to Order (Rosemary Theby) 2
Oct. 15—When the Cat's Away (Special Cast) 2
Sept. 30—Where Are Your Husbands? (Billy B. Van 2
Sept. 1—The Plucky Hoodoo (Billy B. Van) 2
Aug. 30—Snakes (Billy B. Van) 2
Aug. 15—Buggins (Leon Errol) 2

MATTY ROUBERT (ROMANCES OF YOUTH)

Bold Bad Pirate 2
Summer Days 2
Sunshine 2
She's a Vamp 2
Circus Days 2

BILLY WEST COMEDIES

The Dreamer 2
Hands Up 2

TEXAS GUINAN WESTERNS

The Desert Vulture 2
Girl of the Rancho 2

ALICE HOWELL COMEDIES

Lunatics in Politics 2
Good Night Nurse 2

WILLIAM FRANEY COMEDIES

Snitch 1
Moonshiner 1
No. 13 1
Pest 1
Pile Driver 1
Undressed Kid 1
Live Wire 1
Dummy 1
Rye and Wry 1
Referee 1
In and Out 1
The Landlady 1
The Moocher 1
The Bull Fighter 1
Professor 1
Getting His Goat 1
Fixing Lizzie 1
Dry Cleaned 1
Kidnapper 1

BURRUD (SUNSET) SCENICS

The Mountain That Was God 1
Wind Goddess 1

MILBURN MORANTI COMEDIES

Double Trouble 2
Lazy Lem 2
Bungalow Bungle 2

NAPOLEON & SALLY COMEDIES

The Deserter 1
Dreamy Chinatown 1

GALE HENRY COMEDIES

Heirlooms 2
Help 2
The Movies 2

ROBERTSON-COLE PRODS.

SUPERIOR PICTURES

Moon Madness (Special Cast) 6
Li Ting Lang (Sessue Hayakawa) 5
Heart of Twenty (Zasu Pitts) 5
Bright Skies (Brentwood) 5
The Devil's Claim (Sessue Hayakawa) 5
The Notorious Mrs. Sands (Bessie Barriscale) 5
The Brand of Lopez (Sessue Hayakawa) 5
A Woman Who Understood (Bessie Barriscale) 5

SUPER SPECIALS

Little 'Fraid Lady (Mae Marsh) 6
Kismet (Otis Skinner) 9
813 (Arsene Lupin Story) 6
A Slave of Vanity (Pauline Frederick) 6
So Long Letty (Christie Comedy Drama) 6
The Stealers (Wm. Christy Cabanne) 8
Occasionally Yours (Lew Cody) 6
Big Happiness (Dustin Farnum) 7

SPECIALS

Aug. 15—Arabian Knight (Sessue Hayakawa) 5
Aug. 1—Life's Twist (Bessie Barriscale) 6

SUPREME COMEDIES

June 6—Becky Strikes Out 1
May 30—Letty's Lost Legacy 1
Mixed Husbands 1
The Taylor Made Wife 1
Downstairs and Up 1
Why Be Jealous? 1
Her Beloved Burglar 1

MARTIN JOHNSON PICTURES

Marooned in the South Seas 1
The City of Broken Old Men 1
Recruiting in the Solomons 1
Lonely South Pacific Missions 1
Domesticating Wild Men 1
Cruising in the Solomons 1
Saving Savages in the South Seas 1

ADVENTURE SCENICS

The Lone Trapper 1
Outlaw of the Wilderness 1
The Tempest 1
Waters of Destiny 1
Tree Magic 1
Ghosts of Romance 1
Sons of Salooskin 1

SCHWAB D. N. PRODUCTIONS

Girls, Don't Gamble 5
Fickle Women 5

S-E ENTERPRISES

It Might Happen to You (Billy Mason) 5
Cowboy Jazz 2

SELZNICK (LEWIS J.) ENT.

SELZNICK PICTURES

(Distributed by Select Exchanges)

Darling Mine (Olive Thomas)	5,000
Panthea (Norma Talmadge)	5,000
The Desperate Hero (Owen Moore)	5,000
The Figurehead (Eugene O'Brien)	5,000
The Flapper (Olive Thomas)	5,000
The Man Who Lost Himself (Wm. Faversham)	5,000
The Point of View (Elaine Hammerstein)	5,000
The Poor Simp (Owen Moore)	5,000
The Wonderful Chance (Eugene O'Brien)	5,000
Whispers (Elaine Hammerstein)	5,000
Dangerous Paradise (Special)	
Red Foam (Ralph Ince Special)	
The Daughter Pays (Elaine Hammerstein)	

SELECT PICTURES

(Distributed by Select Exchanges)

The Adventuress (Julian Eltinge)	5,000
Children Not Wanted (Edith Day)	6,000
Man's Plaything (Grace Davison)	5,000
Mountain Madness	6,000
Mothers of Men (Claire Whitney)	5,000
The Great Shadow	6,000
The One-Way Trail (Edythe Sterling)	5,000
Faith of the Strong (Mitchell Lewis)	5,000
Just Outside the Door (Edith Hallor)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000
Taking the Count (William Collier)	5,000
The Servant Question (William Collier)	5,000
The Valley of Doubt (Special Cast)	5,000
Seeds of Vengeance (Bernard Dunning)	5,000

NATIONAL PICTURES

(Distributed by Select Exchanges)

Marooned Hearts (Conway Tearle)	5,000
Out of the Snows (Ralph Ince)	5,000
The Palace of Darkened Windows (Special Cast)	5,000
Who Am I? (Special Cast)	5,000

SPECIAL PICTURES CORP.

COMEDYART

Open the Bars 1
Hay Fever 1
Sweet Dynamite 1

COMICLASSIC

Nov. 14—Watch Your Husband (Merriam-Edwards) 2
Oct. 31—A Seminary Scandal (Charlotte-Merriam) 2
Oct. 17—A Pajama Marriage (Neely Edwards) 2

SUNSET BURRUD SCENICS

Nov. 7—Totem Land 1
Oct. 31—Dawnland 1
Oct. 24—Going North 1
Oct. 17—The Highway of Wonderland 1

CLAYPLAY COMEDIES

Oct. 10—Bubbles 1
Oct. 3—Dreams 1
Sept. 26—Up on the Farm 1

MORANTI COMEDIES

Oct. 31—Kids 1
Oct. 17—Guilty 1

CHESTER CONKLIN COMEDIES

Nov. 14—Who Am I 2
Oct. 7—Home Rule 2

STOLL FILM CORPORATION

Jan. 2—Squandered Lives (Ivy Duke-Guy Newall) 6

TYRAD PICTURES, INC.

Broken Hearts (Lucille de Tar-Florence Hackett) 5
It Happened in Paris (Mme. Yorska) 5
Human Passions (Lottie Tilford) 5
Man and Woman (Betty Mason) 5
The Red Viper (Gareth Hughes) 6
Your Wife and Mine (Eve Dorington) 5
And the Children Pay (Gareth Hughes) 7
Dr. Brind's Wonders of Nature (One every week) ..
Johnny Dooley Comedies (Johnny Dooley—one every month) 2

RADIN PICTURES

Skinning Skinners (Johnny Dooley) 5
Through Eyes of Men (Frank Mayo) 5
Weekly Indigestion (one every week) 1

UNITED ARTISTS CORPORATION

Sept. 5—The Lone Flower (D. W. Griffith's) 7
June 27—Suds (Mary Pickford) 5
June 13—The Mollycoddle (Douglas Fairbanks) 6
May 30—Romance (Doris Keane) 8
Apr. 5—Down on the Farm (Mack Sennett's) 5
Jan. 18—Pollyanna (Mary Pickford) 6
Dec. 29—When the Clouds Roll By (Douglas Fairbanks) 6
Oct. 20—Broken Blossoms (D. W. Griffith's) 6
Sept. 1—His Majesty the American (Douglas Fairbanks) 8

UNIVERSAL EXCHANGES

SPECIAL ATTRACTIONS

Hearts Up (Harry Carey) 5
Two Kinds of Love (Special Cast) 5
White Youth (Edith Roberts) 3
Beautifully Trimmed (Carmel Myers) 5
Risky Business (Gladys Walton) 5
West is West (Harry Carey) 5
Honor Bound (Frank Mayo) 5
Fixed by George (Lyons-Moran) 5
The Gilded Dream (Carmel Myers) 5
Wanted at Headquarters (Eva Novak) 5
The Marriage Pit (Frank Mayo) 5
Sundown Slim (Harry Carey) 5
Pink Tights (Gladys Walton) 5

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Advance Information on All Film Releases

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JEWEL PRODUCTIONS, INC.

Once to Every Woman (Dorothy Phillips).....6
The Devil's Pass Key (Special Cast).....7
Shipwrecked Among Cannibals.....6
The Breath of the Gods (Aoki-Carew).....6
Under Crimson Skies (Elmo Lincoln).....6

JEWEL COMEDIES

A Wild Night (Joe Martin).....2
A Prohibition Monkey.....2

KING OF THE CIRCUS

(Eighteen Two-Reel Episodes Featuring Eddie Polo)

Sixth, Lion's Claws.....2
Fifth, The Black Wallet.....2
Fourth, Facing Death.....2
Third, Stolen Evidence.....2
Second, The Mushroom Bullet.....2
First, Blood Money.....2

RED RIDER SERIES

(Six Two-Reel Specials Featuring Leonard Clapham)

Sixth, The Timber Wolf.....2
Fifth, The Forest Runners.....2
Fourth, When the Devil Laughed.....2
Third, Big Stakes.....2
Second, The Girl and the Law.....2
First, A Son of the North.....2

THE FLAMING DISK

(Eighteen Two-Reel Episodes Featuring Elmo Lincoln)

Thirteenth, Caged In.....2
Twelfth, The Tunnel of Flame.....2
Eleventh, The Dynamite Trail.....2
Tenth, Spiked Death.....2
Ninth, The Floating Mine.....2
Eighth, Through Walls of Steel.....2
Seventh, The Circle of Fire.....2
Sixth, The Pool of Mystery.....2
Fifth, On the Great Wall of China.....2
Fourth, The Flaming Disk.....2
Third, The Perilous Leap.....2
Second, The Span of Life.....2
First, The Rails of Dearth.....2

THE DRAGON'S NET

(Eighteen Two-Reel Episodes Featuring Marie Walcamp)

Twelfth, Unmasked.....2
Eleventh, The Shanghai Peril.....2
Ninth, The Train of Death.....2
Eighth, Trailed to Peking.....2
Seventh, The Unseen Foe.....2
Sixth, Captured in China.....2
Fifth, A Jump for Life.....2
Fourth, Into the Chasm.....2
Third, A Watery Grave.....2

CENTURY COMEDIES

Trouble Bubbles (Armstrong-Jackson).....2
Trails Win (Sweet-Monty).....2
Laughing Gas (Dorety-Jamisen).....2
Hot Dog (Brownie).....2
A Fishy Story (Monty-Jackson).....2
Twin Crooks (Byron-Dorety).....2
A Lyin' Tamer (Bowes-Lamont).....2
A Blue Ribbon Mutt (Byron-Dorety).....2
Uncle Tom's Caboose (Dorety-Prevost).....2
Should Tailors Trifle.....2
Loose Lions (Anderson-Lamont).....2
A Shot-Gun Wedding (Sweet-Sterling).....2
His Master's Breath (Century Dog).....2
Love and Gasoline (Henley-Keaton).....2
The Profiteering Blues (Sterling-Lambert).....2

STAR COMEDIES

The Country Cousin (Dorothy Wolbert).....1
Way Down North (Dorothy Wolbert).....1
Forbidden Brew (Dorothy Wolbert).....1
A Movie Bug (Dorothy Wolbert).....1
Shapes and Scraps (Dorothy Wolbert).....1
Romeo and Juliet (Dorothy Wolbert).....1
Maids A-Courting.....1
My Lady's Ankle.....1
A Scream in Society.....1
Am I Dreaming (Carter DeHaven).....1
Where Is My Dog (Harry Mann).....1
Bill's Wife (Wilson-Gerber).....1
The Belle and the Bill (Bartine Burkette).....1
Rings and Things (Hill-Burns).....1
Fix It For Me (Bartine Burkette).....1
Her Night Out (Burkette-Howard).....1
Who's Crazy Now (Burkette-Howard).....1

RAINBOW COMEDIES

An Oil Can Romeo (Dorety-Byron).....2
Won by a Nose (Dorety-Keating-Henley).....2
Off His Trolly (Engle-Dickerson).....2
Should Waiters Marry (Geo. Ovey).....2
A Villain's Broken Heart (Engle-Zemlick).....2
A He Male Vamp (Monty-Sweet).....2

WESTERN AND RAILROAD DRAMAS

The Cowboy's Conquest (Hoot Gibson).....2
The Trail of the Hound (Hoot Gibson).....2
The Man With the Punch (Hoot Gibson).....2
Fight It Out (Hoot Gibson).....2
Superstition (Hoot Gibson).....2
Tipped Off (Hoot Gibson).....2
The Two Fisted Lover (Hoot Gibson).....2
Double Danger (Hoot Gibson).....2
Cenders (Hoot Gibson).....2
In Wrong Wright (Hoot Gibson).....2
Some Shooter (Hoot Gibson).....2
One Law for All (Hoot Gibson).....2
The Grinning Granger.....2
A Gamblin' Fool (Hoot Gibson).....2

NEWS AND MAGAZINE REELS

Tuesdays—International News.....1
Fridays —International News.....1
Fridays —New Screen Magazine (Universal).....1

VITAGRAPH EXCHANGES

ALICE JOYCE PRODUCTIONS

Cousin Kate.....5
The Voice of Fools.....5
The Prey.....6
Dollars and the Woman.....6
The Sporting Duchess.....7

EARLE WILLIAMS PRODUCTIONS

Diamonds Adrift.....5
The Romance Promoters.....5
The Purple Cipher.....5
A Master Stroke.....5
Captain Swift.....5
The Fortune Hunter.....7

CORINNE GRIFFITH PRODUCTIONS

It Isn't Being Done This Season.....5
The Broadway Bubble.....5
The Whisper Market.....5
Bab's Candidate.....5
The Garter Girl.....5
Deadline at Eleven.....5
Human Collateral.....5

ALICE CALHOUN PRODUCTIONS

Princess Jones.....5

ANTONIO MORENO PRODUCTIONS

Three Sevens.....5

JIMMY AUBREY COMEDIES

The Nuisance.....2
The Back Yard.....2

HARRY T. MOREY PICTURES

The Gauntlet.....5
The Sea Rider.....5
The Flaming Clue.....5
The Birth of a Soul.....5

VITAGRAPH SPECIALS

Black Beauty (Jean Paige).....
Dead Men Tell No Tales (Tom Terress') Special Cast.....7
Trumpet Island (Tom Terriss) Special Cast.....7
The Courage of Marge O'Doone (James Oliver Curwood's) Special Cast.....7

LARRY SEMON COMEDIES

The Sportsman.....2
The Suitor.....2
The Stage Hand.....2
Solid Concrete.....2
School Days.....2
The Fly Cop.....2
The Grocery Clerk.....2

O. HENRY (TWO REELERS)

A Ruler of Men (Special Cast).....2
An Afternoon Miracle (Special Cast).....2
Trimble, Trimble (Special Cast).....2
The Ransom of Mack (Special Cast).....2
The Passing of Black Eagle (Joe Ryan).....2

WOLFVILLE TALES (TWO REELERS)

The Washerwoman's War (Nell Shipman).....2
The Trials of Texas Thompson (Nell Shipman).....2

THE PURPLE RIDERS

(Fifteen Episode Serial Starring Joe Ryan and Elinor Field)

FIGHTING FATE

(Fifteen Episode Chapter Play Starring William Duncan and Edith Johnson)

THE SILENT AVENGER

(Fifteen Episode Serial Starring William Duncan)

THE VEILED MYSTERY

(Fifteen Episode Serial Starring Antonio Morino.)

Fifteenth, The Accounting.....
Fourteenth, The Veil's Secret.....
Thirteenth, The Sinister Stroke.....
Twelfth, A Climax of Hate.....
Eleventh, The Smoke of Doom.....
Tenth, A Demon's Device.....
Ninth, The Slide for Life.....
Eighth, The Span of Death.....
Seventh, Human Targets.....
Sixth, The Fiery Furnace.....
Fifth, The Well of Despair.....
Fourth, Trapped in Mid-Air.....
Third, The Sea Demon.....
Second, The Quicksand.....
First, The Menace.....

HIDDEN DANGERS

(Fifteen Episode Serial Starring Joe Ryan and Jean Paige)

Fifteenth, The Lifting Fog.....
Fourteenth, The Fatal Escape.....
Thirteenth, A Woman's Grit.....
Twelfth, Human Bait.....
Eleventh, The Tank's Secret.....
Tenth, A Fanatic's Revenge.....
Ninth, An Inch from Doom.....
Eighth, Hemmed In.....
Seventh, Hindoo Hate.....
Sixth, Springing the Trap.....
Fifth, Hands of Horror.....
Fourth, The Fatal Choice.....
Third, Plucked from Peril.....
Second, The Murder Mood.....
First, The Evil Spell.....

WILK (JACOB) FEATURES

(At State Right Exchanges)

Ashes of Desire (Mrs. Seasue Hayakawa).....

ALICE BRADY FEATURES

Maternity.....
The Trap.....
A Woman Alone.....
Darkest Russia.....

ROBERT WARWICK FEATURES

Man of the Hour.....
Stolen Voice.....
Friday the 13th.....
Human Driftwood.....

"Rockeries and Squawkeries"

(Chester-Outing Scenic)

THOSE who are interested in bird life and those who are not should find this subject interesting. It shows the night heron, one of America's most beautiful birds in his wild state.

The cameraman with the assistance of a professor from Bowdoin college has accomplished a most difficult feat in photographing these birds, for they are shown in all sorts of positions from "chickenhood" to maturity.

The opening scenes picture the vast flock as they perch upon the treetops and interest is aroused from the fact that the cameraman has secured many close-ups of the wild creatures.

Many close-ups are also taken of the young brood which the professor handles and even weighs upon the scales.—*FRANK LEONARD.*

"The Isle of Desire"

(Bruce Scenic-Educational)

ROBERT C. BRUCE has taken John Curtis Underwood's poem "My Island" and given it a beautiful scenic setting in "The Isle of Desire."

The locale is laid on the island of Jamaica with its wonderful climate and beautiful scenery and brings out the author's idea of a "countr to dwell upon which is restful to the body an soul."

Mr. Bruce has taken particular pains to em phasize the important points in the poem, select ing some wonderful shots of the tropical islan and its harbor.

Many scenes in and about New York Cit are also used for contrast.

It will interest wherever shown.—*FRANK LEONARD.*

has booked "The Last of the Mohicans" and "The Yellow Typhoon." The Modern is showing "Heliotrope" and "Officer 666;" the Strand is presenting "The North Wind's Malice" and "Flying Pat;" while the Victory shows "Darling Mine" and "From Now On."

Although thousands of persons have been thrown out of work in this city during the past month, because of the shutting down of many mills, the attendance at the moving picture theatres has not fallen off to any perceptible extent. All the first-run houses are being packed during the last three days of the week, while the attendance during the first three days appears to be up to the usual standard.

News has reached Edward Fay, manager of the Fay circuit of theatres, that Francis Vincent Yates, assistant manager of Fay's Knickerbocker at West Philadelphia, has received a commission in Uncle Sam's air service. It is not known at the present time whether he will accept or not.

OKLAHOMA CITY

Tucker Brothers, of Oklahoma City, sold their lease on the Wonderland theatre at Tulsa, Okla., to Joe Ravitz and L. Bercutt for a consideration of $15,000. The sale of the Wonderland in Tulsa makes the fourth theatre to be sold by the Tucker brothers in the last week.

The Joie theatre at Fort Smith, Arkansas, has been leased to the Southern Enterprises, Inc., of Dallas, Texas. The lease to the Southern was effective Nov.

Hoyt Kirkpatrick, former owner of the Joie and present manager of the Princess and Lyric theatres, will rebuild his airdome into a modern theatre as quickly as the work can be done. The theatre when completed will be one of the most modern and up-to-date show houses in the Southwest.

The Westart Pictures Corporation of Tulsa, Okla., announces the completion of their third picture, "The Fatal Scar," in which a genuine Texas black diamond rattlesnake of enormous proportions is used. "The Lost Trail" will be the fourth picture released.

Westart Pictures plan to release their subjects through independent exchanges in December 1. They will be sold in series of twelve.

H. B. Vinson has purchased an interest in the Cozy theatre at Mesquite, Texas, and will move with his family to that place.

George Pollard and his wife, of Guthrie, Okla., have sold their Gem theatre to the Pedigo interests which are now operating the house. Before the war the two made money at five cents per head.

Sherman Webster, former manager of the Buffalo Select exchange, will be the Buffalo manager for Stoll Films. Mr. Webster will enter upon his new duties December 6. His headquarters will be in the Pathe exchange, Franklin street.

Percy Smith, one of Charles Urban's scientists

Harry E. Lotz, manager of the Realart exchange in Buffalo, reports that "The Furnace," met with such success at the Loew Star theatre in Rochester that the management held the production over for another week. The picture has been booked for an extended presentation at the Palace theatre, Buffalo. Mr. Lotz has reached the 100 mark in franchises in this territory.

Buffalo exchange men, on visiting Rochester, find signs on the managers' offices informing them that there will be no booking until after January 1. The houses in that city are booked up solid for the year.

Charles Armstrong will open his new theatre at Stuart, Okla., in the near future.

A fire wiped out the Grand theatre at Tulsa, Okla., last week, entailing a loss of about $25,000.

"Earthbound," when shown in El Paso, Texas, recently, brought forth many compliments from the public. General House of Fort Bliss, said that "Earthbound" impressed him as no other picture ever had, and Dr. P. R. Knickerbocker, well-known minister in Texas, said that it was one of the most beautifully portrayed lessons of life that he had ever seen.

The management of the Ellanay and Grecian theatres were so favorably impressed with the picture that they closed their doors at seven o'clock and invited friends to a private showing.

The Alkire Pictures Corporation is the name of a new producing company that will locate a studio in Dallas, Texas. Their first picture is ready for release. It is entitled "Youth's Desire." The company directorship is composed of Dallas, Texas, men with one exception. Walter Alkire is president; Dick Haughton, secretary; W. R. Patterson, trustee; M. B. Alkire, treasurer; and P. H. White of Los Angeles, vice-president and general manager. Mr. White is the author of "Youth's Desire."

DETROIT

The name of Arthur S. Hyman Attraction, an independent state rights company, has been changed to Merit Films, Inc. Dr. C. A. Leonard, of Jackson, is president of the company and C. O. Brokaw, of Detroit, secretary and treasurer. Ray Branch continues as sales manager.

J. M. Duncan, former manager of the Vitagraph exchange, recently promoted to division manager, was presented with a handsome Gladstone bag by employees of the Detroit exchange.

Doc Gallup says his new Delft theatre in Marquette, will open Christmas day.

The Knickerbocker theatre here closes on Dec. 12 until Christmas day. The house is to be entirely re-decorated. The theatre, under Edward McGrath's management, has had the best year in its history.

The Michigan Motion Picture Exhibitors' Association has opened new headquarters in the Hotel Tuller.

Directors of Associated First National Pictures, in Michigan, have elected the following officers: John H. Kunsky, Detroit, president and treasurer; H. S. Gallup, Marquette, vice-president; George W. Trendle, Detroit, secretary; and Harry Scott, general manager.

Fred G. Sliter, district manager for Robertson-Cole, has taken charge of the Detroit exchange, but has not yet appointed a manager for the Detroit office.

OGDEN, UTAH

The Utah theatre in Ogden, Utah, has been sold by A. J. Fyhn to Joseph S. Campbell of this city, a retired wholesale grocer. It is said the purchase price was $30,000. Fyhn and his brother-in-law, Robert Armour, are buying a chain of small houses in California from Los Angeles to San Francisco. Mr. Fyhn said that he already has options upon several theatres now and expects to close the deal within the next two weeks.

Manager Campbell expects to remodel the Utah at once by taking out the office rooms which were on the second floor and turning the floor into a balcony with a seating capacity of about 250.

The Ogden Theatre, Inc., has been organized in Ogden by Harmon W. Peery with his brother Louis H. Peery. They have taken a lease upon the Ogden theatre which is owned by the Peery estate. The Ogden is one of the pioneer picture-houses of the city. It is opposite the building in which W. W. Hodkinson first entered the motion picture business. H. W. Peery will be the president and general manager of the company.

Manager H. E. Skinner of the Alhambra theatre, Ogden, Utah, recently packed his theatre every night for a week when he showed in addition to his regular bill, motion pictures taken by G. W. Goshen of Ogden, of the local troops of boy scouts upon their hike through Yellowstone Park. There were many interesting scenes upon the route in addition to some fine scenic pictures in nature's wonderland.

Captain Walter Wanderwell, Polish motor traveler, and his troupe, who arrived in Ogden November 29, presented motion pictures of their world trip at the Ogden theatre on November 30. The pictures form an interesting and instructive entertainment and show Wanderwell tours in many nations of the Globe. Wanderwell is accompanied by Nell Wanderwell, recording secretary; Gertrude Shale, correspondent; Ruby Klass as photographer; Bob Palmer, cameraman; and Al Nelson as mechanic.

NEW ORLEANS

The Enterprise Distributing Corporation of New Orleans has got state rights on Franklin Farnum's five-reel western, "Midnight Riders," John W. Quillian, manager, announces.

Mr. Larson of the Peacock attractions, was in New Orleans last week on his way from Oklahoma to New York.

The mother of C. W. and Ed Greenblatt of the Saenger Amusement Company, has been seriously ill recently at her home in Shreveport. C. W. Greenblatt is advertising representative of Saenger and Ed is Saenger's Houston manager.

Sig Schlager of the West Coast was in New Orleans last week attending to some publicity and exploitation affairs for his chief, J. Parker Reid, Jr.

INDIANAPOLIS

Famous Players-Lasky Corporation has postponed construction of its new $1,000,000 photoplay house in Monument Circle for at least three years because of abnormal building conditions, it was announced this week.

The corporation formally opened its new Indianapolis exchange at 40 South Capitol Avenue on Saturday, Dec. 4. C. C. Wallace is manager and Oscar A. Kantner exploitation representative. S. E. Kilfoil, special representative of the New York office, supervised the organization and equipping of the new plant, which represents an investment of $50,000. The building was remodelled at a cost of approximately $30,000.

Thirty-five persons will be employed, and facilities available for serving 325 Indiana exhibitors. The exchange takes over all the Indiana territory, which was formerly served out of Cincinnati and Chicago.

Zena Keefe was at the Colonial in person with her picture, "Red Foam," December 6 and 7.

CLEVELAND

Vitagraph's Cleveland exchange has been busy extending the glad hand to Vitagraph officials during the past few weeks. On the social register of the local office, of recent date, appear the names of Assistant Manager A. W. Goff, General Manager J. M. Quinn, Eastern Division Manager J. S. Hebrew, Central Division Manager E. F. Tarbell and Assistant Treasurer A. I. Siegel.

It has just been reported around town that Ascher Brothers of Chicago have bought the Rivoli theatre of Toledo. This report is followed by another, stating that S. Barrett McCormick is no longer associated with the Rivoli theatre. Details of the deal, and the present activities of Mr. McCormick have not been learned at this time.

Percy Standing who is appearing in "Appearance," now under production at Famous Players Lasky's British studios.

Miss Elanor R. Parker, of Dayton, has just been named a member of the Ohio Board of Censors, to succeed Maurice Hague, whose term expired. Miss Parker was Governor Cox' personal stenographer. She has been appointed for three years at $2,000 a year.

Pathe exchange of Cleveland will occupy about 7,900 square feet of space on the eighth floor of the new Film Building. A lease between Pathe and the builders of the Film building was consummated this week. The building will be ready for occupancy in a few weeks.

"When New York Sleeps" will be one of the big holiday attractions in Cleveland. It will play two first-run houses simultaneously for a week.

Joseph M. Duskin, general manager for Fidelity Photoplay Productions, has arranged with Arthur S. Leavitt, one of America's foremost song writers, to write a special song for "A Child for Sale,' one of the first big feature productions to be released in Ohio through this independent exchange. Mr. Duskin says this is only a forerunner of the kind of exploitation he is going to give "A Child for Sale."

Mrs. Carl Miller, wife of the manager of the Strand theatre, Fremont, died suddenly last week, after a brief illness.

The Clyde Cook comedies are making a distinct place for themselves out this way. James Dunlevy, manager of the Strand theatre, Akron, had one booked for three days last week, and wired in to the local Fox exchange that it was going over so big that he wanted to play it all week. It was "The Huntsman" that he was playing. Mr. Dunlevy followed up his first message with a second one saying that the comedy held up splendidly all week.

Buster Keaton made more Cleveland people laugh last week than it has ever been given to any comedian before to entertain in a similar space of time. This was when he was the featured star on the entire Stillman bill, playing the lead both in "The Saphead" and in "The Scarecrow, with "The Scarecrow" showing simultaneously also, at the Mall and Alhambra theatres. Three first-run Loew houses were all featuring Buster Keaton at the same time. And results show that the Loew management had the right idea in feeding Keaton comedy to Cleveland patrons, because people flocked to see him.

Jack Kuhn, managing director of the Loew houses in northern Ohio, took a step in an entirely new direction, when he arranged for an entire Buster Keaton program at the Stillman. It was an experiment. A steady stream lined up before the ticket window during the week. Sunday's business proved phenomenal.

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